FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

# VARIETY

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# KEY TO TV: KEEP 'EM LAUGHING

## Hotel Lounges, By Any Other Name, Kayoing Main Rooms in Las Vegas

By FORREST DUKE

Las Vegas, Jan. 2.

The recent success of the Thunderbird lounge, now being booked by Dave Victorson, endorses the arguments of Vegas showmen who predict that within a few years the bulk of entertainment here will be of the lounge variety.

While the Thunderbird show room was closed to prepare for the Monte Proser presentation of "Flower Drum Song" (which preemed Dec. 20), Victorson went to the big name policy in the lounge and signed Billy Daniels, Sonny King and the Vido Musso orch. From the opening night, Daniels & Co. have played to SRO. Before playing the Thunderbird, Daniels had been a solid lounge attraction at the Stardust.

It is the growing belief that main show rooms here will eventually be used for convention halls and miscellaneous attractions, with only such shows as the Stardust's Lido de Paris, the Tropicana's Folies Bergere, and tab versions of Broadway hits keeping the big rooms open.

"The hotels will save about $1,000,000 a year on their entertainment budgets," says Victorson.

Even with stars who do not demand maximum Vegas weekly rates ($25,000 is now the average top, with certain exceptions — Mitzi Gaynor gets $40,000 at the Flamingo, Danny Kaye a similar amount at the Desert Inn), it costs a hotel around $25,000 a week to run the show room. This includes

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## Claims Brinkley Show Ridiculed Him, Sues NBC, Sponsor for 300G

Detroit, Jan. 2.

Anthony J. Tocco, of suburban Grosse Pointe Park, has filed a $300,000 defamation of character suit in Federal Court against NBC and Pittsburgh Plate Glass Co.

Tocco, son of a former Prohibition rumrunner, claims that the NBC-TV David Brinkley show "Crime Does Pay," sponsored by the glass firm, held him, his wife and four children "up to public hatred, shame, contempt, ridicule and disgrace."

The program, shown here Oct. 18, featured films of large homes in the exclusive Grosse Pointe area and claimed they were owned by gangsters or their children. Addresses, but no names, were mentioned. During the filming, residents attacked the cameramen and, for a time, police confiscated the film.

Tocco said the program charged him "with being a gangster, a criminal an illicit user or dealer in narcotics and a member of a lawless group, the so-called Mafia."

## Cliburn LP Wins 1st Classical Gold Disk

Van Cliburn's RCA Victor LP of the Tchaikovsky Piano Concerto No. 1 in B-Flat last week became the first classical album to top the 1,000,000 sales mark.

At a special ceremony in New York, Cliburn was presented with two plaques, the Gold Record millionth pressing awarded by Victor and the award representing sales of over $1,000,000 in manufacturer's billing, given by the Record Industry Assn. of America. The disk was cut in May, 1958. Since then he has etched five more albums.

## NAB's TV Coders: Violence Declines But Sex Shows Up

Washington, Jan. 2.

"Violence for the sake of violence" declined on television during 1961, but sex reared its head a little more than before.

This was the New Year's world from National Assn. of Broadcasters in reporting results of its TV Code monitoring for the past 12 months. The NAB release summed it up this way:

"A continuing decline in violence for the sake of violence but a slight upsurge in improper portrayals of sex."

Robert D. Swezey, director of NAB's newly established Code Authority, pledged that his office would move to keep the lid on sex "with the same persistent vigor that helped curb the amount of needless violence."

Swezey explained the situation as follows: "These problems come around in cycles and we just have to keep working to solve them."

On the whole, the NAB exec added, broadcasters have "high

(Continued on page 30)

## HOME FILMS SHOOT NOW IN TECHNICOLOR

Hollywood, Jan. 2.

Technicolor, which already provides a processing service for amateur still photographers, finally has got around to making its film available for amateurs and henceforth home movie-makers may shoot in Technicolor.

Project was first visualized by Dr. Herbert T. Kalmus, when he headed company, and brought to fruition by Patrick J. Frawley Jr., board chairman and chief exec officer.

## COMEDY SHOWS DOMINATE '61-'62

By GEORGE ROSEN

As television moves into '62, there appears one dominant motif to the current season — the continued success story of the situation comedy. Westerns, private eye shows, live drama, filmed drama, adventure shows, panel shows may be cyclical, but "keep 'em laughing" remains the basic staple of the tv spectrum. Dating back to '50 and the emergence of "I Love Lucy," the situation comedy has continued to hold its own while programs in other categories have had their ups and downs. Like the soap opera in daytime, comedy remains the dominant factor nighttime.

If, as is now established, there are some 50 to 60 half-hour situation comedy shows in development for next season, it's because they've hit an alltime peak in popularity this season, based on the Nielsen nosecounts. For example, of the Top 20 shows listed on the newest national Nielsens, a total of nine are comedies, in contrast to three westerns, two private-eye shows and three variety stanzas. The favorites are Hazel (NBC); Red Skelton (CBS);

(Continued on page 42)

## Maitre D'oubles Into Nitery Act

Minneapolis, Jan. 2.

Freddie's here, the Twin Cities' top supper club and the only one playing name acts regularly, is congratulating itself and considering itself fortunate because it has Nate Streitman as its maitre d'. Not only does he greet guests and conduct them to their tables with the utmost graciousness, but he also can fill in as a floorshow performer if an emergency arises.

After an eleventh hour telegraphic cancellation by Buddy Rich, scheduled to open with his combo the night following Christmas (26), Pete Karalis, Freddie's owner, found himself in a jam — sans an act and only a few hours before his first show was due to start. In the short time left he just couldn't round up a replacement for Rich.

Karalis remembered his maitre d' was a onetime performer. He had Streitman do an act, comprising singing and a little laugh-inducing talk on the side. Interrupting his maitre d' tasks just long enough to perform in place of Rich at both the dinner and supper shows, Streitman went over so well that the same procedure was followed Wednesday night.

By Thursday night Karalis was able to land femme hypnotist Pat

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## Tent's Lack of Musicals Will Spur Need for Names, Agencies Stress

The talent agencies anticipate a huge upswing in the use of names in summer music tents. Top variety acts will be used to a greater degree in most of the large canvas operations around the country, it's believed. For that reason the percenteries are now submitting their talent so bookings can be made before legit musicals block out possibilities.

The feeling in the talent offices is that not enough suitable musical properties will be available for the tent repertoire. Consequently, the canvastops will be needing top acts to replace vehicles which have long since lost their box-office potency.

It's recalled that last summer Harry Belafonte grossed $95,308 at the Oakdale musical Theatre, Wallingford, Conn., topping Danny Kaye's $76,338 at the same spot. However, Belafonte worked at a $7.50 top while Kaye's ceiling was $6.50.

Nat King Cole has already been signed for Warwick, R.I., Laurel, Md., Wallingford and Framingham tents, and other names are being selected from lists now being submitted by the agencies. Other names are also asking the offices to submit them for summer work on the premise that the pay is good, prestige is great and the hours are easier than niteries.

The increased use of variety talent doesn't in any way mean a

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## American Negro Diva's 'Delilah,' a Swiss Click

Basle, Jan. 2.

Preem of a new production of "Samson and Delilah" at the Stadttheatr here starring Grace Bumbry, American Negro girl as Delilah, brought out a full segment of German, French and Swiss music buffs and critics, mostly enthusiastic, though with a big argument over the fact that it was sung in German. Theatre director Zogg insists Swiss won't attend opera in French, even though (as in this case) it was written originally in French.

Diva ducked the argument by pointing out that she can sing the role in either language and it's up to whoever pays the tab to decide.

## 'Photocopying' Of Books Decried By Authors League

Authors League of America is expressing considerable anxiety over a recent rule of the American Library Assn. giving sanction and impetus to "photocopying" of books. This is a sneak-in-the-back-door threat to the ownership of the copyright vested in either the author or the publisher. Irvin Karp of counsel for the League points out that the practice of making "photocopy" reproduction, from a single to unlimited number are regularly made without asking or securing consent.

Declares Karp:

"Such unauthorized copying of a copyrighted work, or any substantial portion of it, is clearly an infringement of the author's copyright—which gives him the exclusive right to print, reprint, copy and sell his work. It is infringement whether one copy or a number of copies are made or sold; it is infringement whether the copying is done on a printing press or by

(Continued on page 61)

## JULIETTE GRECO ON HER FILM CAREER

Tokyo, Jan. 2.

Juliette Greco, who recently returned to her singing after making a series of pictures for Darryl F. Zanuck, said that contrary to printed implications, she is still interested in acting in American films. Wrapping up a three-week concert tour of Japan, Miss Greco

(Continued on page 15)

## To Assure Clarity For Japanese, Kramer OKs 'Nuremberg' Dubbing

Tokyo, Jan. 2.

"Judgment at Nuremberg" (UA), slated for spring release, will become first dubbed film in memory here except for some re-releases and pictures geared for kiddie trade.

Producer Stanley Kramer agreed to the innovation proposed by manager Geza Polaty of UA's Japan office after it was explained that dubbing allows a more exact translation than subtitling and that serious war crimes requires complete understanding. Another possible factor is that trial films do traditionally poor here because heavy dialogue demands too much reading from patrons.

Added cost for dubbing on picture is in excess of $10,000. Some subtitled versions will be presented in major cities as specified showings slanted at foreigners and those Japanese who understand English.

Translation for dubbing is being done by leading novelist Hideo Konno while Dr. Ichiro Kiyose, the Speaker of the Lower House of the Diet and the chief counsel at war trials here, is technical advisor.

# National and Fan Mags Unpredictable

## Press Agents and Stars Nervous as Policies Shift—Puzzle Over Very Soft and Very Rough Pieces

By DORA ALBERT

Hollywood, Jan. 2.

Pressagents, film stars and other celebrities are having a difficult time getting the images of current magazines straight. This is understandable, because mags dealing entirely or even partly with show business have kept changing their slant on celebrities.

Last year, Joan Crawford was unhappy about an article by Richard Gehman in McCall's. Later, when approached by Simon and Schuster with an offer of plenty of moola if she'd collaborate with Gehman on her autobiography, she turned it down, accepted instead an offer from Doubleday—reportedly for less money—to collaborate with Jane Ardmore. Articles in McCall's on such stars as Zsa Zsa Gabor and Marilyn Monroe have been extremely frank. But current McCall's carries an almost self-satirizing rave by Eddie Fisher on how wonderful Liz Taylor is!

Look Magazine, too, has varied its pattern so much that no star or pressagent is ever sure ahead of time just how a story will turn out.

One pressagent persuaded one of his biggest clients to give a series of interviews to Look. He expected a laudatory series of

(Continued on page 15)

## Spinster Sues Mpls. Terp School, Claims It Failed To Find Her a Spouse

Minneapolis, Jan. 2.

Disgruntled pupils' damage suits against dance studios continue here. The first in 1961 had local Fred Astaire spot defendant in such an action. Just before the year's end it was Dale's.

Seeking $3,500 damages, 62-year old Eunice G. Bennett alleges for that amount the Dale Studio promised but failed to make her popular and so attractive that she'd find a husband. She charges that during a six-week period she was induced to sign contracts totaling $5,900.

For that sum, her complaint avers, the studio's agents told her that dance parties and other activities "would make her popular with members of the opposite sex" and "would enable her to be so attractive that she would become married."

In her complaint she charges that she paid $3,500 on this contract and some dance lessons were given, but the studio agents' promises anent attractiveness and a husband never materialized. The so-called "parties" were attended primarily by other women, it's asserted.

The studio hasn't answered the suit as yet.

## Bairds Go 'Cultural'

Washington, Jan. 2.

The Baird Marionettes have embarked on a three and a half month tour of India, Nepal and Afghanistan under auspices of the U.S. Cultural Presentation Program, the State Dept. disclosed over the weekend.

The troupe is comprised of Bill and Cora Baird, five actor-musicians, a stage manager and an electrical-sound technician. Program will include an American folk tale fantasy, "Davy Jones' Locker," and some vaude routines.

## Harrah's, Tahoe, Date In June Marks Welk's 1st Nitery Stint in 13 Years

Hollywood, Jan. 2.

Lawrence Welk band and troupe of entertainers have been set for their first stand in a Nevada gambling spa—three weeks at Harrah's, Tahoe, starting June 17.

Though neither Sam J. Lutz, Welk's manager, nor Milt Deutsch of the agency bearing his name, who books Harrah's, would reveal figure, deal is understood top coin in history of spot. Cliff Aronson, Deutsch aide, lined up Welk for the date.

It is the first nitery stand for Welk in 13 years and unit he will take to Tahoe will include all the regulars on his ABC-TV series, led by the Lennon Sisters. During stand, tape reruns of tv show will be aired by web. A substitute band also will be lined up to spell Welk on weekends at the Paladium here.

## Sophia Loren's Vexation, And Possible Reasons

It may shed some further light on Sophia Loren's anger—and consequent court action—over her "El Cid" billing on a Broadway electric billboard (she objects to her name being under costar Charlton Heston's) to note some of the fine print in the distrib's advertising.

At least in the fullpage blurbs, Allied Artists not only makes mention of Heston as an Academy Award winner, but also designates the pic—Metro's "Ben-Hur." In contrast, under Miss Loren's name, it's noted that she copped the Cannes Film Fest "best actress" laurel, but readers are left to figure it out from there. (It was for the Italo "Two Women.")

A possible connection suggested by the "Ben-Hur" plug is that Metro is also distributing producer Sam Bronston's "King of Kings."

PHIL GREENWALD

Enterprising Director of Entertainment at the huge Concord Hotel, New York says:

"PAUL ANKA the Essence of Entertainment, poised, exceedingly talented and skilled is the most personable of artists.

"However, most gratifying, just recently, PAUL ANKA has exceeded himself in breaking the All Time Holiday Attendance Record for the third time."

## 54% of Visitors To Japan Yanks

Tokyo, Jan. 2.

Some 212,300 foreigners visited Japan during 1961 and spent $116,000,000, according to info disclosed by the Tourist Industry Bureau of the Transportation Ministry. The number of visitors is a 30% increase over the previous year.

Of the total number, 97,700 were classified as tourists, 61,600 as traders and the balance in other transit categories. Americans, who accounted for 23% of the visitors in prewar days, represented 54% of total in 1961.

In 1964, when the Olympics will be staged in Tokyo, 550,000 foreigners are expected to visit Japan. By 1975, visitors are estimated to increase 5.9 times the 1960 figure, totalling over 1,250,000. Spendings by that year are projected at $610,000,000.

## PERLE MESTA'S BACK, AND METRO'S GOT HER

Washington, Jan. 2.

Metro-Goldwyn-Mayer has nabbed the American Newspaper Women's Club and Perle Mesta to sponsor the American premiere of "Four Horsemen of the Apocalypse" here Feb. 8. Film opens at the 3,420-seater Loew's Capitol.

Usual array of capital luminaries, including the diplomatic roster, Capitol Hill and Cabinet, are on the invite list. Mrs. Mesta, who has not been so active in Washington society during the JFK regime (she backed Nixon), will serve as general chairman for the event. The Newspaper Women's Club is one of two rival femme press outfits here, the other being the Women's National Press Club.

# Toots Shor's Reopens With Mob Scene

By ABEL GREEN

Toots Shor the past week grabbed more space than Brigitte Bardot and Tshombe combined with the al fresco premiere of his new booze parlor in New York, which is notable as a street address in that he completed full circle from the Prohibition era when he was bouncer and quondam night manager at Leon & Eddie's, a favorite filling station, at that address. Now it is an eight-story structure, with the Myers Bros. garage occupying everything but the nearer-to-5th Ave. basement-streetfloor-second floor devoted to the erumbum's new oasis. The address is the same 33W52.

Outpouring of journalistic loyalty was extraordinary in a community where free space to saloons, bistros, pubs, taverns and the like is typically confined either to the chatter columns or, becomes news on extraordinary occasions, when some socialite or charity event takes place. The lavish columnar space, furthermore, while vicariously a terrific cuffo commercial for the rotund boniface of Chez Shor also recognized two fundamentals: (1) that his restaurant is a landmark on the Gotham scene; (2), that he, the personality, was part of the said Manhattan pattern of life and the pursuit of good groceries and reasonable hangovers.

Shor is unique also in that (a) he never had or has a pressagent and (b) he sneaked the preem. Only friends, and via grapevine, knew that last Wednesday (27), at 3 p.m., the doors were open and the kingsize areas around the two huge bars, on the main floor and in the downstairs grillroom, soon assumed Grand Central Station rush-hour proportions. As the outpourings of that special breed of Gotham "waif"—many of them top byliners, sports figures, show people, et al.—snowballed into a pyramiding swell of printer's ink

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## Latest D.C. Tangent On Soldiers in Zanuck Pic: They Didn't 'Volunteer'

Washington, Jan. 2.

The verbal battle over Darryl F. Zanuck's "Longest Day" World War II saga for 20th-Fox is proving one of longest disputes here once again. the hassle threatens to jeopardize the whole practice of military cooperation with Hollywood.

The Senate Constitutional Rights Subcommittee dug up the issue anew. Bogey is raised that use of soldiers as pic extras smacks of "involuntary servitude"—the legal euphemism for slavery. Subcommittee Chairman Sam Ervin (D.-N. C.), ex-jurist and a leading constitutional light of the upper chamber, dispatched a letter to Defense Secretary McNamara demanding a probe of complaints he said he's received from GI's allegedly "pressured" into playing extra roles for the Zanuck production in France.

Hearings are slated by Ervin's group late this month. The general topic will be constitutional

(Continued on page 18)

## Van Johnson Injured In London 'Music Man' Role

London, Jan. 2.

Van Johnson, playing the lead in the London edition of "The Music Man," collapsed on stage last night (Mon.) when the tip of one of his fingers was cut off in an accident onstage. The filmster turned musical actor was making an entrance from a set depicting a train when a door swung back on his hand.

A tourniquet was applied to the finger in Johnson's dressing room and he was taken to a hospital by taxi. He was said to be resting comfortably.

An understudy, Gordon Boyd, took over Johnson's role after a slight delay.

## Headmaster Deletes Boy Critic's 'Dolce' Review; Young Editors Resign

Boston, Jan. 2.

A student review of "La Dolce Vita" (Astor) in the Boston Latin School's Register brought about the impounding of some 2,400 copies by the headmaster, who said he felt a review of the film was "not a fit subject for a high school publication."

Headmaster John J. Doyle said the magazine will be released to the students after the Xmas holidays with the film review deleted. Two student editors of the school's magazine resigned from the staff after the headmaster's impounding.

"We are being restricted even further than the natural limits of decency would restrict any publication," said Daniel Barnett, 17, and Guinar Viksnins, 18. The student editors said 12 other members of the editorial staff also will resign.

Headmaster Doyle said that the film received an "adult only, special classification" from the Legion of Decency, and he felt it was not "a fit subject." Supt. Frederick J. Gillis, head of Boston school department, backed the headmaster for his "prompt action in suppressing a review of an exotic film." The film had a long run in the Gary and Capri Theatres and is now in subruns.

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# 100-THEATRE CINERAMA GOAL

## Board, Production and Mgmt. Role For Youngstein With Cinerama

Appointment of Max E. Youngstein as exec v.p. of Cinerama Inc. and president of Cinerama's newly-acquired Cinemiracle International subsidiary goes hand in hand with new Cinerama ambitions. This outfit, headed by Nicholas Reisini, which acquired the Stanley Warner interests in the Cinerama assets, is geared for more expansion in the fields of theatrical production, exhibition and, as a new facet in the operation, the manufacture and marketing of a still camera for the amateur market.

The official naming of Youngstein to the Cinerama post was made Thursday (28) by Reisini who hosted a press conference along with Youngstein. Actually it was almost ancient history, since the new alignment had been widely published previously.

The setup is this: Youngstein, as of Dec. 31, is entirely untied of United Artists, where he had been a co-owner and v.p. since the Arthur B. Krim-Robert S. Benjamin regime took over in 1950. He helmed advertising, publicity and exploitation as well as taking a role in administration at UA. On Jan. 2 he joined Cinerama, with an office in Manhattan, and functioning as exec v.p. over the entire Cinerama scheme of things.

Youngstein declined to discuss details of his employment contract, but reportedly it's for five years. No details as to terms, stock options, etc.

Outspoken ex-lawyer Youngstein, now 48, never was candid as to the reasons for the UA departure, nor were Krim or Benjamin, but it was clear a year and a half ago that Youngstein was available for another affiliation.

He joined Cinerama, he said, because this company, unique among picture outfits, "has little or no concentration on the past; all the concentration is on today and tomorrow." In contrast, he said, "many people in the industry are reduced to a state of inertia and, if not inertia, then repeating themselves, doing the same things they did 25 to 50 years ago."

Commented Reisini: "We (meaning himself and Youngstein) think alike. It is an intellectual as well as a physical marriage and will result in harmonious work."

As for the expansion, Reisini said the company has a camera capable of shooting space films and the United States Government has ordered the first space film for showing at the Seattle Fair next year. This is 90% finished. Two features are near completion in coproduction with Metro and there are two more to go, these to be followed by others but with no con-

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## Chi Firm to Shoot Commie History

Chicago, Jan. 2.

A Chicago film company expects to have completed in March a feature length "drama-mentary" on the history of Communism. The new coinage describes a method of presenting documentary footage in the context of a dramatic situation.

Pic is being underwritten by Mid-American Motion Picture Corp., a new firm headed by Reginald J. Holzer (and not to be confused with another Chi-based film outfit, Mid-Continent, whose prexy is Herschell Lewis), and will be produced by Fred A. Niles who heads his own production shop here. Niles estimates that the film will be brought in for under $250,000, proving again, he says, that pictures can be done more economically in Chicago than on the Coast.

The fictional element will be directed by a legit stager as yet unnamed, and the two principal roles in the drama will be played

(Continued on page 6)

From Singapore
**Ooi Taw Chiew**
reports on Singapore's and Hong Kong's many-faceted film operation in
***Shaw Vs. Cathays In Malaya***
* * *
another Editorial Feature in the
*56th Anniversary Number*
of
VARIETY
Plus other statistical and data-filled charts and articles
OUT NEXT WEEK

## 'Life of Buddha' Gives Japanese Yen for Big Pix

Tokyo, Jan. 2.

Huge success of Daiei's "Sakya" (Life of Buddha), Japan's first 70m picture and most costly film at stated $1,500,000 is expected to be felt throughout Nipponese industry in fewer and bigger pictures this year. Total production may drop as much as 120 from present assembly line of about 600 features annually.

Daiei already has two more 70m entries on the boards. One will be "Shin-no-Shikotei" (Emperor Shi of Ancient China), which is expected to launch locationing on Taiwan in spring for late October release.

## EZ BAKER, BOB FLOOD UNITE AS PRODUCERS

A new indie producing company, Baker-Flood Productions, has been formed in New York by producer-actor Ezra R. Baker and writer Robert J. Flood. Duo is now making plans to film "The Monument," a suspense story set in present-day Berlin, written by Flood.

Baker, who has just resigned as eastern head of Paramount's tv commercial subsidiary, was earlier partnered with Bob Davis and Duard Slattery in Little Movies, indie outfit which won an Academy Award last year with its short, "Day of The Painter." In addition to producing "Painter," Baker also acted in the short, later repeating the double function in Little Movies' first feature, "Come Thursday," which has not yet been sold for release.

## Cafes and Hotels First, Is Interstate Credo

Dallas, Jan. 2.

Students from Southern Methodist U. and Bishop College have met with John Adams, executive veepee of the Interstate Theatres, to continue discussion on integration of local theatres for college students.

Otic Corcine, students at Bishop College said, "At this meeting, as at the last, Adams said he would not be able to integrate his theatres until Dallas restaurants and hotels did."

M.K. Curry Jr. prez of Bishop College, said both student groups were "working independently from the Bishop College or Southern Methodist U. student bodies."

Two SMU students, members of the group, John Reinhart and Tom Beauchamp, were not available for comment on the meeting, having left immediately for Austin to attend the U. of Texas Human Relations Conference.

## NEXT JULY 4 KEYS COMPLETION PACT

Hollywood, Jan. 2.

Under the terms of Cinerama's pact with Metro-Goldwyn-Mayer on its partnership in four features —including "How the West Was Won" and "Brothers Grimm"—currently in production—Cinerama is not required to have maximum of 100 world theatre representation until 18 months after the first of the two pix named are in distribution. July 4, 1962, preem date for "How," is key to time limit.

Arrangement affords Cinerama opportunity to hew to terms set forth in deals for new Super Cineramas in all parts of the world. This type of theatre is basic format prexy Nicholas Reisini is after for $12,000,000 "How" and $6,000,000 "Brothers." He's even set terms on motif. Entire house, seats, walls, ceiling and what have you must be one color—a soft tone, attractive, conducive to patrons' overall enjoyment of entire operation on screen and elsewhere.

Exhibitors throughout the country will have first crack at building and operating new Super Cineramas. They are definitely being given preference over Joe Wolf Realty Co. which recently signed a deal with Cinerama to build 15 such units in the U.S.

Three pacts have already been made by Cinerama prexy Nicholas Reisini. Another is brewing in the Hollywood area. Latter situation has two important indie circuits bidding for the project which must be ready by July 4. They are National Theatres & Television, which operates some 240 units nationally, and the Cooper Foundation with 22 theatres in its string in northwest.

Local Cinerama will have 1,250 seating capacity. Cooper Foundation is reported to have the edge over NT&T with an option on a parcel at Hollywood & Vine. Carl Laemmle Jr. is believed to own the property involved.

Wolf Realty also is understood to have an option on a parcel on Hollywood Blvd. He is said to be ready to build provided NT&T and Cooper cannot guarantee completion of the house by Independence Day for the preem of "How the West Was Won." $12,000,000 joint production by Cinerama and MGM. If necessary, three shifts working around the clock, may be put to the test, if Reisini's demands are met. And with double or triple crews, if necessary. But July 4 deadline is the key to who gets the Hollywood pact in the three-way nip and tuck.

Cooper Foundation, it will be recalled, preemed the first Super Cinerama in Denver last March 8. As a result of its successful operation, it will build a second house in Minneapolis. This deal is set. Work should get under way as soon as weather permits.

Three other projects set are as follows:

In Houston, Crescent Amusement Co., with 83 houses in the south, is planning a June preem for 1,000 seater to meet Cinerama demands.

In San Diego, Calif., Boston Circuit of Lockwood & Gordon with 23 houses, also will have a June opening for its 1,000 seater.

In New Orleans, E. D. Martin circuit with 187 southern houses, is planning on a July 4 debut for new 1,000-seat Super Cinerama.

Each of the three projects will cost $1,000,000, according to Reisini. The Hollywood house should approximate $2,000,000.

Cooper, in addition to Minneapolis, is negotiating to build its third Cinerama unit in San Francisco. This will be decided shortly.

In New York, new Cinerama Super will figure in the Times Square area. Negotiations have been under way and are near closing at this point. Wolf will probably build this one. Gotham and Hollywood are regarded as two uppermost projects on Cinerama's agenda to tee off "How."

Reisini pointed out his company will not consider any theatre

(Continued on page 15)

## Only Universal Holds Back Post-'48 Product From Video Syndicators

From Amsterdam
**Hans Saaltink**
writes on
***Dutch Film Production***
* * *
one of the many Editorial Features in the
*56th Anniversary Number*
of
VARIETY
Plus other statistical and data-filled charts and articles
OUT NEXT WEEK

## Fabian Due West; His and Rosen's Pacts Up for OK

Los Angeles, Jan. 2.

Simon H. Fabian, prexy of Stanley Warner circuit, is due from New York shortly after the annual stockholders meet in Wilmington, Jan. 11, 1962, for extended conferences with L. A. zone manager Pat Notaro.

At the yearly stockholders sesh, veepee Harry M. Kalmine, Dr. Charles F. McKahnn and W. Stewart McDonald, latter veepee and treasurer, are up for election to the board for two-year period. Fabian, exec veepee Sam Rosen and Nat Lapkin, first veepee, were elected last January for two year terms. Stewart will replace the late zone manager Moe Silver on the board.

Five year contract, retroactive to Aug. 27, between S. W. Corp. and Fabian Enterprises for services of Fabian and Rosen also is on agenda for ratification. Previous agreement was for two years.

S. W. Corp. has employments contracts with Lapkin, Kalmine and McDonald providing for advisory services at reduced compensation after active employment. Included in the pacts are benefits such as $1,000 a week for 520-week maximum, $500 weekly for maximum of 416 weeks for Kalmine and $476.92 a week for 520 total weeks for McDonald. No other officer has a contract for future payments.

## DIVIDENDS' SLOWER PACE, '61 VERSUS '60

Washington, Jan. 2.

Dividends of motion picture companies lagged slightly behind the 1960 pace during the first 11 months of 1961, according to the Federal Commerce Dept.

Through November, picture company stockholders received a $21,649,000 melon as against $22,049,000 for the same 1960 span. Dept. pegged the November total at $1,539,000 compared with $1,704,000 for November, 1960.

Film dividends, by falling behind 1960 figures, departed from the national trend for dividend-paying corporations. Publicly reported cash divident payments through last November added up to $11,400,000,000—a 2.5% gain over 1960.

## WGA Unfairs' Brusseau

Writers Guild of America has placed Westminster Films (N.Y.) and Willian E. Brusseau on its "unfair" list, for their alleged failure to pay $3,750 due a writer for a screenplay.

Members may not work for them unless they first post a bond with WGA guaranteeing the full amount of the writers' proposed compensation.

If and when Paramount unloads (reportedly via MCA) the bulk of its post-48s to television, that would leave only Universal, among majors, as a post-48 holdout—though not necessarily in the hold-the-line spirit that exhibition has been urging. Rather, and contrarily, it has been fiscal and marketing considerations that have prompted U to keep the post-48 vaulties under lock.

Universal, as prexy Milt Rackmil has apprised the shareholders, has no cause to be stampeded to the video syndication marts. The corporate health holds well, partly because of the amortized revenues from U's pre-48s, which have been getting "late show" circuit exposure the past four years.

This is under a deal set in late '57 with Screen Gems, as video distrib, stipulating a $20,000,000 guarantee to the producer. (To recap, it gave Universal $2,000,000 the first year, $3,000,000 each annum thereafter over a seven-year span, after which the tv rentals split 60-40 for U.)

As for the post-48s, the assumption is that eventual disposition will pivot on how the current discussions go projecting Universal as distributor of MCA theatrical films. If deal jells, MCA-TV would almost certainly take on the U vaulties.

Universal's withheld oldies, though weighted with theatrical programmers, include a number of attractive titles and performers. In the batch are some early Rock Hudson and Tony Curtis efforts, and four or five Jimmy Stewart starrers. Among the titles that presumably would be made available for homescreen playoff are "Magnificent Obsession" (with Rock Hudson, and first of the solid Ross Hunter moneymakers at the studio, circa '54), "Glenn Miller Story," "Harvey," some Abbott and Costello comedies, and a number of the "Francis" (talking mule) and Ma-Pa Kettle rustics. Several horror and sci-fi items would also come out of the vault.

## Zito, 32, Jugged For Smell-Bomb

Kansas City, Jan. 2.

Sentence of a year in jail was passed on a man who was found guilty of setting off a stench bomb in the Roxy Theatre Dec. 8. Phillip Zito, 32, denied he set off the bomb and appealed the decision given in magistrate court of Louis J. Mazuch, Dec. 26.

The court found the man guilty after hearing testimony of two witnesses, who said they saw Zito in the theatre from where the stench came and found a paper towel and bits of broken glass on the floor at the seat where he had been.

Since that time the theatre has experienced two other stench bombings, the latest outbreak of violence against the Durwood circuit which operates the Roxy, Capri and Empire as downtown first-runs.

Earlier various damages have been suffered by the Durwood properties, including the destruction of a screen at the Capri and the breaking of windows and signs in the Empire building. A dispute exists currently between the theatre circuit and the operators and stage hands of the IATSE.

## Technicolor, Brooklyn, Becomes Mayflower

Technicolor's studio in Brooklyn has been sold to Benjamin Gertner, prexy of Biograph Studios, and lot will be reopened under name of Mayflower Studios after extensive renovations, per Patrick J. Frawley Jr., Tech board chairman and chief exec officer.

Studio will be made available to both feature and tv producers.

# Omens Multiply of Foreign & American Element Enmeshed In Global Film Biz

By VINCENT CANBY

Evidence testifying to the extent to which foreign-language features and American product made abroad have penetrated the U. S. market (and consciousness) warrants two conclusions at start of 1962: foreign pix, dubbed or titled, with or without Production Code seals or Legion of Decency okays, are already a major source for U. S. exhib income, and (2) any legislative attempt to prevent Hollywood producers from making films abroad would presumably be disastrous for the entire U. S. film industry.

Significant, because of the upcoming Academy Awards balloting, was the announcement last week that for the first time in its 27 years, the New York Film Critics Circle voted an award to a performance in a foreign language film—Sophia Loren in the Italo "Two Women." The N. Y. critics' choices often have been a forecast as to how the Oscar votes will go. Miss Loren thus seems to be a cinch for a nomination at least.

Also likely for Oscar nomination in a number of categories is another Italo entry, "La Dolce Vita," which already has racked up a domestic U. S. rental of close to $3,000,000 (in nothing but subtitled version yet!) That's almost as good as Brigitte Bardot did in "And God Created Women," which played the majority of its dates with the star speaking (a dubbed) English. And "Vita" is still going strong.

Ironically, "Vita" will probably get its Oscar nominations only in those categories where it will be competing with domestic and English language films, since it seems highly unlikely that the Italian government will see fit to nominate the film as the Italo entry for the Academy's foreign language Oscar.

Further evidence of foreign inroads: a check of the 18 different attractions playing Christmas-New Year's dates at firstruns on Broadway, and in the arties, shows only four pix which can be classified as "completely made in Hollywood"—20th-Fox's "Second Time Around" (Paramount Theatre), Paramount's "Summer and Smoke" (DeMille and Sutton), Buena Vista's "Babes in Toyland" (Music Hall), and United Artists' "Pocketful of Miracles" (Victoria, Trans-Lux 52d St.).

Two more of the 18 were filmed only partially in Hollywood—UA's "West Side Story" (Rivoli) had extensive locations in New York, and same company's "Judgment at Nuremberg" (Palace) had German locations. UA's "Something Wild" (Plaza) was filmed entirely in New York, which some dyed-in-the-wool Hollywoodites might well condemn as "runaway," even though it didn't quite make it beyond Ambrose Lightship.

The other N. Y. firstruns showcased 11 pix made entirely outside this country: UA's "One, Two, Three" (Astor, Fine Arts), in Germany (with one scene in Hollywood); Embassy's "Wonders of Aladdin" (Forum, Baronet), Italy and North Africa; Warner Bros.' "The Roman Spring of Mrs. Stone" (Capitol, Trans-Lux 85th St.), Britain and Italy; 20th-Fox's "The Innocents"), Britain; Showcorporation's "Midsummer Night's Dream" (Guild), Czechoslovakia; Astor's "Les Liaisons Dangereuse" (Henry Miller), France; Embassy's "No Love for Johnny" (Little Carnegie), Britain; Kingsley's "The Five-Day Lover" (Normandie), France; Columbia's "Loss of Innocence" (68th St. Playhouse), Britain, France; Metro's "King of Kings" (State), Spain; Allied Artists' "El Cid" (Warner), Spain.

Clearly it would have been a lean holiday period at these firstruns had any kind of "Buy American Only" plan been in effect.

### NOT QUITE A CHAPEL

Detroit, Jan. 2.

United Detroit Theatres converted its downtown 1,408-seat Madison into a temporary rest-haven during the holiday season. Footweary shoppers are being invited to come in free between 11 a.m. and 9 p.m. The shoppers sit with a sigh and watch trailers of such attractions, some current at UD theatres, as "Flower Drum Song," "Babes in Toyland," "Pocketful of Miracles," "Bachelor Flat," and "The Roman Spring of Mrs. Stone."

## Berlin Fest: June 22

Berlin, Jan. 2.

Twelfth annual Berlin Film Festival will be held from June 22 to July 3, again under official sponsorship of the Berlin Senate and Government of Federal Republic of Germany. Alfred Bauer is director general.

Bert Reisfeld, Hollywood correspondent for German publications and radio, has been appointed for sixth consecutive year to organize U.S. participation in fest in cooperation with the Motion Picture Export Assn.

## Spreading the Message Re Torre-Nilsson, So Far Known Only to Buffs

Argentine film director Leopoldo Torre-Nilsson, highly regarded by film buffs in this country though as yet little known outside that group, may be the only film director in the world at present for whom a special distribution company has been formed just to handle the release of his pix in the U.S.

Making up the new company, Angel Productions, are the artie theatre circuit, Ackerman & Furman, exhib David Sanders, indie distrib Sandy Weiner and Orestes Trucco, head of Argentine Film Enterprises, which is spearheading a drive to sell Argentine product to the Spanish lingual houses in the States. Ackerman & Furman control nine theatres in the east and Sanders 11, though the Torre-Nilsson films will not necessarily be booked into theatres controlled by the partners in Angel.

Only one of the Argentine director's pix has yet received commercial release in the U.S. That was "Casa del Angel," released two years ago by Kingsley International as "End of Innocence." Angel Productions has tentative plans to put three of the director's films into release by the end of this summer. First will be "Summer Skin," an entry at the 1961 Venice fest, to go out next month, to be followed by "Hand in The Trap," a Critics' Prize winner at the 1961 Cannes fest, and finally, "End of The Party." All go in titled versions only. If the pix are to be dubbed, Torre-Nilsson is expected to direct the jobs himself.

## Unique Distrib Pattern, On Czech 'Midsummer' Opens Marketing Wedge

Showcorporation's unique prerelease distrib pattern on "Midsummer Night's Dream," Czech-made puppet film that features the voices of Richard Burton and members of the Old Vic speaking Shakespeare's lines, has provided some pertinent data on the marketing of "special interest" pix, according to its president, Bob Mamby, and veep, Fred Schneier.

Pic preemed at the Guild Theatre, artie in the Radio City complex, the week before Christmas on a grind policy, and the following day, Dec. 19, started a series of once-a-day showings in 14 other arties in Manhattan, Westchester, Long Island, Connecticut and New Jersey. In these latter houses, pic was screened in morning or early afternoon hours before the houses ordinarily opened for their regular showings. The special prerelease runs ended yesterday (Tues.) at the Guild, as well as the other arties, and it's intended that the film will come back to a number of the outlying houses for extended grind runs beginning in February.

Purpose of the pattern was to get a cut of the always-hefty Christmas-New Year's business, as well as to provide advance word-of-mouth on the attraction which Mamby and Schneier feel will have an almost endless theatrical life. They also point out that the morning-early afternoon screenings were providing extra revenue for exhibs whose houses would otherwise have been dark at that time.

In a candid breakdown on the financial results of the experiment, Schneier reports that business during the pre-Christmas week was poor at almost all the houses, but that post-Christmas it was good-to-excellent at seven of the 14 outlying theatres. At the seven outlying houses where business was good, exec says that the once-a-day screenings will bring in an average of between $1,700 and $2,000 at each house for the Christmas week. At each of the "good" houses, he further reported, the take on "Midsummer" each day represented about half of the house's total take for that day, despite the fact "Midsummer" was shown only once and the regular

(Continued on page 6)

# Panorama of Hollyburn, Canada; Line Up Six for Shooting in 1962

By ALBERT SCHARPER

Hollywood, Jan. 2.

Panorama Films Ltd., Canadian company now building a studio in Vancouver to be called Hollyburn, has slated six features for lensing in 1962. First deal set is with James Clavell, who last year produced "Walk Like A Dragon" at Paramount and prior to that wrote and directed at 20th-Fox. His credits include "The Fly" and "Five Gates To Hell" at 20th.

Clavell will write, direct and produce "Circle of Greed," for April teeoff in Canada, and "The Bitter And The Sweet" for June start.

William J. Maginetti, Hollywood production exec who worked at various studios, some weeks ago joined the Canadian firm as production veep. He is setting deals with Hollywood talent.

All pix to be made by Panorama will be Eady Plan, of course, but IATSE labor will be used. IA coast exec Zeal Fairbanks in the autumn inked Panorama to a pact—not difficult in that IA has jurisdiction over filmaking crafts in Canada; indeed, for some years has had three locals in Vancouver.

Lord Folkestone of London has a big stake in Panorama, owning land on which studio is rising; also much land on which pix will locale. Rest of financing of Panorama is strictly Canadian.

According to Maginetti and Clavell, as much American-citizen talent as possible will be used, as long as Eady Plan standards are met. The Eady yardstick is that 75% of salaries on any pic must go to British nationals, which embraces Canadians, too, of course. Limit is two stars, and/or director, producer.

Clavell, English-born, believes most of casting can be done in Hollywood, using British nationals, but as many American craftsmen as possible.

Panorama, from its slate of six features, plans to carve out two vidpix pilots as the new tv quota in Canada stipulates 55% of programming telecast there must be British Empire product.

Clavell, who will work on percentage, plus fee, already has been paid in part. He's acquired a mountain far north in Canada—which belonged to Lord Folkestone, of course.

### LONG BEACH CHANGES

**Laurel, Lido To Interboro Via Berk & Krumgold**

Interboro theatre circuit, New York, has added to its nabe holdings with acquisition of two situations in Long Beach, L.I., the 1,600-seat Laurel and 600-seat Lido.

Former was sold by the Laurel Theatre Corp., latter by Briart Operating Corp., with Berk & Krumgold, Manhattan broker, handling both deals.

# N.Y. Film Critics 1961 'Bests'

These are the winners in the 27th annual vote of the New York Film Critics, the awards to be presented Jan. 20 at a reception at Sardi's.

**Best Picture of 1961**—"West Side Story" (UA)
**Best Director**—Robert Rossen for "The Hustler" (20th)
**Best Actor**—Maximillian Schell in "Judgment at Nuremberg" (UA)
**Best Actress**—Sophia Loren in "Two Women" (Embassy)
**Best Foreign Film**—"La Dolce Vita" (Astor)
**Best screenplay**—Abby Mann for "Judgment" (UA)

It was initial selection by group of a musical film for tops and precedental pick of a foreign language actress, Miss Loren, as "best".

"West Side" won on third ballot, 11-to-five over "Nuremberg." Other pix which received one or more votes in the course of the balloting were Columbia's "Loss of Innocence," "Guns of Navarone" and "Raisin in The Sun," and Continental Distributing's "Saturday Night and Sunday Morning" and "The Mark."

Rossen won the best director nod on the sixth ballot, 10 to six over the Robert Wise-Jerome Robbins tandem on "West Side." On the first ballot, Stanley Kramer received three votes for "Judgment." Others who figured in course of the balloting included Carl Foreman for "Navarone" (though J. Lee Thompson and not Foreman is credited with "Navarone"), Guy Green ("The Mark"), Billy Wilder ("One, Two, Three"), John Ford ("Two Rode Together") and Karel Reisz ("Saturday Night").

Chief competitor to Schell was James Cagney ("One, Two, Three") and chief competitor to Miss Loren was Geraldine Page (Paramount's "Summer and Smoke"). Abby Mann's writing award went to him on the sixth ballot in an eight to seven vote over "One, Two, Three" (Billy Wilder and I. A. L. Diamond).

# Reynolds: Hollywood Unions Invite Injury to Themselves If Attempting 'Runaway' Boycott

Hollywood, Jan. 2.

Hollywood unions face retaliation "within 24 hours" if they boycott features lensed abroad on grounds they are "runaway" production. That's the allegation of producer Sheldon Reynolds, who said any such Hollywood move would bring about serious "political, ideological and emotional" consequences.

Reynolds, an American theatrical and tv film producer who spent most of the past 11 years producing in Europe, has been here producing a pilot of a private eye comedy, "Patrick Stone," a coproduction with Four Star. He made his remarks anent the European reaction to Hollywood union's lament just before returning to the continent.

The producer said that he did not want to sound a note of "sensationalism," but, he added, "I want to remind American unions that when they threaten such a boycott, it's a boycott of union-made product. The unions in Europe feel very strongly about it.

"There are countries in which American product has around 50% of their playing time, and if in addition to that, American unions will advocate a boycott of what to them is a minor compensation as far as they are concerned—by virtue of an occasional picture shot in their country—then they will react not better, not worse, but exactly the same as U. S. unions would react if American product were boycotted .... British unions are much tougher than American unions, and they find this (Hollywood attitude) hard to believe," he said.

Reynolds asserted retaliation first by U. S. unions, then by European, would hurt everybody, averring "the European would, in a way, love to see a (mutual) boycott. Then they would get their playing time back, and can you imagine what it would do to their production? You can't go into a country, take millions of dollars a year out of it, and not give something back. Unions in Europe have a strong voice in government affairs and political repercussions would really be something."

## Studios, Labor Council Will Palaver 'Runaway' Issues at Roundtable

Hollywood, Jan. 2.

There will be a meeting in this community prior to Jan. 10 (reopening of Congress in Washington) between studio managements and the craft unions represented by the AFL-CIO Labor Council. Object is to have a first exchange of views on the tangled issues of U.S. productions made in foreign countries rather than in Hollywood.

Decision to meet follows a suggestion of the council, IATSE International rep George Flaherty and Charles S. Vaughan, veep of Assn. of Motion Picture Producers, will be joint chairmen.

## TEENAGE REVIEWERS HAVE O'SEAS GUESTS

Dallas, Jan. 2.

Dallas Teenage Motion Picture Review Board guested several foreign exchange students at a recent local screening, via Mrs. Roderic B. Thomas, chairman of the Texas Motion Picture Board of Review.

Guest observers at the regular monthly screening were Lena Mavroukaky, an exchange student from Greece; Vre Haefliger, Switzerland; Rosalie Terheyden, The Netherlands; Alfredo Pachel, Ecuador; Claes Lauritzen, Sweden and Mariko Okutsu, Japan.

Screened was Universal's "Flower Drum Song," which was selected Drum Song."

The Dallas youths regularly preview coming attractions in the screening room of Interstate Theatres.

### N. Y. to L. A.

Lois Bolton
Conrad Field
Tony Ford
Lou Levy
Julia Meade
Howard St. John
Ed Sullivan

### L. A. to N. Y.

Jack Carson
Caroll Cook
Sidney Davis
Bill Doll
Clifton Fadiman
Gerald Fried
Dolores Hart
Mari Lynn
Juliet Prowse
Robert Radnitz
Nicolas Reisini
Lee Remick
Sheldon Smerling
Mike Stewart
Mel Stuart
Pamela Tiffin
Robert M. Weitman

### Europe to U. S.

Clifford Curzon
Bob Downing
Vladimir Golschmann
Cesare Valletti
Vienna Boys Choir

### U. S. to Europe

Michael Blankfort
Bill Grauer
Peter Gravina
Dorothy Kirsten
Monica McCall
Larry Parks
Harry Steinman
Walter Wanger
Michael Wilding
Gig Young

# COURT OF FILM DISPUTES

## Media Guaranty, Helpful to Film Biz In Past, Looks Moribund; Murrow And Rooney United Against It

By JAY LEWIS

Washington, Jan. 2.

The Informational Media Guaranty Program, designed to enable film distributors, book, mag and newspaper publishers to overcome currency barriers abroad, appears to have a dim future. Ii fact, the word is it might not have any future at all if a formidable body of opinion in U. S. Information Agency and State Dept. is able to prevail.

New rules written since Edward R. Murrow became USIA Director place an affirmative burden on the distributor to prove the film he wants to submit under the IMG program will advance U. S. interests in the country involved. Previously, pictures were okayed as long as they didn't obviously detract from Uncle Sam's image, thus at least theoretically letting innocuous, neutral fare take advantage of the program.

The new rules have been applied stringently and since last October, when they went into effect, reportedly only about ten of some 140 features submitted have been allowed. This is a drastic reversal of past policy. In recent years, generally about two-thirds of films submitted have made the grade. Books and magazines also have been hard-hit by the new USIA policy.

**Slow Attrition**

The program has been whittled down gradually through the years with both the Administration and Congress niggardly about asking for and appropriating money for the IMG fund. The film phase operates only in four countries—Viet Nam, Turkey, Yugoslavia and Poland. The program is not a subsidy, strictly speaking. It guarantees distributors a dollar return on their revenue in the nation where they rent their pic. The U. S. is ordinarily able to use the foreign currencies so obtained.

Opposition to IMG is two-fold—from Congress and within USIA. House Appropriations Committee member John Rooney (D-N. Y.), who heads the subcommittee with authority over IMG moneys, sharpens his axe for use on the program every year. (Motion Picture Assn. prexy Eric Johnston appeared before Rooney several years ago to plead for more funds with the result appearing to be an even greater reduction than anticipated. Perhaps on the theory that Rooney's mind is like a brick wall on the subject, MPAA hasn't been too vocal during the past couple years about IMG.)

There are signs now that opposition to the program may be jelling in USIA to the point where the idea is being tossed around to giving the IMG the complete axe. Hostility has been grounded on the idea that IMG in a sense paves the way for a commercial propaganda force in competition with official USIA channels. There are also those in the agency who don't like some of the publications, including two or three top circulation periodicals, which have used the program.

Film industry circles concerned with the fate of the program are already thinking of ways to retrieve it in event it gets the heave-ho from USIA. One idea is to move the program to the Commerce Dept. The new USIA rules underscore the attitude that Murrow & Co. regard films using IMG as propaganda. Murrow's Hollywood talk last fall, which raked the quality of American feature exports, left little doubt that he feels even films using regular commercial distribution methods abroad with no Government assist are propaganda vehicles for Uncle Sam for better or worse.

**KAHN THINKS POSITIVE**

**Toll Can't Sell Just Anything After That Fight**

Minneapolis, Jan. 2.

TelePrompter's Irv Kahn opines that if so mediocre a closed-circuit attraction as the recent Patterson-McNeeley heavyweight title bout can yield a profit, however small, it demonstrates that the toll medium "can sell just about anything."

Exec so expressed himself in an interview with Minneapolis Tribune sports staffer Gene Ward. At the time, with receipts still to be totaled, Kahn was confident the largescreen coverage of the fight would leave a profit. There have been no announced figures from TelePrompter since, but it's understood the venture just about broke even.

## Denker Loses His Suit Vs. 20th And Oursler Estate

The N. Y. Court of Appeals has ruled against author Henry Denker in his suit against 20th-Fox, and the heirs of Fulton Oursler, in which Denker sought termination of the contract under which "The Greatest Story Ever Told" was sold to 20th.

Denker had brought suit charging that 20th had been required to complete production of the film version of "Story" within five years of the original contract, made in June, 1954. When Oursler's heirs failed to join him in the action, they (Fulton Oursler Jr. and April Oursler Armstrong) were named as defendants along with 20th.

The Court of Appeals has now ruled that since Denker and the Ourslers acted jointly to sell the rights to 20th, "it would require similar joint action to undo what was done and obtain rescission of the contract."

The Court also refused to acknowledge that the heirs had acted in "bad faith" by not joining him in the suit. The Court said that while "fraud or bad faith may well enlarge the right of one of several coparties to a contract to act alone," the refusal to join in this case did not constitute wrongdoing.

The Court of Appeals has also (Continued on page 6)

## INTRA-TRADE FOR FAST DECISIONS

Rome, Jan. 2.

European film distributors have called for the establishment of an international Court of Arbitration as a guarantee to quickly settle disputes between distributors of different countries.

Meeting in Rome at a General Assembly, the International Federation of Film Distributor Associations (FIAD) unanimously "reconfirmed the absolute necessity to establish an International Court of Arbitration to guarantee the rapid resolution of controversies between motion picture organizations in different countries."

The FIAD General Assembly was presided by President Franco Penotti, President of the National Union of Film Distributors of Italy. The assembly took the following action:

It will appeal to Governments of member countries to speed up the granting of film export permits and exchange of films between nations.

It will propose that the International Federation of Film Producers join with FIAD in drawing up an accord governing relations between producers and distributors.

It will initiate a study designed to improve cooperation between distributors of member countries.

Finally, the Assembly unanimously confirmed appointment of the 1962-63 Directive Council, composed of Franco Penotti (Italy) as President; Horst Von Hartlieb (Germany), Joaquin Agusti (Spain), and Robert Chabert (France) as Vice-presidents; Gontrand Schwaller (France as General Secretary; Cianfarani (Italy) as Vice-General Secretary and Sautter (Switzerland) as Treasurer.

## Daylight Saving Haunts Virginia

Exhibs in Virginia are girding to defeat efforts to extend daylight saving time in the state. Summer clock advancing has been a perennial hot issue for showmen in various sections, notably Minnesota, where smalltown theatres have been especially exuberant in opposition.

In the Old Dominion, daylight saving has been optional, with only a few communities going for it. (Richmond has been among the areas resisting). But now moves are in the works to make time-tampering official and statewide. Spearheading campaign against adoption of the plan is the Virginia Motion Picture Theatre Assn., a TOA affiliate.

## Says Visiting Mar del Plata Rep: Yanks Would Be Smart to Worry About Their Status in Argentina

With European stars such as Marcello Mastroianni, Jeanne Moreau, Alain Delon, Vittorio De Sica and Sophia Loren becoming increasingly potent at the Argentine boxoffice, the American film industry—for strictly selfish economic reasons—would do well to give more thought to protecting their previously solid South American film market, according to Argentine film director, Fernando Ayala.

Speaking frankly in his role as the veep of the annual Mar del Plata film fest, and in New York to set preliminary plans for a U.S. delegation to the 1962 fest, Ayala noted that in the past the U.S. delegation to Mar Plata has usually been a "last-minute" group of film personalities who just happened to be available. Ayala understands the problems in coralling Hollywood directors and stars—the major studios no longer have them at their beck and call for promotional activities, but he suggests that this obstacle might well be overcome, in view of the increasing competition in the Latin film market.

Referring to star Janet Leigh's remarks in the Dec. 13 VARIETY, concerning her tumultuous reception during a USIA tour of Brazil and Argentina, Ayala said it's quite true that the Latins "want to like the norte Americanos," films star or otherwise, and thus the Hollywood industry's promotional problems down south would be comparatively easy to resolve. As yet, he said, European stars haven't gained much of a foothold outside the major cities, whereas American film personalities are known "everywhere."

The Mar Del Plata film fest, set for March 21-31 this year, cannot hope to compete with Cannes or Venice, Ayala agrees, as a film market place for American distribs interested in lookseeing new product. However, it may be of even more vital concern in the larger area of public relations, for the film industry, as well as the U.S. State Department which is out to remake the North American image via President Kennedy's Alliance for Progress.

In contrast with the comparative disinterest on the part of Hollywood in Mar del Plata, Ayala pointed out that the Europeans go at the affair with tremendous promotional drive, backed by government funds, to drive a wedge into the L.A. market. Even now, he said, almost three months before the fest start, the French film reps are scouting the location for their official reception during the fest.

Ayala returns to Argentina shortly after the first of the year, but hopes to be back in February to continue lining up U.S. film guests for the fest. He also is tentatively planning a trip to the coast then to invite personalities.

**HERB JAEDIKER RETIRES**

**Spent 30 Years With UA—A Fox Alumnus**

Herbert Jaediker, United Artists art director, retired last week after 30 years with the company. Exec plans to be a "Sunday painter" from now on.

Jaediker entered the film industry in 1915 as art director for the old Fox Film Co., resigning 12 years later to free lance. He joined UA as its art director in 1932.

## NT&T '61 Profit Dips to $837,431; Telefilm Drain

Los Angeles, Jan. 2.

National Theatres & Television report earnings of $837,431, or 30c a share, for the fiscal 1961 year. This compares with $888,263 loss for the previous year.

At the same time, the company revealed it has set up a reserve of approximately $7,700,000 on its investment in National Telefilm Associates. With the profit charged against the NTA loss, the $7,700,000 figure has been brought down to about $6,900,000.

Total revenues were $43,849,109 for the year ended Sept. 26, 1961, including a net gain of $32,943 from sales of properties.

Unusual gains from property and earnings from broadcasting stations subsequently disposed of amounted to $1,860,000 in 1960. As a result, the 1960 net loss amounted to $3,088,693 on $46,543,910 revenues.

Because of the "heavy drain on earnings of NT&T" due to its investment in NTA, and "consistent with conservative accounting practice" investment in NTA has been changed to $1 book value.

"This is the end of such drains," prexy Eugene V. Klein, states, "and substantial recoveries are possible."

In 1960, the circuit reduced its theatre holdings from 251 to 220. Currently, NT&T is down to 213 active operations, "leveling off phase."

Klein also notes that theatre revenue is holding its own and is "confident of successful results in 1962."

OUT NEXT WEEK!

The

56th Anniversary Number

of

VARIETY

## No Tickets Required; Loan Company Invites Kids to Five Houses

Minneapolis, Jan. 2.

Twin City Federal Savings & Loan holiday-gifted area youngsters with a free film program last Thursday (28) in the kids' choice of any one of nine nabe theatres.

Five Minneapolis houses and one in suburbia offered "Three Worlds of Gulliver," while three St. Paul situations presented "Seventh Voyage of Sinbad," both pix via Columbia. Kids were invited on a first-come basis, no tickets required.

Promotion, it's understood, vexed the local television timesellers, since Twin City Federal is the heaviest plunger on the channels here. Kiddie film party obviously siphoned off a good chunk of coin the stations figure would have been funneled to them.

## Upstairs And Downstairs
(BRITISH-COLOR)

**Servant problem in England, tediously scrutinized in overlong farce.**

Hollywood, Dec. 28.

Twentieth-Fox release of Betty E. Box production. Stars Michael Craig, Anne Heywood. Mylene Demongeot; with Sidney James, James Robertson Justice. Directed by Ralph Thomas. Screenplay, Frank Harvey; camera (De Luxe), Ernest Steward; editor, Alfred Roome; music, Philip Green. Reviewed at Hollywood Theatre, Dec. 28, '61. Running time, 101 MINS.

The laughs are few and far between in "Upstairs And Downstairs," an episodic British farce comedy that examines, at great length, the problems connected with locating reliable domestics in England. The Betty Box production, being released in the U.S. by 20th-Fox, has already played Manhattan nabe spots. It runs an excessive, ultimately oppressive, 101-minutes, far too lengthy for compatible pairing. Wisely, 20th has chosen not to plant it in the arties—as has been the custom with British comedy exports—for it is most assuredly not in a league with most of the English farce product. But considerable trimming is in order to make this number palatable as support in general U.S. twin-bill playdates.

Screenplay by Frank Harvey describes the plight of a young British couple beset with servant instability. The plot is divided into five sections—in each of which the hired domestic becomes the center of attraction. Of the five thus employed, the first is mad for sailors, the second mad for booze, the third frightened of death of civilized man, the fourth a thief, the fifth in love with her employer. There are patches of merriment in this episodic stew, but most of the time the film is obviously and elaborately laboring to set up punch situations that don't quite register with the intended impact, at least in this country, where domestics in a middle-class situation are pretty much obsolete. Moreover, the final, and lengthiest, episode takes itself seriously, an approach for which the audience is unprepared.

Michael Craig and Anne Heywood are the harassed employers. Neither character is endowed with much in the way of personality. The stars of the show actually are the domestics, but accomplished histrionic efforts in this department are, for the most part, blunted by writing mediocrity and rather ragged, sluggish editing. Key parts are dispatched with some skill by Mylene Demongeot, Sidney James and James Robertson Justice. A certain amount of visual ingenuity by director Ralph Thomas and cameraman Ernest Steward is of helpful comic value. The film is in color, and rather unnecessarily so.

*Tube.*

## Sasom i en Spegel
(Through a Glass, Darkly)
(SWEDISH)

Stockholm, Dec. 26.

Svensk Filmindustri production and release. Stars Harriet Andersson, Gunnar Bjornstrand, Max von Sydow, Lars Passgard. Directed by Ingmar Bergman. Screenplay by Ingmar Bergman; camera, Sven Nykvist; music, J. S. Bach; editor, Ulla Ryghe. At Roda Kvarn, Stockholm. Running time, 89 MINS.

| | |
|---|---|
| Karin | Harriet Andersson |
| David | Gunnar Bjornstrand |
| Martin | Max von Sydow |
| Fredrik | Lars Passgard |

Ingmar Bergman in "Through a Glass, Darkly," tells a story that is in many ways reminiscent of "Long Day's Journey Into Night." Pic deals with four members of a family who are estranged from one another through their inability to express feelings for each other. The action is limited to 24 hours in the lives of the four. The time is the nightless Scandinavian summer and the setting is an isolated island in the Baltic. Not a pleasant film, it is a great one.

Main character is Karin, portrayed by Harriet Andersson, who is suffering from a mental ailment. Released from a mental institution, she seeks the security of her childhood, the love of her father (Gunnar Bjornstrand) and her 17-year-old brother (Lars Passgard). She turns more and more away from her husband Martin (Max von Sydow), a doctor and instructor at a medical school.

Martin has been told that she will probably get a relapse and there is little hope of her being cured. Martin sincerely loves her and wants to help, but she is no longer attracted to him. Her father, David, is a popular novelist who has never had any critical success. Younger brother, Fredrik, (Lars Passgard), is at the age when sexual inquisitiveness is awakening.

During the night after the family reunion, voices from Karin's mad world call her. She goes off to an abandoned room in the primitive house to have her mad meeting with the voices from another world. Afterwards she goes to her father's room for the protection of childhood. Her father is working on his latest novel and she soon falls asleep. When she wakes up, her father has gone out and she looks in his diary where she reads that her condition is hopeless. Also that her father is driven by an irresistible desire to study her deterioration

in a boat for a day of fishing. Karin and her brother confide inner secrets to one another. The day of youthful fun-making comes to a tragic end when Karin madly seduces her brother. Later, Karin only wants the peace of life in her world of unreality. The Bergman message comes at the end when David speaks personally to his son that he believes: "God exists in love, in every sort of love. maybe God is love."

## L'Enlevement Des Sabines
(The Rape of the Sabines)
(FRENCH-ITALIAN-COLOR)

Paris, Jan. 2.

20th-Fox release of CFPI-FICIT production. With Mylene Demongeot, Folco Lulli, Roger Moore, Scilla Gabel, Georgia Moll, Francis Blanche, Jean Marais, Rossana Schiaffino. Directed by Richard Pottier. Screenplay, Carlo Infascelli, Edouardo Anton, Marc-Gilbert Sauvajon; camera (Eastmancolor), Adalberto Albertini; editor, R. Renoux. At Ermitage, Paris. Running time, 100 MINS.

| | |
|---|---|
| Vestal | Mylene Demongeot |
| Romulus | Roger Moore |
| Phoenician | Scilla Gabel |
| Father | Folco Lulli |
| Girl | Georgia Moll |
| Roman | Francis Blanche |

Though made in Italy and Yugoslavia, this is primarily a French coproduction. An attempt to get into the antique costumer series, it emerges a weak sister in this category with fast playoffs its main chances.

Early Rome has no women and the leader is the son of the God Mars. Neighboring Sabines have lookers and the Romans manage to get to them. Thus, a war is averted by the girls, now converted to Roman ways.

Direction lacks snap and the attempted recreation of time misfires with the modern dialog somewhat ludicrous. Neither comedy nor spectacle, this film will have to be sold via its cavorting girls, and the theme. Sets looks like production funds were held down. The acting goes off on all tangents.

Technical aspects are also uneven with color lacking snap.

*Mosk.*

## Bonitas Las Tapatias
(Jalisco Gals Are Beautiful)
(MEXICAN)

Mexico City, Dec. 26.

Peliculas Nacionales release of Tele Talia Films production. Stars Elvira Quintana, Joaquin Cordero, Carlos Lopez Moctezuma, Barbara Gil; features Jaime Fernandez, Manola Saavedra, Felix Gonzalez, Arcelia Larranaga and Graciela Lara. Directed by Humberto Gomez Landero. Original story and screenplay, Humberto Gomez Landero. At Olimpia Theatre, Mexico City. Running time, 90 MINS.

Elvira Quintana, comely star of this film, has the distinction of having intepreted more diversified roles than any other Mexican actress—a doctor, anthropologist, singer, femme fatale and female vampire. In this one, she essays the role of a western queen, but an active one. She pitches in to put the bad guys, headed by villain Carlos Lopez Moctezuma, in their place.

The story is simple without any beating around the bush. There's plenty of action and gunplay before Moctezuma is unmasked and gets his just deserts.

Moctezuma turns in his usually good performance as the hypocritical badman masquerading behind the skirts of respectability. Youngster Jaime Fernandez is an adept lieutenant, equally villainous to the point where he actually steals some scenes. Miss Quintana not only is pleasing on the eyes but has a flair for acting. Barbara Gil is also adequate in her role. For beautiful window dressing are Manola Saavedra, Arcelia Larranaga and Graciela Lara who don't get much opportunity except to display their charms to best advantage.

*Emil.*

## Show Corp. Tactic

Continued from page 4

attraction was shown four or five times.

Moral provided by the run, the execs feel, is that with the proper attraction, there is money to be made in a theatre's ordinarily dark hours. Mamby and Schneier, however, do not necessarily regard "Midsummer" as simply a "kid picture," though they timed the N.Y. prerelease to take advantage of school vacations. They will do just the opposite, of course, when playing the college towns, and elsewhere plan to set up special "one-nighters," with tickets being sold on a reserved seat, advance admission policy.

Since Show Corp. is a small outfit (Mamby and Schneier are their own salesmen), they will be playing the picture off slowly, as a matter of necessity as well as of policy. And Mamby thinks the picture will still be playing off come 1964, the 400th anniversary of Shakespeare's birth.

How much money do the guys have invested in the off-beat project? They say only "over $100,000," which includes the price they paid J. J. Frankel, who originally acquired the pic in Czechoslovakia, as well as the money spent to get the English-language soundtrack made by Burton and the Old Vic players. Though that's a pretty high price to have paid for a pic of this type, they are confident of eventually realizing a profit, since, in addition to the U.S. theatrical rights, they also have theatrical rights in Great Britain and Australia, as well as television and 16m rights in the aforementioned markets.

## Chi Anti-Red Pic

Continued from page 3

by name stars, still being negotiated for.

"The purpose of the film," Niles says, "is to show America the face of the enemy as it really is, to explain the meaning of dialectical materialism and to show the atrocities that have been committed over the years in the name of Communism. It will not be a pretty film. It will in fact be shocking, and we will ask exhibitors to recommend it for adults only."

Niles adds that the picture will not make audiences dislike the Russian people themselves, and he said it would not serve the extreme Right Wing superpatriots in this country by contributing to the hysteria over internal Communism. Niles said the film basically would attempt to make clear the differences in ideology, and he hopes to get endorsements of the film from legislators in Washington.

The true life footage the film will use reportedly has been gleaned from numerous sources, much of it imported from European film libraries. According to Bruce Henry, who has authored the script, none of it comes from extant motion pictures and most of it has never been exhibited theatrically before. Some of it pre-dates the Russian revolution and includes footage of Karl Marx.

Henry, who recently joined the Niles staff, previously had written documentaries for Chet Huntley and a number of educational motion pictures. His credits also include a couple of theatrical features in Hollywood.

## Denker Loses

Continued from page 5

recently reversed a decision by which the two children of Oursler Sr.'s first wife were to participate in the estate left by Mrs. Grace Oursler, second wife of Oursler Sr. and mother of Fulton Jr. and April Oursler.

Terms of the contract by which Denker and the Ourslers sold "The Greatest Story" to 20th called for payment of $110,000 over a three-year period, plus 11% of the net profits from the picture. When 20th's board of directors finally turned thumbs down on the projected production last summer, the company sold its rights to producer-director George Stevens who has subsequently made arrangements to do the film for United Artists.

## 'Obscene' Hard to Define Above Gutter

Columbus, O., Jan. 2.

This city's new 15-member Motion Picture Review Board will study anti-obscenity laws as they exist elsewhere to be better prepared to act against "obscene" films. R. Patrick West, an attorney, was elected chairman. After hearing warnings from Mayor Ralston Westlake, Police Chief George W. Scholar, and City Attorney Russell Leach about how difficult it has been for them and other municipalities to get obscenity convictions, the board decided to study the city ordinance establishing its power, the state law defining obscenity, and other similar laws already on the books.

"The standard (of what is obscene) is only as high as the sidewalk . . . just above the gutter," Leach explained. He said he believed the board should "go out and see the movies, decide what you want to do, then confer with us." The board discussed but arrived at no decision as to whether they should wait for complaints or go out and start checking movies on its own.

However, chairman West said he believed the board should get enough money from City Council to pay its admittance to theatres. The members work without salary.

## Inside Stuff—Pictures

Exploitation of "The Second Time Around" by 20th-Fox involved a copyright booboo, which may cost it at least $20,000. This was the using, without permission, of a disk by Gogi Grant to plug via paid radio blurbs the Debbie Reynolds starrer. Miss Grant's platter carries tune by the same title.

According to chirp's attorney, Robert Rifkind, it's "outrageous piracy" of his client's voice and 20th has been told to stop using it and pay up. As Rifkind explains it, 20th has been using 30 second radio spots around the country using soundtrack of Debbie Reynolds voice and then spinning Gogi's disk, giving impression that Debbie is doing the warbling.

Rifkind said that Miss Grant has yielded her voice to only one commercial—that to an oil company—for which she received $20,000. "I feel that when her voice is pirated, it should cost more," he said.

Attorney said that his client and 20th-Fox always did have a good relationship and hoped that it would continue despite this incident.

Actually, he explained, 20th-Fox Record Corp. was licensed to manufacture, reproduce, sell and distribute the record in question in the U. S. and Canada through an agreement with Miss Grant and G. G. Music Inc. However, the contract did not authorize them to use it in paid advertising.

"I beg to differ with the statement that the subject of 'The Children's Hour' is censorable," said Audrey Hepburn at a breakfast press conference for the members of the Hollywood Foreign Press Assn.

"The subject matter of the picture is not perversion. The subject matter of 'The Children's Hour' is lying. The film deals with the tragedy caused by a lie; the death of one woman and the possible shattering of the other woman's life as the result of a child's lie.

"I never believed when I read the play, the script, and did the picture that the women were guilty. I played my role with the complete belief that the woman I played was innocent of wrongdoing.

"In the film the accusation is made; and the girl played by Shirley MacLaine, under the pressure of the situation, begins to doubt herself. She begins to believe certain things about herself that are not necessarily true."

Does circuit owner and assailant of film companies Bennie Berger actually find it profitable to operate the pro league hockey team here at a financial loss because the publicity accruing from this enterprise helps his others so much?

Don Riley, St. Paul Pioneer Press sports columnist, wants to know: "If Ben Berger's serious about shifting his Minneapolis puck franchise to St. Louis, half a dozen red-hot Mill City money men want the upriver (Minneapolis) club. And also the OK to move an ice plant into the Armory," commented Riley in his column.

"And didn't Ben get back his 22 grand loss on last year's hockey club operations three-fold or more in advertising for his various entertainment enterprises?"

Among the aforesaid Berger enterprises are two local movie theatres and one of the city's leading and best patronized supper clubs.

Dogs are still important to the operations of the Royal Canadian Mounted Police and, thanks to Walt Disney, the Mounties have a new breed to work with. When Disney completed his Nikki, Wild Dog of the North, lensed in the Canadian Rockies, he wondered where to find an okay home for the 40 Siberian huskies he had searched world markets for. Supt. W. G. Fraser, head of the RCMP's "G" (for Arctic) Division, said he took 34 of the Siberian dogs, then six more later, and set up a breeding program for the red-coated force at Fort Norman in the Northwest Territories. The immediate aim is to replace all 250 RCMP dogs with the new breed—good workers, easily trained, less vicious and healthier than the Canadian Arctic sled dog.

British Film Producers Assn. has instructed members to disregard a statement of principle regarding membership of the Association of Cinema, Television & Allied Technicians, pending the outcome of the Boulting Bros. vs. ACTT action. In a press statement BFPA says that since putting the point of principle on record the Association's attention was drawn to the said action, so members have been recommended to disregard the statement of principle. But BFPA denies that the statement was made and publicized to put pressure on ACTT in any way in the action. In withdrawing the principle for the time being, BFPA does not "depart in any way from the views expressed."

The appointment, recently disclosed, of Ed Feldman as ad-pub veep of Seven Arts Productions will allow Tex McCrary to devote most of his time now to the Grand Bahama Development Corp. McCrary, a veep and director of Seven Arts Productions' Canadian parent, Seven Arts Ltd., had previously been supervising SAP's ad-pub activities on the film side. The Grand Bahama Development Corp. is a resort, residential and commercial real estate venture in the Bahamas in which SA Ltd. has a $5,000,000 interest.

Pat Boone's Cooga Mooga productions has registered a protest against Stanley Kramer's "A Child Is Waiting" on the basis of prior registration of Marc Siegel's "A Child Is Crying." Latter was registered Feb. 20, 1961, while Kramer listed "Waiting" March 13, 1961. Two companies will go into arbitration over titles this week. Kramer property is skedded for production early next year, with Burt Lancaster and Judy Garland starring and John Cassavetes directing.

George Sidney and Fred Kohlmar production companies are partnered in "Bye Bye Birdie" for Columbia Pictures release, similar to the deal in which Kohlmar and Mervyn LeRoy were paired on "The Devil at 4 O'Clock." Sidney also will direct. Project will precede production on five films Sidney is prepping for Col: "Return Fare," "Here Come the Brides," "Lady Is a Dame," "Diamond Bikini" and "The Trap."

# HARASSMENT BY REFORMERS

## MAYOR PUTS ONE OUT OF BUSINESS

Fort Wayne, Ind., Jan. 2.

Little Art Theatre, operated by LeRoy Griffith, has ceased operations, faced by the building owner's edict to move, and the threat of a license revocation hearing by Mayor Paul M. Burns, who had been trying to obtain such a hearing since last August, when the theatre showed the nudie film, "Hideout in the Sun."

An injunction suit to prevent the license revocation hearing kept the theatre from closing until the decision was made by Special Judge Otto Grant early in December. Judge Grant held that the city had the authority to hold the hearing.

Meanwhile, E. H. Kilbourne said he had terminated the lease, pointing out that the move is costing him $27,000 on a five-year lease, and about $22,500 to remodel the building. However, he said he felt the loss was worth it because, "I *live here.*"

In the injunction suit, Judge Grant ruled that the city ordinance provides that no indecent or lewd movies be shown under the terms of the license. He said concern was the matter of standards, and said it had been concluded that the words "lewd" and "immoral" were synonymous, and such showings are protested by "the ordinary person."

Judge Grant said it was his opinion that the evidence did not show Mayor Burns would be unfair or prejudiced or capricious in deciding on the nature of the film, "Hideout in the Sun."

"If I overruled the motion, it seems that local authority would be helpless to take action no matter how obscene the movies were that a theatre operator might choose to show. This theatre manager (Gerald Allen) has applied for and received a license which presumably contains provisions that no lewd films may be shown. If he exhibits lewd films, the municipality is not powerless."

## 'C'-Rated 'Liaisons' Draws Legion's Denunciation And Near-Capacity Biz

The Roman Catholic Legion of Decency has given a condemned (C) rating to Astor Pictures' French import, "Les Liaisons Dangereueses." Rating is accompanied by an especially sharp denunciation which states that "the film's theme of seduction is more nearly a diabolical mockery of virtue," and adds that there "are numerous sequences which are pornographic in their intent."

Pointing out that the film does not have a Production Code seal, LOD also says the picture "makes a false pretense to be moral in theme by the introduction of a patently contrived crime-does-not-pay ending."

Meanwhile, Astor execs have flatly denied that "Liaisons," which opened to mixed reviews at the Henry Miller Theatre in New York two weeks ago, was going to be evicted within six weeks by the arrival of the legit play, "The Umbrella," as reported by a columnist. They say that the film is doing near capacity business on its $2 ree-a-day, hardticket showing and that the Miller's management put up an advance of $100,000 to get the pic. Contract also is said to specify that management can cut the run only after pic's weekly gross has fallen below $15,000 for four weeks in a row.

With the way the boxoffice is ticking now, Astor expects receipts well above the $15,000-mark for some months to come and tickets are on sale up through July 4.

One Astor exec suggested the column rumor was a "plant" by someone connected with the theatre who assumed that "mixed" reviews for a film are as devastating as for a play, and that the pic would have a lean time of it. He added: "If the theatre wants to give us $100,000, we'd be happy to find another house."

## Columbus' 'Obscenity' Patrol

Columbus, O., Jan. 2.

Motion Picture Review Board which was recently created here will use ratings of the Inter-Faith Council to guide it in a search for "obscenity" in films. R. Patrick West, chairman of the review board, said the group has adopted a method of procedure for its work.

When the Inter-Faith Council reports that a film being shown in the city is dubious, West will assign five members of the 15-member board to view it. The board will operate the same on the basis of complaints from private citizens. A sub-chairman will be named to head the five-member group each time a film is to be viewed. The five members may see the film together or singly. If a majority of the five believe scenes in the film violate the state anti-obscenity law, the group will ask the police to prosecute the exhibiter.

City Prosecutor Bernard Chupka told the board that in order to get a case to stand up in court, all five members of the viewing group should agree that a violation of the law exists. Chupka pointed out that a split vote by five members of the board would weaken any case in court.

### A TASTE FOR POWER

**Magazines To Film Censoring Ambition**

Milwaukee, Jan. 2.

Having experienced a measure of success in keeping what they term "objectionable" literature off the newsstands of their community, a group of citizens in nearby Wauwatosa is now setting its sights on "objectionable" films.

The group, Combat by name, comprising representatives of both Catholic and Protestant churches, as well as of various civic and fraternal organizations, is now regularly publishing a list of films classified as suitable for entire family, for adults and adoleseents and for adults only. The ratings generally follow those made by the Milwaukee Better Films Council, with which Combat is affiliated, and those made by the Roman Catholic Legion of Decency.

## W. C. Michel Chairs 20th's Celebration Keyed to Skouras

Twentieth-Fox this week is launching a 13-week worldwide sales celebration in honor of prexy Spyros P. Skouras' 20th anniversary as head of the company. Plans for the "celebration" (not "drive") were disclosed in New York by general sales manager Glenn Norris at a special trade press conference Thursday (28). All departments of the company—distribution, production, tv, music and records—will participate.

Norris expressed hope that exhibition, both at home and abroad, will take the opportunity of the celebration to express their appreciation for the leadership which the 20th prexy has given the industry over the past two decades. He also reported that news of the celebration hadn't yet been given to Skouras, though one of the reporters at the conference pointed out that Skouras might have been given a hint if he'd been in the homeoffice lobby recently; a huge satin banner proclaiming the "celebration" was already hanging just opposite the main entrance.

William C. Michel, exec veep, will be worldwide chairman of the drive, with Emanuel Silverstone, 20th International veep, overseeing specific plans in the foreign field. Domestic chairman will be Martin Moskowitz, assistant general sales manager.

Norris, who reported that domestic bookings for the first three quarters of 1961 were 30,000 over the total for 1960, said he hoped the momentum provided by the new 13-week drive would carry on over into the remaining 1962 quarters. He also noted that the 1961 booking rise had been accomplished despite the fact that fewer pictures had been released than in 1960. Also participating in the press conference, Emmanuel Silverstone reported that 20th's foreign bookings were up about 5% in 1961 over 1960. Murray Silverstone, prexy of 20th International, currently is abroad setting plans for the drive, as well as taking care of other 20th business.

## Chicago Trying Censorship Again, New Law Same-Only-Different

Chicago, Jan. 2.

The Chicago City Council last week passed a new motion picture censorship ordinance. It's basically the same as the one that was knocked out by the courts in 1959, but legally gerrymandered to fit the court decisions that resulted in its predecessor's downfall. The major changes are a reduction in the "adults only" age limit from 21 to 17, and the creation of a Motion Picture Appeal Board to review films denied permits by the police censor board.

The Council accepted two minor amendments on the floor but overwhelmingly voted against other changes and motions to delay passage. The two amendments, introduced by Alderman Leon Despres (an opponent of the entire bill), exempts newsreels from the ordinance and strikes out a vague phrase ("or is otherwise unsuitable for children") from the section describing pictures limited to those under 17. Television newsreels covered the hearings.

The ordinance requires that all films shown by theatres or penny arcades, whether an admission fee is charged or not, must first be submitted to a Film Review Section under the supervision of the superintendent of police. At least three members of the six-man Section must see the film in its entirety. The fee for the permit is $3 per thousand lineal feet.

The new law requires the police superintendent to sign all permits and denial of permits, thus overcoming one of the courts' objections in "The Lovers" case earlier this year. The Film Review Section had largely been a patronage office, giving jobs to the widows of police captains and other political insiders. It probably will remain so. Although Police Superintendent O. W. Wilson did not testify on the current ordinance, he has previously voiced the opinion that censorship should not be a police function.

The Film Review Section will deny a permit of any kind to a film it considers ". . . obscene, or portrays depravity, criminality, or lack of virtue of a class of citizens of any race, color, creed or religion and exposes them to contempt, derision, or obloquy, or tends to produce a breach of the peace or riots, or purports to represent any hanging, lynching or burning of a human being . . ."

The criteria for the "adults only" tag is ". . . if the picture, considered as a whole, has the dominant effect of substantially arousing sexual desires in any person less than seventeen years of age, or if the picture is indecent, or is contrary to contemporary community standards in the description or representation of nudity or sex."

The new five-man Motion Picture Appeal Board will be appointed by the mayor and will consist of persons "experienced or educated in one or more of the following fields: art, drama, literature, philosophy, sociology, psychology, history, music, science or other related fields." They'll be paid $50 a day.

Unable to forestall the ordinance in its entirety, Alderman Despres, of the fifth (Univ. of Chicago) ward, submitted his own bill. It would have permitted no banning of films for adults, would have given exhibitors the right to subpoena witnesses for the review hearings, and would have required members of the Review Board to have at least five years of direct work in one of the listed fields and/or a Ph.D. in the field. Despres' ordinance was voted down without discussion.

The Council session at which the ordinance was passed was characterized more by wrangling and personal invective between Despres and other aldermen than it was by discussion of the issues. Several of the aldermen who were in favor of some sort of censorship spoke out against the haste with which the administration pushed this bill through the local legislative channels. It was introduced into the Finance Committee only eight days before it came to the Council floor for a vote, and was given to a subcommittee without the usual three days' notice of hearings. City Hall observers said that less significant legislation had received substantially greater hearing time. The final vote was 39 to 3 for the ordinance.

## Overnight Two Alabama Kiddies Get Peck as Pop

Birmingham, Jan. 2.

Mary Badham, 9, daughter of Gen. and Mrs. H. L. Badham Jr., will play the role of "Scout" in "To Kill a Mockingbird" and Phillip Alford, 13, son of Mr. and Mrs. Lem Alford, will have the role of "Jem," both leading parts in the forthcoming film.

The local youngsters will play with Gregory Peck, who will portray their father, "Atticus Finch," in the film.

They were chosen from several hundred interviewed all through the South and were taken to New York City for screen tests. Young Alford has appeared in three Town and Gown plays here but it is Mary's first attempt at acting.

The youngsters will leave for Hollywood this week for rehearsals which will start in mid-January.

Feature, to be based on Harper Lee's Pulitzer Prize winning novel —on the top 10 list of best sellers for 72 weeks—will be made by Pakula and Mulligan Productions, in association with Peck's Anthony Productions, for release by Universal Pictures.

Production will start in February.

### EL PASO 'CLASSIFIES'

El Paso, Tex., Jan. 2.

A film-rating service will be established here, in which local exhibitors and the Women's Chamber of Commerce will join. The decision to provide information on pictures came after several meetings between the women's organization. The women emphasized that their efforts to obtain a classification system did not constitute a movement to introduce "censorship" in the city.

The ratings to be published each week in the local dailies will rate the pictures as to their suitability for adults, mature young people, young people and children.

## LIVES IN DREAD OF BLUENOSES

Oakwood, O., Jan. 2.

Edward Eads, 31, manager of the Far Hills Theatre, only film house in this city, adjacent to Dayton, has for the second time been found guilty of exhibiting an "obscene" film, by Oakwood Municipal Judge Fredrick Howell. The film, "The Immoral Mr. Teas," shown on Sept. 6, was ruled to be that.

Eads was previously convicted of showing "The Sins of Youth," and fined $2,500 and sentenced to the workhouse for six months by the same judge. The sentence was held in abeyance pending Eads' appeal of the decision.

He faces two more similar charges. Meanwhile U. S. District Judge Carl A. Weinman in Federal Court at Dayton was asked to enjoin Oakwood officials and citizens from arresting Eads and prosecuting him under Ohio's obscenity laws. In the federal action, Eads asked that the defendants be restricted from "harassing" or interfering with him in his duties as theatre manager. He contended the campaign by the defendants deprives him of his civil rights. He further asserted his reputation has suffered, and a strain has been placed upon his family. In a sworn statement, Eads claimed police in Oakwood have deliberately caused him to be fearful of imminent arrest, and have conspired with holier-than-thou forces to intimidate him.

He said he is without policymaking power in the theatre's operation. He denied having knowledge of the contents of the films that have been confiscated by Oakwood police. The charges he has yet to face are in connection with the showing of three other films branded "obscene" by investigators—"Twilight Girls," "Fast Set," a double feature shown Sept. 10, and Brigitte Bardot's "Love Is My Profession," shown early in November.

Defendants in the Federal suit are: Judge Howell, City Manager A. C. Bergman, Police Chief L. M. Lynch; E. E. Miles, clerk of court; F. S. McDaniel, city prosecutor; Rev. H. E. Kocher, rector of St. Paul's Episcopal Church; Sgt. D. Porter, R. E. Oseit, and Patrolman R. V. Grewe as well as 11 private citizens who had signed affidavits against various films.

In the Oakwood hearing, no date for sentencing was set for the violation in regard to "The Immoral Mr. Teas." Harry Wright, Eads' counsel, had argued that the film was similar to a nudist movie or like a photograph of a nude person. Judge Howell wrote,

"The court can only say . . . that he has never seen a picture of a nude person in a magazine walk and display themselves as they did on the screen. . . . The motion picture goes beyond mere nudity . . . containing that which has a tendency to excite lascivious thoughts and arouse lustful desires."

Wright's motion for a change of venue and for a dismissal of the charge on grounds the release was not "obscene" and that the state did not prove its case beyond a reasonable doubt were overruled by Judge Howell, who also held that the state's obscenity laws were constitutional.

Far Hills operation is also the subject of a third suit, in which Adolph Herman, president of Far Hills Theatre Inc., is seeking $1,350,000 in damages from four filed affidavits of complaints against the various films. He claimed the 16 defendants have "conspired together" for the purpose of injury to the theatre's business, saying that as a result, the reputation of the Far Hills theatre has been maligned and damaged, and that Herman would continue to suffer losses in the operation of his business in the sum of $1 million. The $350,000 is sought as punitive damages. This suit is pending in Montgomery County Common Pleas Court, Dayton.

# Det. Soaring; 'Song' Socko $25,000, 'Time'-Stage Big 28G; 'Babes' 21G, 'Miracles' Hot 19G, 'One, Two' 17G

Detroit, Jan. 2.

Downtowners are entering the New Year with a smash session on tap. "Second Time Around," helped by a stageshow, is heading for a big total at the Fox.

However, "Flower Drum Song" is standout, being smash at the Michigan. Second week of "Pocketful of Miracles." at the Grand Circus, and "El Cid" at Music Hall, are very powerful.

"Babes in Toyland" continues wham in second session at Madison. "Hey, Let's Twist" looks okay in first. "One, Two, Three" shapes great in second and topping opener at Mercury.

**Estimates for This Week**

**Fox** (Woodmont Corp) (5,041; $.75-$1.49) — "Second Time Around" (20th) plus stageshow starring Linda Scott. Big $28,000 or near. Last week, "Two Little Bears" (20th) and "Racers" (20th), $6,500.

**Michigan** (United Detroit) (4,036; $1.25-$1.49)—"Flower Drum Song" (U). Wham $25,000 or over. Last week, "Errand Boy" (Par) and "Desert Warrior" (Indie), $13,000 in second week.

**Palms** (UD) (2,995; $1.25-$1.49)—"Sail A Crooked Ship" (Col) and "Everything's Ducky" (Indie). Mild $12,000. Last week, "Mysterious Island" (Col) and "Police Dog Story" (UA) (2d wk), $11,000.

**Madison** (UD) (1,408; $1.25-$1.49)—"Babes in Toyland" (BV) (2d wk). Wow $21,000. Last week, same.

**Grand Circus** (UD) (1,400; $1.25-$1.49) — "Pocketful of Miracles" (UA) (2d wk). Socko $19,000. Last week, same.

**Adams** (Balaban) (1,700; $1-$1.25)—"Hey, Let's Twist" (Par). Oke $11,000. Last week, "Wonders of Aladdin" (M-G) and "Magic Boy" (M-G), $8,500.

**United Artists** (UA) (1,667; $1.50-$3)—"King of Kings" (M-G) (9th wk). Okay $8,000. Last week, $7,700.

**Music Hall** (Cinerama), Inc.) (1,208; $1.20-$3)—"El Cid" (AA) (2d wk). Great $16,000. Last week, $21,000 in eight days.

**Trans-Lux Krim** (Trans-Lux) (1,000; $1.49-$1.65) — No Love for Johnnie" (Indie) (2d wk). Fair $5,000. Last week same.

**Mercury** (UM) (1,465; $1-$1.50)—"One, Two, Three" (UA) and "Winter Wonders" (WB) (2d wk). Great $17,600 or close. Last week, $15,000.

## Key City Grosses

**Estimated Total Gross**

**This Week** ..... $3,366,600
*(Based on 17 cities and 237 theatres, chiefly first runs, including N.Y.)*

**Last Year** ..... $2,973,800
*(Based on 23 cities and 258 theatres).*

# 'Roman' Hotsy 8G, Balto; 'Song' 15G

Baltimore, Jan. 2.

Cold but clear weather sided with exhibs over the weekend and result was one of the best weeks in recent months. "King of Kings" is socko big in second week at Town. "Babes in Toyland" looks lusty in second at the New. "Roman Spring of Mrs. Stone" shapes big in first at the Charles.

"Pocketful of Miracles" is rated sock in second round at the Mayfair while "Flower Drum Song" looks loud at Stanton in second. "Twist Around Clock" is only okay in opener at the Hipp. "Call Me Genius" looks big in fourth week at Playhuse while "Purple Noon" is hep in second at Cinema.

**Estimates for This Week**

**Aurora** (Rappaport) (367; 90-$1.50)—"Mr. Sardonicus" (Col) (2d wk). Nice $2,300. Last week, $2,500

**Charles** (Fruchtman) (500; 90-$1.80)—"Roman Spring" (WB). Big $8,000. Last week, "Splendor in Grass" (WB) (11th wk), $2,000.

**Cinema** (Schwaber) (460, 90-$1.50)—"Purple Noon" (Times) (2d wk). Hep $2,300. Last week, $2,400.

**Five West** (Schwaber) (435; 90-$1.50)—"Cold Wind in August" (Indie) (2d wk). Oke $1,500. Last week, $2,700.

**Hippodrome** (Rappaport) (2,200; 90-$1.50)—"Twist Around Clock" (Col). Okay $9,000 or near. Last week, "Errand Boy" (Par) (2d wk), $5,000.

**Little** (Rappaport) (300; 90-$1.50)—"Loss of Innocence" (Col) (6th wk). Fair $1,100. Last week, $1,200.

**Mayfair** (Fruchtman) (700; 90-$1.50)—"Pocketful of Miracles" (UA) (2d wk). Sock $10,000. Last week, $8,000.

**New** (Fruchtman) (1,600; 90-$1.50)—"Babes in Toyland" (BV)

(Continued on page 17)

# 'Roman' Fat $7,000 In Seattle; 'Song' 11G, 2d

Seattle, Jan. 2.

Only two newcomers here this round but both are doing well. "Second Time Around" looms fine at Coliseum while "Roman Spring of Mrs. Stone" is fancy on opener at Music Box. Top holdover is "Flower Drum Song," great in second stanza at Music Hall. "Babes in Toyland" shapes swell in second at Paramount. "King of Kings" is rated potent in second session at the Blue Mouse.

**Estimates for This Week**

**Blue Mouse** (Hamrick) (739; $1.50-$3.50)—"King of Kings" (M-G) (2d wk). Potent $12,000. Last week, $10,000.

**Coliseum (Fox-Evergreen)** (1,870; $1-$1.50)—"Second Time Around" (20th) and "Beware of Children" (Indie). Fine $8,000 or near. Last week, "Mysterious Island" (Col). (2d wk), $8,700.

**Fifth Avenue (Fox-Evergreen)** (2,500; $1-$1.50)—"Pocketful of Miracles" (UA) and "Invitation to Monte Carlo" (Indie) (2d wk). Mild $6,000. Last week, $7,000.

**Music Box** (Hamrick) (738; $1-$1.50)—"Roman Spring" (WB). Fast $7,000. Last week, "Wonders of Aladdin" (M-G), $5,300.

**Music Hall** (Hamrick) (2,200; $1-$1.50)—"Flower Drum Song" (U). (2d wk). Great $11,000. Last week, $12,500.

**Paramount (Fox-Evergreen)** (3,000; $1-$1.50)—"Babes in Toyland" (BV) and "Bashful Elephant" (AA) (2d wk). Swell $10,500. Last week, $12,000.

# 'One, Two' Wham 15G, Frisco; 'Miracles' Slick $18,000; 'Song' 26G, 2d

San Francisco, Jan. 2.

Firstrun biz is booming here currently, with "Flower Drug Song" smash and city's standout in second round at Golden Gate. "Errand Boy" looks dandy on opener at Paramount. "Babes in Toyland" is rated big in second at the huge Fox. "Roman Spring of Mrs. Stone" looms hep in first at the St. Francis.

"One, Two, Three" shapes socko in first at Esquire while "El Cid" is soaring above opening round with a smash take in second at Alexandria. "Pocketful of Miracles" looks slick in first at Warfield.

**Estimates for This Week**

**Golden Gate** (RKO) (2,859; $1.25-$1.50)—"Flower Drum Song" (U) (2d wk). Great $2,600. Last week, $30,000.

**Fox** (FWC) (4,651; $1.25-$1.50)—"Babes in Toyland" (BV) and "Bashful Elephant" (Indie) (2d wk). Big $23,000. Last week, $19,500.

**Warfield** (Loew) (2,656; $1.25-$1.50)—"Pocketful of Miracles" (UA). Slick $18,000. Last week,

(Continued on page 17)

# 'Miracles' Happy $18,000, Hub; 'Story' Huge 44G, 9th; 'Song' Wham 32G, 2d

## Broadway Grosses

**Estimated Total Gross**

**This Week** ..... $921,000
*(Based on 31 theatres)*

**Last Year** ..... $679,700
*(Based on 28 theatres)*

# 'Roman' Rich 12G, Cincy; 'Time' 11G

Cincinnati, Jan. 2.

Sock film biz here is carrying over from the Yule session. "El Cid" bids to break its initial week record at the suburban Valley deluxer and take the current lead. "Babes In Toyland" still shapes socko after hitting Cincy high for many months in preem at Keith's.

Newcomers "Roman Spring of Mrs. Stone" at Albee and "Second Time Around" at Palace look potent. "Pocketful of Miracles" rates solid in first holdover week at the Grand. "King of Kings" is mild in seventh week. Near-zero temperature and slick roads retarded weekend traffic only lightly.

**Estimates for This Week**

**Albee** (RKO) (3,100; $1-$1.50)—"Roman Spring" (WB). Pleasing $12,000. Last week, "Errand Boy" (Par) (2d wk), $10,000.

**Capitol** (SW-Cinerama) (1,400; $1.25-$2.75) — "King of Kings" (M-G) (7th wk). Mild $7,000. Last week, $8,000. Small lift from extra matinees.

**Esquire Art** (Shor) (500; $1.25)—"Double Bunk" (Cont) (2d wk). Sturdy $1,300 after $1,700 preem.

**Grand** (RKO) (1,300; $1-$1.50)—"Pocketful of Miracles" (UA) (2d wk). Big $10,000. Last week, $12,000.

**Guild** (Vance) (300; $1.25) — "Invasion Quartet" (M-G) (2d wk). Fairish $1,300. Last week, $1,400.

**Hyde Park Art** (Shor) (500; $1.25)—"Two-Way Stretch" (Indie) and "Man In Cocked Hat" (Indie) (reissues) (2d wk). Okay $1,000 following $1,200 bow.

**Keith's** (Shor) (1,500; 90-$1.25)—"Babes In Toyland" (BV) (2d wk). Great $13,000 after $19,700 unveiling, attended by block long lines even on snowy days.

**Palace** (RKO) (2,600; $1-$1.25)—

(Continued on page 17)

# 'Miracles' Loud 22G, St. Loo; 'Song' 19G, 2d

St. Louis, Jan. 2.

Two newcomers here this week, and both are doing nicely. "Pocketful of Miracles" shapes sockeroo in opener at Loew's Mid-City while "Second Time Around" looms nice at Fox. Both "Flower Drum Song" at Ambassador and "Babes in Toyland" at the State are doing nicely in second rounds, "Song" being boffo to top opening week. "King of Kings" also is beating its initial round with a fine session at Esquire. "Rocco and Brothers" is rated fine in second at Pageant.

**Estimates for This Week**

**Ambassador** (Arthur) (2,970; 90-$1.25)—"Flower Drum Song" (U) (2d wk). Sock $19,000. Last week, $18,000.

**Esquire** (Schuchart-Levin) (1,800; $1.25-$2.75) — "King of Kings" (M-G) (2d wk). Fine $25,000. Last week, $24,000.

**Fox** (Arthur) (5,000; 90-$1.25)—"Second Time Around" (20th). Nice $23,000. Last week, "Comancheros" (20th) (2d wk), $12,000.

**Loew's Mid-City** (Loew) (1,160; 60-90)—"Pocketful of Miracles" (UA). Rousing $22,000. Last week, "Wonders of Aladdin" (M-G) (2d wk), $10,000.

**State** (Loew) (3,600; 60-90)—"Babes in Toyland" (BV) (2d wk). Solid $25,000. Last week, $30,000.

**Pageant** (Arthur) (1,000; 90-$1.25)—"Rocco and Brothers" Astor) (2d wk). Fine $3,500. Last week, $4,000.

**St. Louis** (Arthur) (3,800; 75-90)—"Errand Boy" (Par) and "Pirates of Tortuga" (20th) (3d wk). Good $9,000. Last week, $9,000.

**Shady Oak** (Arthur) (760; 90-$1.25)—"Doctor in Love" (Indie) (6th wk). Average $2,500. Last week, $2,000.

# Pitt Strong; 'Miracles' Mighty $22,000; 'Babes' $30,000, 'Song' Sock 24G

Pittsburgh, Jan. 2.

Long weekend with double late shows plus the added lure of top new entries and strong holdovers is giving Pitt firstruns a fancy session for second round in a row. "Pocketful of Miracles" at Penn and shapes smash. Arty Shadyside has a winner in "Purple Noon." Other new entry, "Second Time Around" at Fulton, shapes okay.

"Flower Drum Song" shapes socko in second at Fulton. Ditto "Babes in Toyland" in second at Stanley. Gross for "Babes" was upped with midnight showings of "Errand Boy" and "Roman Spring of Mrs. Stone." "King of Kings" is in for ninth boff week at Warner.

**Estimates for This Week**

**Fulton** (Associated) (1,635; $1-$2)—"Second Time Around" (20th). Okay $6,000 with same amount added on Sunday for one day's showing of "Lover Come Back" (U). Last week, "Mysterious Island" (Col) (2d wk), $7,800.

**Gateway** (Associated) (1,900; $1-$1.50)—"Flower Drum Song" (U) (2d wk). Socko $24,000 with late show Sunday (31). Last week, $21,000.

**Penn** (UATC) (3,300; $1-$1.50)—"Pocketful of Miracles" (UA). Fancy $22,000 with midnight shows Saturday and Sunday. Last week, "Wonders of Aladdin" (M-G) (5 days), $4,000.

**Shadyside** (MOTC) (750; $1.25)—"Purple Noon" (Times). Boffo $4,500. Last week, "Ivan Terrible" (Janus), $1,200.

**Squirrel Hill** (SW) (834; $1.25)—"No Time for Johnnie" (Indie) (2d wk). Glittering $4,200 with two midnighters. Last week, $3,800.

**Stanley** (SW) (3,700; $1-$1.50)—"Babes in Toyland" (BV) (2d wk). Continued heavy draw for well over $30,000 this round. Last week, $25,000.

**Warner** (SW) (1,516; $1.50-$2.75)—"King of Kings" (M-G) (9th wk). Advanced to $10,000 or near, with aid of extra matinees and one morning show. Last week, $7,500.

# 15 Below in Mpls. But 'Song' Smash $10,000, 'Babes' Giant 17G, Both 2d

Minneapolis, Jan. 2.

Severest winter weather in years undoubtedly is hampering biz here currently. With temperatures at 15 below, fuel consumption has been terrific, few venturing out at night. Plenty of snow with the frigidity makes another unfavorable factor. However, the holiday season, school vacation and some strong product are plus factors.

Best showing is being made by "Flower Drum Song," rated boff in second week at the Mann. "Babes in Toyland" also is great in first holdover round at Orpheum. "One, Two, Three" is hotsy in second. "Roman Spring of Mrs. Stone" at small World shapes nice on opener.

**Estimates for This Week**

**Academy** (Mann) (947; $1.75-$2.65)—"King of Kings" (M-G) (8th wk). Still alive at $5,000. Last week, $4,000.

**Avalon** (Frank) (800; $1)—"Not Tonight, Henry" (Indie). Fair $1,500. Last week, "Career Girls on Holiday" (Indie) (3d wk), $800.

**Century** (Cinerama, Inc.) (1,100; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (reissue) (8th wk). Continues powerful at $8,500 with another stanza of daily matinees. Last week, $9,000.

**Gopher** (Berger) (1,000; $1-$1.25)—"Pocketful of Miracles" (UA) (2d wk). No doubt hurt here by one very unfavorable newspaper review. Okay at $5,000. Last week, $2,500.

**Lyric** (Par) (1,000; $1-$1.25)—"Bachelor Flat" (20th) (2d wk). Socko $10,000. Last week, $9,000.

**Mann** (Mann) (1,000; $1-$1.50)—"Flower Drum Song" (U) (2d wk). Getting plenty of attention. Boff $10,000. Last week, $15,000.

**Orpheum** (Mann) (2,800; $1-$1.50)—"Babes In Toyland" (BV) (2d wk). With 50c admish for kids, this shapes giant $17,000. Last week, $15,000.

**St. Louis Park** (Field) (1,000; $1.50)—"One, Two, Three" (UA) (2d wk). Torrid $7,500. Last week, $7,000.

**State** (Par) (2,200; $1-$1.25)—"Errand Boy" (Par) (2d wk). Neat $8,000 in four days. "Second Time Around" (20th) opened Sunday (31). Last week, $12,00.

**Suburban World** (Mann) (800; $1.25)—"Man Who Wagged His Tail" (Cont) (2d wk). Okay $2,600. Last week, $2,500.

**Uptown** (Field) (1,000; $1.25)—"Hey, Let's Twist" (Par) (2d wk). Passable $4,500. Last week, $4,000.

**World** (Mann) (400; $1.25-$1.50)—"Roman Spring" (WB). Nice $6,000. Last week, "Cinderella" (Janus), $3,000.

Boston, Jan. 2.

Holidays grosses have spurted here big crowds turned out for midnight shows at Hub firstruns. "Pocketful of Miracles," lone opener, shapes happy at Orpheum. "Twist Around Clock" hit big for holidays on first at Pilgrim.

"Flower Drum Song" at Memorial is standout with a mighty take in second. "One, Two, Three" at Beacon Hill and "Roman Spring" at Capri, opening on Xmas, both came through in winning style.

"Babes in Toyland" is great in second at Met. "West Side Story" hit new roadshow high with extra shows at Gary. "El Cid" was powerful in its first full week at Astor. "La Belle Americaine" is nice at Exeter, also on first round. "Roman Spring" was torrid on opener at Capri. "King of Kings" looms lofty in 10th week at Saxon.

**Estimates for This Week**

**Astor** (B&Q) (1,170; $1.80-$2.75)—"El Cid" (AA) (2d wk). Torrid $21,000, with extra shows. Last week, $21,000.

**Boston** (Cinerama, Inc.) (1,354; $1.75-$2.65)—"Search for Paradise" (Cinerama) (reissue) (11th wk). Big $14,000. Last week, $8,500.

**Beacon Hill** (Sack) (678; $1-$1.50)—"One, Two, Three" (UA) (2d wk). First week ended Dec. 31 was sock $16,000.

**Capri** (Sack) (900; $1-$1.50)—"Roman Spring" (WB) (2d wk). ended Dec. 31 was sizzling $15,000.

**Exeter** (Indie) (1,376; 90-$1.49)—"La Belle Americaine" (Indie) (2d wk). First week ended Dec. 29 was fast $11,500.

**Fenway** (Indie) (1,350; $1.50)—"Green Mare" (Zenith) (2d wk). First week, fat $6,000.

**Gary** (Sack) (1,277; $1.50-$3)—"West Side Story" (UA) (9th wk). Wham $44,000 with extra shows. Last week, $22,000.

**Kenmore** (Indie) (700; $1.50)—"Carry On Constable" (Gov) (2d

(Continued on page 17)

# L.A. BIZ SOARS TO NEW HIGH

## 'Roman' Slick $22,000, Chi; 'Summer' Torrid 16G, 'Song' Smasheroo 55G, 'Cid' Wow 28G, 'Babes' Bangup 42G

Chicago, Jan. 2.

Batch of hefty holiday holdovers aided by plenty of folks downtown and matinee tyke trade has deluxer biz on the uptempo this round. Of the preem pix, "Roman Spring of Mrs. Stone" looms hotsy $22,000 at Roosevelt.

"Summer and Smoke" is notching a lofty great $16,000 at Esquire, and "The Mark" is registering a nifty total at the Surf. Also debuting, "Call Me Genius" is posting a brisk take at the Cinema, while Monroe tandem of "Rommel's Treasure" and "Desert Warrior" looks okay.

Bulk of the strength is in the second rounders, with "Flower Drum Song" shaping boffo at the Chicago. "Babes in Toyland" looms tall at State-Lake, while "One, Two, Three" is smash at United Artists. "Pocketful of Miracles" is sockeroo in second Oriental stanza.

"Happy Thieves" looks lively at Woods. Also in their second sessions, "No Love for Johnnie" is slick at the Town and "Seven Wonders of World" is tallying a tall 18th week at the Palace.

On the hardticket scene, "El Cid" is great in second Cinestage week after a socko preem week. "King of Kings" is up with a solid take in 11th round at the Todd.

**Estimates for This Week**

**Carnegie** (Telem't) (495; $1.25-$1.80)—"Don Quixote" (M-G) (2d wk). Slick $4,600. Last week, $5,400.

**Chicago** (B&K) (3,900; 90-$1.80)—"Flower Drum Song" (U) (2d wk). Boffo $55,000 or near. Last week, $47,000.

**Cinestage** (Todd) (1,038; $1.75-$3.50)—"El Cid" (AA) (2d wk). Mighty $28,000 or close. Last week, $26,900, over hopes.

**Cinema** (Stern) (500; $1.50)—"Call Me Genius" (Cont). Fast $4,000. Last week, "Blue Angel" (reissue) (Indie) $2,300.

**Esquire** (H&E Balaban) (1,350; $1.25 - $1.80) — "Summer and Smoke" (Par). Excellent $16,000. or near. Last week, "Breakfast at Tiffany's" (Par) (10th wk), $7,500.

**Loop** (Talem't) (606; $1.25-$1.80)—"Question 7" (Indie) (2d wk). Hot $9,500. Last week, $10,000.

**Monroe** (Jovan) (1,000; 65-90)—"Rommel's Treasure" (Indie) and "Desert Warrior" (Indie). Tidy $4,600. Last week, "Shepherd Kingdom Come" (Indie) and "Purple Hills (Indie), $4,000.

**Oriental** (Indie) (3,400; 90-$1.80)—"Pocketful of Miracles" (UA) (2d wk). Nifty $31,000. Last week, $29,000.

**Palace** (Indie) (1,570; 90-$1.80)—"Seven Wonders of World" (Cinerama) (13th wk). Lofty $14,500. Last week, $10,500.

**Roosevelt** (B&K) (1,400; 90-$1.80)—"Roman Spring" (WB). Great $22,000 or close. Last week, "Mysterious Island" (Col) (2d wk), $20,000.

**State-Lake** (B&K) (2,400; 90-$1.80)—"Babes in Toyland" (BV) (2d wk). Hot $42,000. Last week, $31,000.

**Surf** (H&E Balaban) (685; $1.50-$1.80)—"The Mark" (Cont). Lusty $7,000. Last week, "Two Women" (Indie) (10th wk), $2,200.

**Todd** (Todd) (1,089; $2.20-$3.50)—"King of Kings" (M-G) (11th wk). Solid $10,200. Last week, $9,100.

**Town** (Teitel) (640; $1.25-$1.80)—"No Love for Johnnie" (Indie) (2d wk). Busy $5,500. Last week, $7,700.

**United Artists** (B&K) (1,700; 90-$1.80)— "One, Two, Three" (UA) (2d wk). Smash $30,000. Last week, $22,000.

**Woods** (Essaness) (1,200; 90-$1.80)—"Happy Thieves" (UA) (2d wk). Happy $13,000 or near. Last week, $12,500.

**World** (Teitel) (606; 90-$1.25—"Cinderella" (Indie) (2d wk). Lively $5,500. Last week, $4,100.

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

## 'Roman' Lofty 12G, Philly; 'Song' 27G

Philadelphia, Jan. 2.

Big pictures along with cold, clear weather are helping firstrun theatres to retrieve the ground they lost in the Christmas snowstorm. "Flower Drum Song" is pacing the city with a smash $27,000 at the Stanley in second stanza. Next best is "Babes in Toyland," rated wow at Stanton in second week.

"Roman Spring of Mrs. Stone" looms lofty on initial round at the Viking. "Summer and Smoke" shapes good at Arcadia but more was expected. "One, Two, Three" looms fast in second at Randolph to top opener. "Pocketful of Miracles" is soaring in second at the Fox to land a mighty total.

**Estimates for This Week**

**Arcadia** (S&S) (620; 95-$1.80)—"Summer and Smoke" (Par). Good $15,000. Last week, "Breakfast at Tiffany's" (Par) (10th wk), $2,200.

**Boyd** (SW) (1,536; $2-$2.75)—"King of Kings" (10th wk. Fair $12,000. Last week, $11,500.

**Fox** (Milgram) (2,400; 95-$1.80)—"Pocketful of Miracles" (UA) (2d wk). Wow $21,000. Last week, $15,500.

**Goldman** (Goldman) (1,000; 95-$1.80)—"El Cid" (AA) (2d wk). Big $16,000. Last week, $15,000.

**Midtown** (Goldman) (1,200; $2-$2.75)—"West Side Story" (UA) (8th wk). Smash $15,000. Last week, $12,500.

**Randolph** (Goldman) (2,200; 95-$1.80)—"One, Two, Three" (UA)

(Continued on page 17)

## Prov. Fast; 'Song' Sweet $15,000, 'Babes' 12G, 2d; 'Errand' Lively $10,000

Providence, Jan. 2.

It's a happy sendoff all around with all stands doing sock biz which was hypoed by New Year's Eve trade. Albee's second of "Flower Drum Song" is topping the city with a boffo total. Also in the upper bracket are Majestic's "Babes in Toyland" and Strand's "The Errand Boy." Elmwood's "Roman Spring of Mrs. Stone" shapes smash.

**Estimates for This Week**

**Albee** (RKO) (2,200; 75-$1.25)—"Flower Drum Song" (U) (2d wk). Schools' holiday and New Year's Eve show helping to around boffo $15,000. First was $10,000.

**Elmwood** (Snyder) (724; 65-90)—"Roman Spring". Sock $8,000. Last week, "Don't Eat Daisies" (M-G) and "Don't Go Near Water" (M-G) (reissues), $1,500.

**Majestic** (SW) (2,200; 75-$1.25)—"Babes in Toyland" (BV) (2d wk). Smash $12,000 after $14,000 in first.

**State** (Loew) (3,200; 65-90)—"Pocketful of Miracles" (UA). Fair $8,000. Last week, "Wonders of Aladdin" (M-G) and "Tom Thumb" (M-G), $4,000.

**Strand** (National Realty) (2,200; 65-90)—"Errand Boy" (Par) and "Queen of the Pirates" (Col). Hot $10,000. Last week, "Mysterious Island" (Col) and "Everything's Ducky" (Col), $5,000.

## 'SONG,' 'STORY,' 'EL CID' ACES

Los Angeles, Jan. 2.

Flock of old and new blockbusters, aided by three-day holiday weekend, will give L.A. deluxers their biggest week in a year. Total of 28 situations shapes to land a great $412,600 as against $400,300 in comparable week a year ago. It is probably the highest week to open a new year in local history.

"Majority of One" shapes sock $28,000 at the Village. "Pocketful of Miracles" finished its initial round with a rich $24,000 in four houses. "Bachelor in Paradise" wound first stanza in two spots with smash $22,000.

"Second Time Around" looks okay $15,000 in teeoff frame at Los Angeles and the Hollywood. "Roman Spring of Mrs. Stone" looks lush $14,000 or near in first at Beverly. "The Outsider" is torrid $12,000 for first at Four Star.

"Flower Drum Song" is terrific $42,000 for second at Warner Hollywood. "West Side Story," on hardticket, looks mighty $40,000 at Chinese in third. "El Cid" looms $30,000 in second at Carthay and "Judgment at Nuremberg" is $30,500 or near in second at Pantages. "King of Kings" is $24,700 in 12th week at Egyptian.

**Estimates for This Week**

**Village** (FWC) (1,550; $1.49-$2.40)—"Majority of One" (WB). Boff $28,000.

**Los Angeles, Hollywood** (Metropolitan-FWC) (2,019; 856; 90-$1.50)—"Second Time Around" (20th) and "Upstairs and Downstairs" (20th). Okay $15,000 or close. Last week, Los Angeles with Pix, Four Star, "Mysterious Island" (Col), "Seventh Voyage Sinbad" (Col) (2d wk-5 days for Pix, Four Star), $8,900. Hollywood with State, Baldwin, "Wonders of Aladdin" (M-G), "Colossus of Rhodes" (M-G) (m.o.), $7,700.

**Four Star** (UATC) (868; 90-$1.50)—"The Outsider" (U). Hot $12,000.

**Beverly** (State) (1,150; 90-$2)—"Roman Spring" (WB). Lush $14,000 or near. Last week, "Town Without Pity" (UA) (6th wk-3 days), $2,700.

**State, Vogue** (UATC-FWC) (2,404; 810; 90-$1.50)—"Bachelor in Paradise" (M-G) and "Bridge to Sun" (M-G) (1st general release). Smash $22,000. Last week, Vogue "Two Women" (Indie) (7th wk-4 days), $3,300.

**Orpheum, Pix, Baldwin, Crest** (Metropolitan-Prin-State) (2,213; 756; 1,800; 750; 90-$1.50)—"Pocketful of Miracles" (UA) and "Clown and Kid" (Indie). Rich $24,000 or thereabouts. Last week, Orpheum, "Raintree County" (M-G), "Cat Hot Tin Roof" (M-G) (reissues), $1,500 in 5 days. Crest, "Cinderella" (Indie), $1,700 in 6 days.

**Hawaii** (G&S) (1,106; 90-$1.50)—"Ben-Hur" (M-G) (m.o.). Big $6,600. Last week, with Warren's, "Twist Around Clock" (Col), "Cash on Demand" (Col), $10,600.

**Carthay** (FWC) (1,138; $1.80-$3.50)—"El Cid" (AA) (2d wk). Torrid $30,000. Last week, $27,500, "Children's Hour" (UA) (2d wk).

**Fox Wilshire** (FWC) (1,990; $2)—Hefty $16,000. Last week, $14,100.

**Warren's** (Metropolitan) (1,757; 90-$1.50)—"Twist Around Clock" (Col) and "Cash on Demand" (Col) (2d wk). Nice $5,000.

**Warner Hollywood** (SW) (2,170; $1.25-$2.40)—"Flower Drum Song" (U) (2d wk). Great $42,000. Last week, $37,100.

**Warner Beverly** (SW) (1,316; 90-$2)—"Lover Come Back" (U) (2d wk). Boffo $31,000. Last week, $24,100.

**Pantages** (RKO) (1,512; $1.65-$3.50)—"Judgment at Nuremberg" (UA) (2d wk). Wow $30,000 or over. Last week, $26000 in 6 days.

**Hillstreet, Wiltern, Iris, Loyola** (Metropolitan-SW-FWC) (2,752; 2-344; 825; 1,298; 90-$1.50)—"Babes in Toyland" (BV) (2d wk) and "Untamed West" (Indie) (Hillstreet), "Misty" (20th) (Wiltern, Loyola)

(Continued on page 17)

## B'way Booms Into '62; 'Innocents' Lusty $54,000, 'Roman' Robust 56G, 'Judgment' 49G, 'Babes'-Stage 208G

Christmas holiday week, topped by New Year's, will boom Broadway firstrun business to its highest level in a year or longer. Fresh screen fare, much of it opened just prior to Xmas Day (25), is proving a real magnet despite some rainy days and extreme cold.

Of course, a visit to the Radio City Music Hall is a "must" for most out-of-towners, and per usual the Hall was swamped during the last six days. The annual Christmas stageshow, with "Babes in Toyland," looks to hit a wow $208,000 in the current (3d) session. Most theatres will have higher figures than the previous week.

One of the top newcomers is "The Innocents," which wound its initial week New Year's Eve at the Criterion with a solid $40,000. It was big $14,000 at 72d St. Playhouse. "Roman Spring of Mrs. Stone" is heading for solid $56,000 in first session, daydating the Capitol and Trans-Lux 85th Street. The $20,000 it landed at the latter is a new record for the T-L 85th Street.

"Judgment at Nuremberg" finished its second stanza at the Palace with a capacity $49,000 for 14 shows, including New Year's Eve with a $5 top, as did other hardticket pix. "One, Two, Three" is soaring to great $48,000 in second round at the Astor plus socko $20,000 racked up at the Fine Arts.

"Second Time Around" looks to hit nice $35,000 in first holdover week at the Paramount. "Pocketful of Miracles" is soaring far above opening week's take with great $50,500 for its second frame, daydating the Victoria and Trans-Lux 52d Street.

"Wonders of Aladdin" is hitting sturdy $26,000 in first holdover round, daydating the Forum and Baronet. "Les Liaisons Dangereuses" pushed to a great $30,500 in second round at the Henry Miller, where doing three shows daily on hardticket.

"West Side Story" looks capacity $78,000 on 19 shows in 11th session at the Rivoli. "King of Kings" is heading for a mighty $42,000 in 12th round at the State on 14 performances. "El Cid" hit a near capacity $47,000 in initial holdover week at the Warner, with 15 shows. Week ended last Saturday (30).

"Summer and Smoke" looks like dandy $31,000 in seventh week daydating the DeMille and Sutton. "La Dolce Vita" climbed to wow $45,500 in third stanza, daydating the Embassy and Beekman.

**Estimates for This Week**

**Astor** (City Inv.) (1,094; 75-$2)—"One, Two, Three" (UA) (2d wk). This session finishing today (Wed.) looks like great $48,000 or near after $42,000 for opener. Day-dating with Fine Arts.

**Capitol** (Loew) (4,820; $1-$2.50)—"Roman Spring of Mrs. Stone" (WB). First week ending today (Wed.) looks to hit big $36,000 or close. Holding. Day-dating with Trans-Lux 85th Street.

**Criterion** (Moss) (1,520; $1.25-$2.40)—"The Innocents" (20th) (2d wk). Initial week completed Sunday (31) was socko $40,000, including New Year's Eve. Day-dating with 72d Street Playhouse.

**DeMille** (Reade) (1,463; 90-$2.75)—"Summer and Smoke" (Par) (7th wk). This round ending today (Wed.) is heading for lofty $23,000 or near after $20,500 for sixth week. Day-dating with Sutton. Stays.

**Embassy** (Guild Enterprises) (500; 90-$1.75)—"La Dolce Vita" (Astor) (4th wk). Third round ended yesterday (Tues.) was $28,500, new record at this house after $27,000 for second week. Day-dating with Beekman.

**Henry Miller** (Gilbert Miller) (800; $1.50-$3)—"Les Dangereuses" (Astor) (3d wk). Initial holdover session ended Sunday (31) was great $30,500 after $25,000 for opener. Playing three-a-day on hardticket.

**Palace** (RKO) (1,642; $1.50-$3.50)—"Judgment at Nuremberg" (UA) (3d wk). First holdover stanza ended last night (Tues.) was capacity $49,000 for 14 shows after $37,500 on 12 performances of opening week. Playing hardticket.

**Forum** (Moss) (813; 90-$1.80)—"Wonders of Aladdin" (M-G) (2d wk). Second week ending tomorrow (Thurs.) looks like fancy $17,000 after $22,000, over hopes, for initial stanza. Day-dating with Baronet.

**Paramount** (AB-PT) (3,665; $1-$2)—"Second Time Around" (20th) (2d wk). This session finishing tomorrow (Thurs.) is heading for fine $35,000 after $39,000 for first week, considerably over estimate. Stays.

**Radio City Music Hall** (Rockefellers) (6,200; 90-$2.75)—"Babes in Toyland" (BV) with Xmas stageshow (3d wk). This round winding today (Wed.) likely will climb to wham $208,000, taking in New Year's Eve with its upped scale. Second week was $207,000. Continues. Hall equalled the house weekday daily high set by "Don't Eat Daisies" (M-G) in April of 1960 on Wednesday (27) when the day's gross was $33,336.

**Rivoli** (UAT) (1,545; $1.50-$3.50)—"West Side Story" (UA) (11th wk). Looks to hit capacity $78,000 on 19 performances after $71,000 for 18 shows in 10th week. Holds, natch!

**State** (Loew) (1,900; $1.50-$3.50)—"King of Kings" (M-G) (12th wk). This round winding today (Wed.) shapes to get WOW $42,000 for 14 shows following $35,000 on 12 performances in 11th week. Continues indef.

**Victoria** (City Inv.) (1,003; $1.50-$2)—"Pocketful of Miracles" (UA) (3d wk). Second round finished Sunday (31) was great $38,000 after $17,000 for opener. Day-dating with Trans-Lux 52d Street.

**Warner** (SW) (1,813; $1.50-$3.50)—"El Cid" (AA) (3d wk). Current stanza ending next Saturday (6) looks like $43,000 or near on 10 performances after $47,000 in second week of 15 shows.

**First-Run Arties**

**Baronet** (Reade) (430; $1.25-$2)—"Wonders of Aladdin" (M-G) (2d wk). This week finishing tomorrow (Thurs.) shapes to land solid $9,000 after $11,000 for opener.

**Fine Arts** (Davis) (468; 90-$1.80)—"One, Two, Three" (UA) (2d wk). This session ending today (Wed.) is heading for socko $20,000 after $23,000 for opener. Day-dating with Astor.

**Beekman** (Rugoff Th.) (590; $1.20-$1.75) — "La Dolce Vita" (Astor) (4th wk). Third session concluded yesterday (Tues.) was great $17,000 after $12,000 for second.

**Carnegie Hall Cinema** (F&A) (300; $1.25-$1.80) — "Odd Obsession" (Harrison) (2d wk). Initial week concluded Monday (1) hit wow $10,100, new high for house.

**Fifth Ave. Cinema** (Rugoff Th.) (250; $1.25-$1.80) — "The Mark" (Cont) (m.o.) (3d wk). Initial holdover round completed yesterday (Tues.) was smash $7,000 after $4,500 for first.

**Normandie** (T-L) (592; $1.25-$1.80)—"Five-Day Lover" (Kings) (4th wk). Third stanza finished yesterday (Tues.) was fine $7,500 after $8,000 for second week.

**Little Carnegie** (L. Carnegie) (520; $1.25-$2)—"No Love For Johnnie" (Embassy) (4th wk). Third frame concluded Monday (1) was socko $16,200 after $15,500 for second week.

**Guild** (Guild) (450; $1-$1.75) — "Midsummer's Night Dream" (Show) (2d wk). Second week of nine days was fair $8,500, and out, after $10,000 for opener. "Two Women" (Embassy) (m.o.) opens today (Wed.).

**Murray Hill** (Rugoff Th.) (565; 95-$1.80) — "Summer To Remember" (Indie) (9th wk). Eighth round ended Sunday (31) was amazing $15,000 after $7,000 for seventh.

**Paris** (Pathe Cinema) (568; 90-$1.80) — "La Belle Americaine"

(Continued on page 17)

# BOX O

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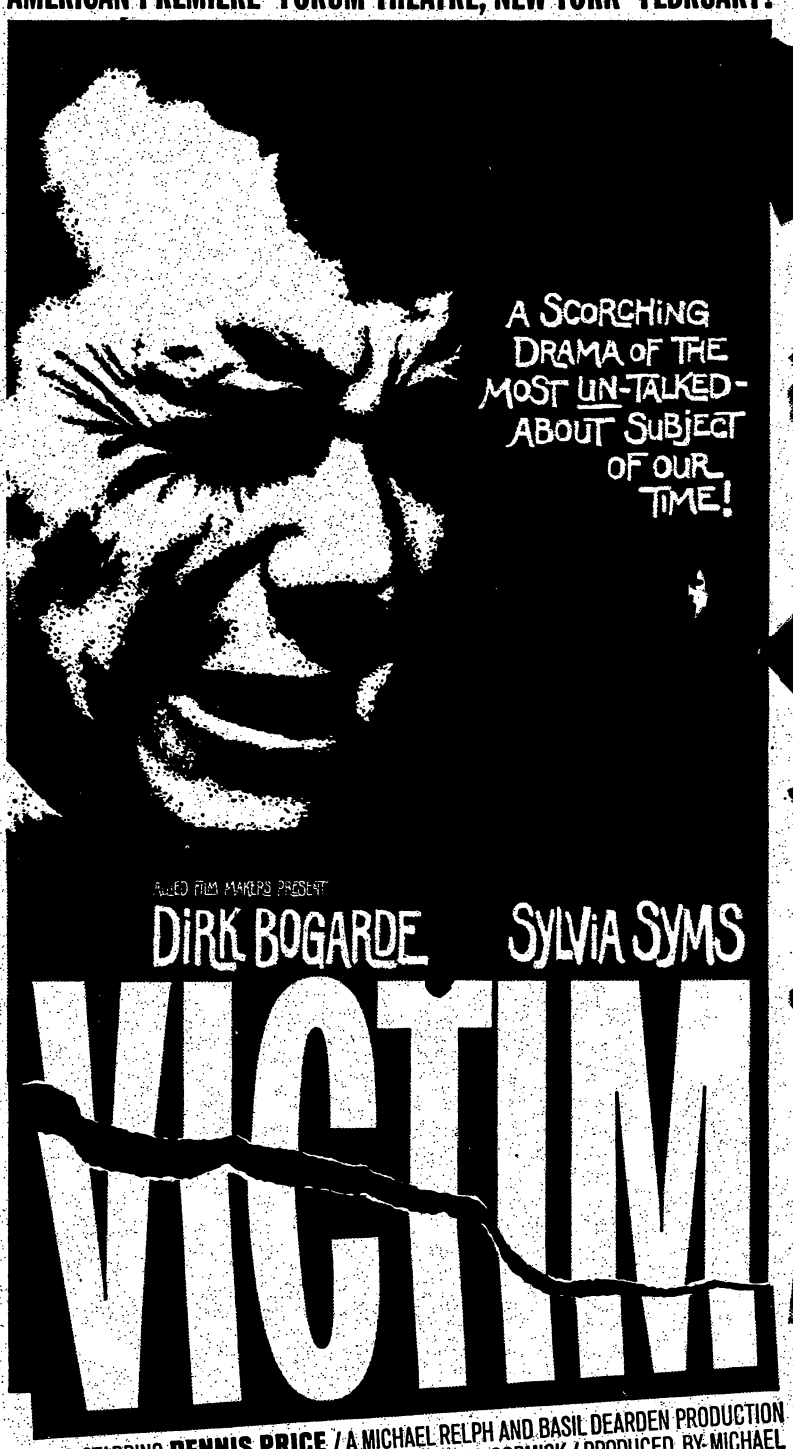
# FICE!

## standing successes for February release!

**AMERICAN PREMIERE—FORUM THEATRE, NEW YORK—FEBRUARY!**

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# Jaffe at $1,750, $250 Expenses; Briskin Wages & Labors Both Cut; Schwartz's 7,500-Share Option

New employment contract given Leo Jaffe, 1st-v.p.-treasurer of Columbia, okayed by stockholders at a New York meeting last week, provides the exec with a weekly salary of $1,500 (same as he had been getting) through to last July 4 and then $1,750 weekly. Pact is for seven years and five months from last Feb. 27.

Jaffe also receives a weekly allowance of $250, the Col Screen Gems subsidiary pays one-third of his salary and the Col board at its discretion after three and a half years could elect to raise the stipend.

Jaffe also was given an option to purchase 15,000 Col common shares at $27.55 per share and 10,000 Screen Gems shares at $16.50 per share. These prices were not less than 95% of market value at the time granted.

Studio v.p. Samuel J. Briskin has a new employment pact for three years from April 21, 1961, providing a weekly salary of $1,750 (as he had been getting) for the first year, and $1,250 for the second two years. He's going on an advisory basis, with Sol A. Schwartz taking over the reins. Also for Briskin a stock option for 7,500 shares at $27.55 per share.

Schwartz has an option for 7,500 shares at $21.85 per share, this price also being not less than 95% of market value on date of grant. Similar situation obtains with Mike J. Frankovich, Col International v.p., whose new five-year employment deal includes an option for 7,500 Col shares at $26.31 per share.

## MARSHALL FINE SETS ALLIED COMMITTEES

Detroit, Jan. 2.

Committee assignments made by National Allied prexy Marshall H. Fine are as follows:

**COMPO executive committee:** Ben Marcus, Milton London, alternate; Jack Clark, Sidney J. Cohen, Sig Goldberg, William Infald, C. Elmer Nolte and George Stern.

**Committee of Industry Relations:** Wilbur Snaper, chairman; Irving Dollinger, alternate; Albert Aaron, Jack Armstrong, Benjamin Berger, Jack Clark, Sidney J. Cohen, Marshall Fine, Ben Marcus, Fred Schmuff, Alden Smith, George Stern.

**Finance Committee:** Harry Hendel, chairman; Ben Marsus, alternate; Albert Aaron, Abe Berenson, Benjamin Berger, Marshall Fine, Edward E. Johnson, Mayer Leventhal, Alden Smith, Wilbur Snaper.

**Toll TV Committee:** Wilbur Snaper, chairman; Jack Armstrong, alternate; Adolph Goldberg, Sig Goldberg, Harry Hendel, J. L. Whittle.

**1962 Convention Committee:** Marshall Fine, chairman; Milton London, alternate; Jack Armstrong, Abe Berenson, Irving Dollinger, Harry Hendel, Ben Marcus, J. L. Whittle.

## Tower-Now-Crest Ready

Denver, Jan. 2.

Denver is to have another first run theatre starting New Year's Eve when the completely remodeled Tower Theatre is reopened as the Crest under Wolfberg Theatres ownership.

The first run policy for the upper Park Hill former sub-run house will be inaugurated with a one day showing of Willie Wilder's new European comedy "One, Two, Three," which will later be shown at the company's other first run hardtop, the Paramount in downtown Denver late in January.

According to Tom Smiley, president and general manager of the Wolfberg chain, which also operates seven drive-ins in the Denver area, only the shell of the old Tower Theatre remains. New projection equipment and wide screen have been installed, as well as 750 new push-back seats replacing the 900 odd conventional hard back theatre seats. New marque of contemporary design with elaborate lighting effects and a completely redecorated and refurbished interior will complete the theatre's transformation.

## John Stembler, Olive Branch in Hand, Sounds Happy Note for 1962

John H. Stembler, prez of Theatre Owners of America, expresses "cautious hope" for further filmbiz upbeat in 1962.

Scanning the new twelvemonth outlook, the Atlanta circuit exec is cheered by the prospect of a higher product total, but counsels again for intratrade harmony. "It behooves production and distribution, for their own self-enlightened interest, to work more closely with exhibition," he states. And for their part, exhibs "must act in an equally responsible and cooperative manner in seeking solutions to our industry's problems."

In the olive branch vein, Stembler promises the trade can expect "positive action" from TOA to attempt to demonstrate to producers that money can be made by important releases in the slower periods, as well as in holiday engagements.

On subject of pay-tv, he finds solace in fact that no home toll system is currently operative in the U.S. And so long as exhibs keep the pressure on, "there is nothing to indicate that it could get underway in any appreciable force" in the new year.

## 'KINGS' ADVANCE EQUALS 'BEN-HUR' IN TOKYO

Tokyo, Jan. 2.

Advance sales for "King of Kings" (Metro) at Theatre Tokyo was about same as advance for "Ben-Hur" (Metro) at same house, with some $61,000 in the coffers from sales of 64,000 tickets before film opened.

Francesco Rodriguez, Japan manager for Metro, predicts a run of at least a year for the new Biblical.

## Re Change of Locale

Silver Spring, Md.

*Editor, VARIETY:*

When I read some months ago that the locale of the then forthcoming movie, "By Love Possessed," would be New England (instead of Pennsylvania) I marveled at the insensitivity of the adapters of James Gould Couzzens' novel. Now in your recent review you say that the small eastern town was "switched, for no apparent reason, from Maryland to Massachusetts," and I am again distressed by what seems a chronic inability to understand Couzzens' clear road directions. To any Pennsylvanian, and particularly to any Pennsylvania lawyer, it is absurd to place the action anywhere but in Pennsylvania, probably in Bucks County.

By the way, I am especially fascinated by the transplanting of the Pennsylvania Dutch name of the character Helen Detweiler to Massachusetts. While Detweilers may not be as rare in Massachusetts as Ezekiah Hopkinses are in Lebanon (see Conan Doyle's "The Red Headed League"; there are four Detweilers or Detwilers in the current Boston telephone directory), the name is certainly a tipoff on the area involved in the novel.

*Herbert Sharfman.*

## Condensed Dew Hurts L.A. Ozoners

Los Angeles, Jan. 2.

Dense fog has been creating a serious problem for L.A. drive-in operators during past three weeks. Theatremen say it's the most sustained blanketing of the area in memory, and has caused as many as 20 zoners to be shuttered in a single night.

One night last week (27) was typical, when more than 20 failed to open and others were forced to shutter after a single show. It was estimated that the loss at the 20 drive-ins which didn't open was a minimum of $18,000, most of it absorbed by Pacific Drive-In Theatres, although several of the houses are operated by indies.

# Levathes' Maxim: A Polished Script Must Precede Go-Ahead at 20th

Hollywood, Jan. 2.

Greater emphasis on themes designed for greater potential at the international boxoffice will keynote 20th-Fox production in 1962, according to studio production head Peter G. Levathes.

"We are gearing our production to the world-wide market and plan to increase our revenue by building our foreign grosses."

Levathes said the company will spend the same amount of money next year as in 1961, "even though we will make fewer pictures." He declined to mention figures stating a number of pix are still in production and there is no telling how the final score will wind up.

Exec again noted all 1962 releases will be in the can by early February, a record for 20th.

"Our program for the next production year will be highly selective. We are going all out on everything we decide to do."

Levathes asserted 15 pix to be made by the studio will be selected from approximately 30 properties to be narrowed down. "Our standards of selection will be higher than ever before."

While the studio will produce 15, these are exclusive of "Cleopatra," which Levathes indicated should be ready for release next November, and "The Longest Day," a tentative July, 1962 release. Former pic is Walter Wanger production being directed by Joseph Mankiewicz in Italy and Egypt with a stellar cast headed by Elizabeth Taylor. Latter film is Darryl F. Zanuck Production being lensed in France by Zanuck.

Two Richard Zanuck pix, "Fate Is the Hunter" and "Shock Treatment," if completed in time, will be included in the 15 studio projects. These also will come under D. F. Z. Productions banner.

Details on pix to be produced next year were lacking despite various "announcements" by producers on the lot. Levathes took the position that unless the scripts are right he will not give the green light to any project. Each script has to meet the "criteria" for world-wide potential.

Order also affects two pix slated to start next month. These include Marilyn Monroe starrer "Something's Got To Give" and Irwin Allen's "Five Weeks In A Balloon." Former has been skedded to go before camera first week in January. "Balloon" latter part of the month.

George Cukor, who will direct David Brown production with Miss Monroe, has already reported on the lot. However, feelings among those identified with the project are that there may be a delay, depending on the star and when she reports at the studio.

Levathes noted the distribution and advertising department in New York is concentrating its resources on all forthcoming releases.

Glenn Norris, sales head, and Charles Einfeld, ad-pub topper, are making "big plans and will tour the country on a series of trade meetings to sell our product for all it is worth," 20th studio head commented.

Both execs were studio visitors recently, viewing newly wound pix in rough form and parts of others in production here and abroad. Idea of looksee was to provide ammunition for exhib seshes.

Levathes planed to the coast Sunday (31) after 10-day h.o. visit and spending the holidays with his family there.

## Locally Traveling Boxoffice

Hollywood, Jan. 2.

Pantages Theatre has set the first local traveling boxoffice, a 26 foot trailer, to tour Southern California areas for three months as a ticket sales office for "Judgment at Nuremberg." Tour started Dec. 4, with similar traveling boxoffice starting Dec. 11 in New York for picture's run there.

Trailer, which features a fullsize 24 sheet on one side, is designed to open in the back, with built in bleachers and a screen and rear projection projector to show scenes from the picture. It goes to a Safeway store in Tarzana today, with stops skedded at similar shopping and community centers in Canoga Park and Reseda lined up so far. A boxoffice crew will be maintained.

United Artists pic opens Dec. 23, following charity premieres for the Tracy Clinic on Dec. 21 and Young Men of Sinai-Cedars Hospital on Dec. 22.

# Berger's Allied Unit's Convention Date Fluid to Conform With Antitruster Lee Loevenger

By ROBERT REES

Minneapolis, Jan. 2.

Reactivated North Central Allied, having declared war against the distributors at the very outset of its new life, expects to have Lee Loevenger, head of the Dept. of Justice's antitrust division, present at its first convention since coming into being again.

Loevenger has been invited to speak and has accepted. Plans are to inform him of small exhibitors' grievances against the film companies and to try to learn if grounds exist for having the companies indicted or sued.

The convention was originally set for Jan. 9 which date was changed to the 13. However, when its was learned that Loevenger will be in the Twin Cities this month or next on government business and to visit relatives—he's a former Minneapolitan—a decision was reached to defer the meeting until the government's attorney is here.

When that's learned the convention time will be made to coincide.

Ways to knock out compulsory percentage for small town theatres and to combat other sales policies which allegedly are "murdering" the "little" theatreowners will be the main considerations at the convention, according to current strategy.

The new unit chief, Martin Lebedoff has made known that he'll also try to commit the body to a policy of lawsuits against the film companies "to bring them to their senses" whenever it's believed causes for such court actions exist. He asserts he wants NCA to camp on the courthouse steps and to start the law suits immediately—one after another—"so that exhibs' legal rights can be regained."

Berger avows that he's too busy with his many varied interests, in addition to his theatre chain, to be a candidate for the NCA presidency again when the convention holds its election of officers.

Since NCA's rebirth, he claims, the membership campaign has reaped a good harvest. Also is assured, he says, a large turnout of smalltown theatre owners throughout the territory, including many who haven't joined up yet.

## If Patriotic Sentiments Wanted, 'Spartacus' File Full as Stay-at-Home

Anent "runaway" it's been just the reverse with "Spartacus." The Bryna production via Universal has been collecting salutes as something like a model of patriotism.

Latest back-pat gesture is from the Hollywood Chamber of Commerce, which, like the Coast technicians, is admiring of Kirk Douglas, the film's star (and Bryna topper), for making the pic principally in California.

The proud Universal claim is that "Spartacus" provided more work to actors, technicians and extras in L.A. than any other feature on record. The U bookkeeping notes an outlay of $8,750,000 was made to craft labor, plus some $3,000,000 to performers, including stars.

Memory of how the production went well over budget suggests that a goodly portion of the monetary largesse was an inadvertence.

## NABES TURN FIRSTRUN, HIRE FREELANCE P.A.

Minneapolis, Jan. 2.

Film exploiteer Morrie Steinman who operates his own publicity shop here is lining up nabe houses, who have none, now that they play "first run."

Circuit owner Harold Field hired him to exploit two of current local neighborhood firstruns, "One, Two, Three" (UA) and "Hey, Let's Twist!" (Par) at the Field St. Louis Park and Uptown Theatres, respectively.

For Paramount's "Hey, Let's Twist," Steinman arranged first local twist dance contest on the Uptown's stage. House put up $100 in cash prizes and the neighborhood merchants to contribute other rewards for the winers.

### BROTHER REVIEWERS

**Cowles A.M. and P.M. Sheets Differ In Views**

Minneapolis, Jan. 2.

The same picture, "Pocketful of Miracles" (UA) at Ben Berger's loop firstrun Gopher for the holidays, got a panning in one of the only two local dailies, the Morning Tribune, and a rave review in the other, the Evening Star.

What's odd, perhaps, is that both sheets are owned and published by the same person, John Cowles, which undoubtedly made it difficult for the newspapers' readers to know—and both sheets go to very many of the same people—whom to believe.

The Tribune's critic, Ben Kern, rapped the picture hard—and he usually is a kindly disposed reviewer. On the other hand, Star columnist Don Morrison, who also reviews many pictures, in his notice called film "delightful."

Kern's review appeared first—Morrison's not until several days later. The picture didn't do well its first week, but now is in its second.

## Goldwurm's New Buy; News of Li'l Carn's 10th

Times Film Corp. has purchased U.S. distrib rights to Michelangelo Antonioni's still-in-work drama, "Eclipse," starring Monica Vitti and Alain Delon. Jean Goldwurm, prexy, revealed in New York last week. Announcement came in the course of a trade press lunch called to mark 10th anniversary of Goldwurm's acquisition of the Little Carnegie Theatre, N.Y. artie. In addition to distributing pix and owning the Carnegie, Goldwurm also operates the World Theatre in New York, which specializes in exploitation product.

Goldwurm declined to disclose the price for the new Italo pic, saying only that it's the biggest ever paid by Times. Pic, which will be released next year, will be the third Antonioni film to be seen this side within a 12-month period—the first being Janus Films' "L'Avventura" and the second being Lopert's "La Notte," which opens in February.

# '61 MEX PIX BIZ TO NEW LOW

## International Sound Track

### Paris

A public debate on humanism and the cinema among a group of French pic directors and two Russian filmmakers had some reflections worth quoting. Oldtimer **Rene Clair** maintained that the public was not always right but that any filmmaker who did not respect it was always wrong. **Claude Chabrol** said he was trying to get at the mechanism of reality in his films, and Russki director **Grigori Choukrai** ("Ballad of a Soldier") felt that a historic optimism had to be maintained in films while avoiding academic aspects. Among those involved were **Jean Rouch, Armand Gatti, Serge Yutkevitch, Jean-Paul Le Chanois,** and **Louis Daquin**. . . A French-Spanish-Italian project for making a pic version of "Don Quixote" with **Fernandel** now being finalized. Fernandel says he wants to play it straight without grimacing and the comedy only in the situations and not in the character who was deadly in earnest about his knighthood.

**Marcel Camus**, who made "Black Orpheus," now winding a pic with non-actors in the Far East "Bird of Paradise." Distrib, Speva Films, claims it has already been sold for the whole world. UA has it for the U. S. and the rest of the world except France, Italy, West Germany, Belgium and Switzerland . . . **Anatole Litvak** shooting his new pic, still temporarily called "The Third Dimension," at Saint Maurice Studios with **Sophia Loren** and **Anthony Perkins.** UA has it for the U. S.

### Rome

Actress **Giulietta Masina**, of "La Strada" and other **Federico Fellini** flicks, will be in her husband's next picture, as yet untitled. The film is to start in March with **Marcello** ("Dolce Vita") Mastroianni playing the male lead . . . Producer **Fulvio Lucisano** of Italian International Film, will do "Atlantic Attack," from a story by **Ron W. Alcorn.** It starts in March under the direction of "a noted American actor," unnamed, who will make his debut as director. Lucisano has just finished production of "The War Goes On" with **Jack Palance.**

**Sophia Loren** had a busy day on Dec. 23. Actress took overnight train from Paris, where she's shooting film directed by **Anatole Litvak,** arriving in Rome in the morning to personally hand over Christmas gift packages to 2000 Roman children at the Adriano Theatre. Then to the Excelsior Hotel to greet child guests at traditional Christmas dinner offered to Rome orphans by **Baron Renato Cini.** The same evening she went to Pisa to attend world preem of "Madame Sans Gene" at the Giuseppe Verdi Community Theatre for the benefit of the Italian Red Cross.

## Italian Pix Producers Now Using Tele to Bally Major Product

Rome, Dec. 26.

Italian producers have taken to launching their major productions via the tele route. Restricted to big-budgeted items, promotion consists of live tv coverage, over Italy's RAI-TV net, of gala preems, usually benefit affairs held in Italy's major opera houses. This includes presentation of stars and other celebs present, a few comments by the producer and some key scenes from pic.

Method was first adopted by Dino DeLaurentiis and successfully used for several of his recent hit pix, such as "The Great War," "Last Judgment" and others. Current holiday stretch will see no less than two such openings, one for DeLaurentiis' "Barabbas" at the Rome Opera House, the other for Maleno Malenotti's "Madame Sans-Gene," a Sophia Loren starrer, at Pisa's Teatro Verdi. Fact that only one day separates the two affairs has sparked a race to see who gets the most personalities to attend.

Another pic, Disney's "101 Dalmatians," also stands to benefit from upcoming video exposure over RAI-TV. However, the film will not get the "premiere" treatment, but will not get the "prement, but will be a feature of a topranking local tele presentation, "Studio One," Christmas stanza of which will be dedicated to Disney.

## Metro's Unreleased 20 Offered for Japanese Outside Quota Plan

Tokyo, Jan. 2.

MGM will offer about 20 post-1948 features for deals with Japanese importer-distributors. Most of the films have never been released here because of import quota system, still effective. Metro currently is allowed 15 licenses annually.

Titles to be offered include "Two Loves," "Jailhouse Rock," "Battle Circus," "Ada," "Dream Wife," "Malaya," "East Side, West Side" and "Key to the City."

Practice here is to choose action fare over dramas and other types in marginal decisions. Action fare represents an almost predictable income in smaller situations.

From Barcelona
**Joaquina Caballol**
dwells on
*The Likes and Dislikes of Spanish Audiences*
* * *
another Informative Feature
in the
*56th Anniversary Number*
of
VARIETY
Plus other statistical and data-filled charts and articles
OUT NEXT WEEK

## Paris Legit Hits Stem From Names

Paris, Dec. 26.

It would appear that the cult of the individual is taking precedence over the play these days in French legit shows. Several new pieces, likely to get runs, appear to thrive on the name players rather than the properties.

Marcel Ayme's legiter, "Les Maxibules," got so-so reviews but raves for actor Jacques Dufilho who enacts a bevy of roles and comments on the proceedings. Raymond Devos, a fine vaude comic, received high praise for his work in the revue, "Les Pupitres" (The Music Stands). It appears in for a run.

Sophie Desmarets saved the French version of "The Marriage-Go-Round" (Adieu Pridence) with her witty portrayal of the wife while Roger Nicolas' usual comic routines have put over the old-fashioned operetta, "A Toi De Jouer" (Your Turn).

Louis De Funes is credited with making a revival of Claude Magnier's farce "Oscar" a sock success as ditto Jacques Fabbri's cavorting as Falstaff in a French version of Shakespeare's "The Merry Wives

(Continued on page 18)

## DESPITE GLOOM, PROD. LOOKS UP

By EMIL ZUBRYN

Mexico City, Dec. 26.

It was only about six years ago that the Mexican picture industry underwent a radical reorganization which had goal of freeing it from obstacles hindering its development. But although the new-lease-on-life plan was hailed then as the salvation of the industry, there was not the expected strengthening of economic, production, exhibition and distribution factors. End result has been a steady slide downward to a new low level and the most critical situation of all since the inception of the seventh art in Mexico.

All phases of the industry now gloomily admit that 1961 was the poorest, with a total of 42 completed pictures, although just before the year-end producers and unions settled their differences in the matter of consecutive hiring of technical units by roll. Four new pictures went before the cameras, but these, technically, cannot be included in the 1961 total since completion was not affected before Dec. 31.

It is difficult to pinpoint where the fault lies, in an industry beset by multiple problems, added to the lack of coordination, constant labor-management bickerings, and personal animosities, jealousies and the ire raised by greater federal intervention in the industry. Certainly financial troubles have not been resolved by the government's acquisition of the two major exhibition chains for a reputed $24,000,000. And the Film Bank has provided advance budget cash ranging from a low of $3,600,000 for 1961 to over double this amount in better years.

Mexican pictures undeniably were hard hit by political unrest and the weak currency in Latin

(Continued on page 18)

## Marked-With-Red Houses Off-Limit For U.S. Product

Tokyo, Jan. 2.

Far East Motion Picture Export Assn. vp. Irving Maas left for a four-week swing that will include stops in Manila, Vietnam and Indonesia.

Before leaving, Maas indicated possible solution soon of knotty problem in Hong Kong whereby U.S. Treasury placed certain key theatres off limits for U.S. products because they are allegedly owned or tied in with Communist interests.

Maas expected compromise to be worked out whereby permission is granted by Treasury rep for theatres to get green light to show high percentage of films from Free World, American product naturally dominating.

### Distrib By Smuggling

Frankfurt, Dec. 26.

So you think it's tough to get a film distributed? How about this! A year ago a German distributor started negotiations with Hungarian producer, Istvan Szoets, to show his picture, "Song of Cornfields," in Germany. Deal was completed, but when Szoets tried to get an okay from the Hungarian government to export his pic, not only was a release permit refused, but the government tried to confiscate all prints.

Szoets, who also directed this controversial film about his countryland, escaped over border to Austria last week. In the little knapsack that he carried along was one print of the pic. It is now slated for January release in West Germany.

## French Filmite Sees U.S. Production Abroad as Big Boost to Europe

Paris, Jan. 2.

Thank goodness for the growing American filmmaking abroad, says a French pix producer here who prefers to remain nameless. He says that he means mainly the spectacles which could be a big help in aiding European producers find their way with this type of picture, still rated primarily an American specialty.

He points to the flooding of local screens by European and American-made costumers, and the fact that Yank entries appear head and shoulders above the seemingly skimpy European attempts at this kind of film. The money that Americans can pour into these films may be an important factor, but, above all, it is the knowhow that is evident and from which European filmites can learn a lot, he claims.

He points to "El Cid," as having the sweep and grandeur that a film of this type should have. He claims the French pic, "The Rape of the Sabines," is a badly conceived affair alongside "Cid."

This French producer cited a leading French film critic who once wrote, "An American film is like a drink of bubbling, heady champagne." He opines that the U.S. spectacles are direct, dynamic, and that the violence is staged with the proper intensity and romantic sadism but rarely exploited for its own sake.

Europeans just cannot seem to match this or get the right mood and flair into their adventure films. He admits that the Italians have succeeded in some of their ancient costumers by sheer exuberance. French attempts are usually just too talky and are so concerned with logic they lose the pace so necessary in these type of pix.

**European Locales Logical**

Making U.S. spectacles in Europe that have Continental locales is just common sense to this producer. "Cid" never could have approximated the castles, landscapes and towns of old Spain in America.

(Continued on page 18)

Hoyt's Mng. Director
**Ernest Turnbull**
gives out (from Down Under) with a
*Rational Cheer for Australia*
* * *
another Editorial Feature
in the
*56th Anniversary Number*
of
VARIETY
Plus other statistical and data-filled charts and articles
OUT NEXT WEEK

## U.S. Pix Standout In Berlin Xmas

Berlin, Dec. 26.

An unusually strong lineup of U.S. pix has been released here during the second part of December. Checkup on West Berlin's Christmas cinema program reveals that 10 of the 18 local firstruns had pix of American origin over the holidays. The remainder included five German films while one pic each was of French, Italian and Swedish nationality.

The 10 stateside films included "Pongo and Perdita" (Disney), "Come September" (U), "Judgment at Nuremberg" (UA), "Ben-Hur" (M-G), "One, Two, Three" (UA), "King of Kings" (M-G), "On Double" (Par), "Cinerama Holiday" (Cinerama), "South Pacific" (20th) and the reissue of "Spiral Staircase."

Of the above films, two United Artists releases had their world preems here: Stanley Kramer's "Judgment at Nuremberg" and Billy Wilder's "One, Two, Three." The latter was preemed Dec. 18 at Gloria Palast. It drew varied reviews for which, however, also the German dubbing may be made responsible. City's No. 1 critic, Friedrich Luft, put the question whether such comedies can be dubbed into German at all. Der Abend, local boulevard paper, verbally wrote: The German translators have bungled the original. However, "One, Two, Three" is a b.o. hit on Kurfuerstendamm. Greater part of the audience sees in this quickwitted comedy one of the most laughable pix of the season.

Disney's full-length cartoon, "Pongo and Perdita," saw its local preem at Astor which, as per an old tradition, always has Disney production over the Xmas holidays. Film got good reviews. Universal's "Come September" was generally registered a very stout entertainment picture. "King of Kings," which saw its German preem at the MGM Theatre, garnered so-so reviews. It has to be added, however, that biblical films have never done well with the local crix.

Of the five new German pix, Ladislao Vajda's "The Liar," walked off with best review. It looks to be one of the best German features of the year.

## 'Breakfast' to Be Shown On New French Liner

Paris, Jan. 2.

"Breakfast at Tiffany's (Par) has been chosen to be shown during the benefit ball, Le Bal Des Petit Lits Blancs. Affair unfolds Saturday (13) on the new French luxury liner France while in harbor.

Audrey Hepburn and Mel Ferrer will show along with a who's who socialite, political and show biz crowd. Paramount's Continental Manager John Nathan will also look in on the shindig.

## W. Germany to Maintain $25,000 Maximum On All Film Star Salaries

Frankfurt, Dec. 26.

The unpopular salary scale, which limits a top German star to a maximum salary of $25,000 for a role in a film, is going to be maintained. The chiefs of the West German distributors and producers, who just held a joint meeting, have decided to maintain the salary schedule, even though the stars claim that it led to many abuses.

In view of the growing costs of film productions, and the worldwide drop in boxoffice receipts, the producers and distributors point out that only by limiting salaries can they bring in films at a reasonable cost.

The stars, on the other hand, charge that the salary scales, which have become known to the public, take the glamor and appeal away from the celebrities, and handicap them in earning a fair return from their work.

Some of the German stars have refused to work in German films at these set salaries. Austrian actor Karl-Heinz Boehm recently commented that he would never again work for a German producer at his peg on the scale, which is in the $10,000 category. He also noted that some producers who want a certain star for a part are sidestepping the agreement by paying the star off with an expensive gift or some added fee under the table.

And German star Curd Jurgens recently formed his own production company to avoid being trapped at the $25,000 fee for his talent. Others, like Maria Schell and Horst Buchholz, are filming for American and British producers, where they are paid many times what they would earn in a German pic.

"If you are able to sit through it unmoved, you are surely in the minority. Director Jack Clayton through a moody, roving camera builds up suspense in one long crescendo . . . a spine-tingling climax. Deborah Kerr is excellent!"
—*McCall's Magazine*

"Director Jack Clayton reveals a sure, deft superbly cinematic hand . . . he has mastered the act of subtlety. 20th Century-Fox sees, and quite rightly, the possibilities of an Oscar for Deborah Kerr."
—*Arthur Knight, Saturday Review*

"Fine and frightening!"
—*Newsweek Magazine*

"Previewers predict Deborah Kerr will cop her 7th Oscar nomination."
—*Ed Sullivan*

"If you want to shiver and shake, see 'The Innocents.' Deborah Kerr gives a beautiful performance. She actually sees ghosts and so will you. It's magnificently done . . ."
—*Hedda Hopper*

"Curtain call for Deborah Kerr's class and talent in 'The Innocents'."
—*Walter Winchell*

"This spine tingler for suspense is equalled only by Hitchcock's 'Psycho'."
—*Louella Parsons*

"Deborah Kerr may have a 'walk-away' for the Oscar in 'The Innocents.' Her director was Jack Clayton who did so well by Academy Award winner Simone Signoret in 'Room At The Top.' Don't dare miss it. It's an eerie sensation."
—*Dorothy Kilgallen*

"A beautifully turned film—a ghost story with psychological depths . . . one of the most artful hauntings to come along on film in a long time!"
—*Paul V. Beckley, Herald Tribune*

"Dark, brooding, chilling ghost story. Well acted, well directed!"
—*Cue Magazine*

"Outstanding achievement . . . a brilliant performance by Deborah Kerr!"
—*Kate Cameron, Daily News*

"Excellent in all departments . . . handled by director Jack Clayton with the skill of a master. It is as well-made as could be imagined!"
—*Archer Winsten, Post*

# EVERYBODY LOVES A GHOST STORY

20th Century-Fox presents
DEBORAH KERR
in *the Innocents*
directed and produced by
JACK CLAYTON
the director of "Room At The Top"

"A good, old-time ghost story . . . effectively eerie, supernatural horror and fright. The work of director Jack Clayton makes an ominous mood overpowering!"
—*Alton Cook, World-Telegram*

"Folks who have never seen a movie set in a scary old house, where the doors creak, the wind howls around corners, ghosts pace the long, dark halls and hideous, spectral faces appear in the windows at night, should find themselves beautifully frightened, even intellectually aroused. Director Jack Clayton has done a fine job that should clobber the gullible. Sends some formidable chills down the spine!"
—*Bosley Crowther, N. Y. Times*

"A top-flight chiller! If ghost stories are your cup of tea, you'll have a fine, finger-nail-biting time. Director Jack Clayton sets a mood of impending doom right from the opening and sustains it without letdown. Deborah Kerr gives a stirring, constantly absorbing performance!"
—*Rose Pelswick, Journal-American*

"Superb, terrifying entertainment! Will hold every fibre of your attention!"
—*London Daily Mail*

"I felt skin crawling on back of my head from sheer nervous tension. I was terrified! It is iciest study of evil spirits ever brought to screen!"
—*London Daily Express*

"Brilliantly stylish exercise in horby Jack Clayton, director of 'Room At The Top.' It will have your blood bumping through your heart. The year's most distinguished and exciting film!"
—*London Evening Standard*

"I smouldered! I shivered! Masterly! First rate!"
—*London Evening News*

"There is room at the top for another winner! Absorbing subtle piece of filmmaking. Exciting performance by Deborah Kerr. Remarkable ones by moppets! Guarantee you will not easily forget this film or its shock dramatic ending. Great!"
—*London Daily Mirror*

"Beautiful and sensitive, it gripped me, had me pinned breathlessly to my seat. This is a film you will queue for. As a ghost story the best ever!"
—*London Daily Sketch*

"Sense of forbidden secrets! Sly! Monstrous! Entrancingly, beautifully conveyed!"
—*London Times*

**BE FOREWARNED!** In your own interests see this picture from the beginning!

*N.Y. Business Sensational at 2 Theatres*—**CRITERION—72nd St. Playhouse**

# Everything's Peachy in Georgia

Atlanta, Jan. 2.

Georgia economics are booming. State's total employment by 1970 will have increased by some 264,000 nonfarm jobs over that of 1960, while the state's business activity will be up 75% and the average per capita income will have risen $750 to a plateau of $2,371.

Financial forecast was included in an analysis of Georgia's economic picture released by Ben T. Huiet, Georgia's Commissioner of Labor.

And, of course, what's good for Georgia's industry means more money in the jeans of individuals to buy theatre tickets, patronize clubs and gay spots, bistros, niteries and danceries and other places where amusements and food and drink are purveyed and dispensed.

John L. Fulmer, professor with the School of Industrial Management at Georgia Institute of Technology, estimates that, based on the 1947-1960 figures, total income in the state (in current dollars) is expected to reach $11-billion by 1970, compared with some six in 1960. Retail sales by that time will have reached a level of $7,100,000,000 (b), up from $4,000,000,000 (b) in 1960.

There will be something of a population explosion, too. Dr. Fulmer opines, an increase of 703,000 over 1960 to a total of 4,658,000 in 1970, while migration loss is expected to amount to no more than 10 per cent of natural population gain. (Atlanta Metropolitan Area topped million population two years ago.)

He said that the "most serious problem which may handicap the Georgia economy during the 1960s are:

Scarcity of skilled workers.

Inadequacy of the state's highway system.

A lack of centralized state planning and development.

### Report From Minnesota

Minneapolis, Jan. 2.

Last summer's drouth "continues to be the No. 1 factor affecting this predominatingly agriculture area's economy adversely," according to the current Minneapolis Federal Reserve bank report. But films theatres do not seem to be suffering.

Even during this pre-Christmas period—a period which normally brings on boxoffice declines—there are more excellent grosses in evidence than at any corresponding time in many years. And these grosses continue to hold up remarkably well.

It just goes to demonstrate what can be accomplished when the quality of releases averages high, as it does now, points out M. A. Levy, 20th-Fox branch manager here. All companies are coming through in almost record-breaking fashion with strong boxoffice pictures, he feels.

"Regardless of how many adverse factors there may be, it's proved again that if you give the public good pictures, as they're being given now, it'll find the means and inclination to respond at the boxoffice."

# Nat'l & Fan Mags Unpredictable

Continued from page 2

articles. Neither the p. a. nor the star liked the story that finally appeared; the star called the p. a., and said, "Look, I'll keep paying you. But don't ask me to do any more interviews. Who needs stories like this one?"

On the other hand, Look ran a very soft interpretation of the idiosyncracies of Doris Day. Even her failure to perform for charitable functions was glossed over, and attributed to her shyness, and divine law and order.

If the national magazines puzzle pressagents, the four periodicals puzzle them even more. Several of the biggest have changed their policies this year. Stars and ballyhooers carrying ancient grudges against Modern Screen discovered, by reading latest issues and talking to Jean Ramer and Helen Weller, that the magazine is now upbeat, that it will be varied in content, and carry "exciting but never misleading" headlines. Miss Ramer believes that titles of stories should have a direct relationship to text—a principle that in the past has been violated by many magazines—national mags as well as fan books.

On the other hand, some magazines that have been consistently constructive in the past are running bolder stories and headlines today.

Photoplay, in the past one of the most conservative of the fan mags and one of the most constructive, now runs such coverlines as "Did Jackie Kennedy Give the Order: 'Drop Sinatra!'" and "The Night They Tried to Murder Eddie Fisher."

Publicity operators can no longer rest secure in the knowledge that because a magazine has been kind to clients in the past, it will continue to be; nor can they go on the premise that the magazines they and their clients learned to hate are still hateable.

Never before has it been so important for press agents to know what current policy, *right this minute*, is. They are more dependent than ever before on honest editors and honest writers.

Probably the reason for all the shifting of magazine images is that with printing and other costs so high, it's harder than ever to keep a magazine successful. Faced by a brutal struggle for circulation, magazines that have played ball with stars in the past are sometimes tempted to get out of line. They look upon sensational titles as their only hope of survival.

But the magazines that have tried sensationalism know how suicidal this policy is: leading to loss of advertising, threats of libel suits, and actual libel suits.

When their business managers count the cost of fighting libel suits against possible circulation gains through deceitful coverlines, there is finally only one choice: if they cannot survive without libel, they cannot survive period.

That is why, in the long run, only those magazines that get their scoops without libelous text and titles will live. The other mags will have to reform or die.

## Juliette Greco

Continued from page 1

said with enthusiasm, "I will be glad to make American films. I am very happy working with Americans. I was only unhappy working with Mr. Zanuck. That's why I left."

During the four years of her association with Zanuck, Miss Greco made "Roots of Heaven," "Naked Earth," "Crack in the Mirror" and "The Big Gamble."

Miss Greco said in measured words, "Mr. Zanuck told the English press something extremely shocking to me which was printed by everybody. He told them he tried very hard, but couldn't make a star out of me.

"It's extremely unfair for this reason," Miss Greco continued. "If I look at all the reviews for these films, they are all against Mr. Zanuck and they ask why he did that to me. I am not responsible for the production. I am not responsible for the script. I really want to say this. I don't see why he had to do that." As to roles she would prefer, Miss Greco considered. "It's very difficult for me to make any choice. I have a very good French accent. My French accent is perfect," she laughed.

Actress will return to the U. S. this fall. Six years ago she sang at the Waldorf. She mentioned possibly playing Broadway's Golden Theatre, until recently Alex Cohen's stand.

Miss Greco is undecided if she will carry the entire show or only appear in the second half of the program. "I wouldn't like to be boring," she submitted.

## Projection Complaint

Washington.

Editor, VARIETY:

While visiting Washington, D. C. I went to the DuPont Theatre there to see "One, Two, Three." Although I enjoyed the film very much I would like to bring one thing to your attention. This film was advertised in the papers and on the displays in front of the theatre as "Filmed in Panavision."

The DuPont Theatre has a square screen that would have been considered small in 1930. A good 40% of the picture was chopped off on both ends, and it seemed as though Cagney alone was kept in focus regardless of who was speaking at the moment. Much of the humor of the film was lost because of this. For instance, there is a scene where a maid is given a fur coat as a gift. We hear this alluded to, but the maid and the coat are not actually seen until long after.

*Lee Glassberg.*

# Marshall Fine's 13 Added Situations

Cleveland-based Associated Theatres circuit, headed by exhib leader Marshall Fine, has acquired the Shor interests in the Cincinnati area's S&S chain, comprised of 13 situations. This hikes Associated's strength to 35 houses. The additional theatres include both ozoners and hardtops.

Fine is president, now serving second consecutive term, of Allied States Assn. He's associated in exhibition with M.S. Fine and Leroy Kendis.

## Cinerama's 100

Continued from page 3

where five Cinerama travel pix were exhibited in deals for "How" or "Brothers Grimm," both of which are on last production lap at MGM's Culver City studio.

All deals with exhibs are on 90-10 basis. Only in Europe is Cinerama making four-wall deals. This obtains for Brussels where first European Super preemed Dec. 21. House seats 1,200 and is operated by Cinerama.

Second opening will be completely remodeled Empire, Paris, on Jan. 19, seating 1175. "Windjammer," just acquired by Cinerama, will be maiden attraction. Belgium house debuted with "This Is Cinerama" and will follow with other four Lowell Thomas subjects.

Angle on exhib preference in new Super Cineramas, according to triple screen topper, is he prefers working with theatre owners rather than against them.

Also, he figures, it's their biz and they should invest in new undertakings, particularly when a revolutionary process like Cinerama comes along. Each theatre can play it for a year or more, to say the least, to insure their fiscal outlay, in his estimation.

# Firstruns Top 1959 But Not 1960, Analysis of Los Angeles Reveals

By WHITNEY WILLIAMS

Los Angeles, Jan. 2.

Los Angeles firstruns piled up a fine $10,431,221 for the calendar year 1961. With considerably fewer openers, however, tally repped a 5% dip below 1960's $10,980,744, but still 4.04% over '59's $10,070,212.

Statistically, the '59 tally was 9.8% under 1958's $11,164,455, which in turn was 3.2% below 1957's $11,534,700. Year 1956's great $11,918,400 repped the highest take since 1949's colossal $13,596,400, down from 1948's record $14,686,800.

Strong entries were responsible for first quarter of 1961 topping all others by a substantial margin—$3,122,774 against third period's $2,673,948, nearest contender, and the fourth's $2,303,500, weakest of the year through the absence of any outstanding product strength. Second quarter for '61 was $2,330,999. Comparative figures for '60 showed third quarter the highest, $2,924,994, as compared to second strongest first quarter's $2,872,984. Second and fourth quarters for '60 hit $2,540,840 and $2,641,926, respectively.

As a matter of statistical interest, '61's first quarter was first 13-week period to top $3,000,000 since 1958's first quarter's $3,127,194, a mere $5,420 better. With that exception, '61's first repped the highest firstrun quarter take since 1957's third $3,364,200.

In further compilation of quarterly totals, 1959's first led that year, $2,863,908, followed by $2,287,670, $2,638,560 and $2,280,075, respectively. In 1958, first quarter also was tops, $3,127,194; then, $2,597,109, $3,050,945 and $2,387,207, respectively. For 1957, third period led the year, $3,304,200, and first, second and fourth quarters, respectively, tallied $2,655,000, $2,681,200 and $2,884,700.

Where the year 1960 saw 237 new bills and 49 reissues, the greatest number of openers in many years, 1961 opened only 194 new bills and 46 re-releases, lowest total in years. A total of 213 new bills and 44 reissues played in 1959; 232 new and 43 reissues in 1958; and 256 new and 36 reissues in 1957.

"Ben-Hur" continued to lead the town in total take during 1961 at the Egyptian, as it did the previous year. For its carry-over into 1961 for 43 weeks, both at the Egyptian and then in general release, film grossed $762,816, up over its closest contender, "Spartacus," which did $652,722 in 51 weeks at Pantages, also carried over from 1959.

"Exodus," held over from 1960, came in third in year's sweepstakes, running up $545,914 for 32½ weeks.

Two highest grossers for 1960 were "Ben-Hur," $1,427,116 for 52 weeks, and "Search for Paradise," $674,366 for 38 weeks at Warner Hollywood, where it also held over from previous year.

Remaining top grossers of 1961 were: "Pepe," $391,321 for 25 weeks; "Never On Sunday," $325,520, 46 weeks; "La Dolce Vita," $315,709, 24 weeks at Music Hall, where it's held over into 1962. Seventh pic was "Guns of Navarone," $295,230, 13 weeks; "The Alamo," $263,887, 16 weeks; "World of Suzie Wong," $238,645, 14 weeks; and "The Absent-Minded Professor," $229,344, 12 weeks.

Totals for 1961 were based upon an average of 26½ houses, fractionally down from '60's 27-theatre average, up from '59's 26 average and under 1958's 28-house average.

## Nuns' Popcorn Klatch

Detroit, Jan. 2.

Some 750 Roman Catholic nuns were guests of managers of three Catholic credit unions at a special matinee showing of "The Parent Trap" at the Woods, nabe United Detroit theatre. The nuns consumed about $600 worth of free popcorn, candy bars, icecream bars and soda pop.

It was the first time some of the nuns had seen a feature filmed in color. The party was such a success it will become an annual event.

# Adelman's 1948 Action Defeated

Dallas, Jan. 2.

A decision handed down Dec. 8, 1961, by the U. S. Court of Appeals in New Orleans upheld the judgment of the lower U.S. District Court for the Southern District of Texas, which had ruled that exhibitor I. B. Adelman's Delman Theatre in Houston was not in competition for equal run with Loew's State, Metropolitan or Majestic Theatre in that city. The judgment of the District Court was affirmed by Chief Judge Tuttle and Circuit Judges Hutcheson and Jones.

The suit was originated in 1948 by I. B. Adelman, seeking an injunction against Paramount Pictures, et al, to allow him to compete for first run availability with the specifically designated theatres of Loew's State and AB-PT affiliate Interstate's Majestic and Metropolitan, all downtown operations.

Adelman's claim that he was entitled to compete with all theatres in Houston was denied in September, 1955, by the District Court, which determined that he was not in competition with the three aforementioned downtown theatres, but conceded that he was in competitive status with defendant Kirby and River Oaks theatres. There was no appeal from the judgment.

Again in 1958 Adelman filed a petition for modification of the injunction by giving him an opportunity to compete with the same downtown first-run theatres. This time the District Court dismissed the petition, concluding that the principles of estoppel and res adjudicata were controlling factors against the complaintant.

Judge Jones' summation read, "Since it was expressly decided on the original application for an injunction that the appellant's Delman Theatre was not in competition with appellees' Loew's State, Metropolitan and Majestic Theatres, and no subsequently occurring fact is asserted as establishing the contrary of that determination, any modification of the injunction such as is sought would be a reversal of the determination of an isue decided by the court and acepted by the Appellant."

# Expansive Showmen of Orient

Native film activity in the Orient continues to boom. Although Occidental attention centres on the big Tokyo studios, the upbeat encompasses much of the Far East, and is accented by a $3,500,000 production layout being built on the Hong Kong periphery by the Shaw Brothers, who operate the largest production-exhibitor combine in the Far East.

Actually, the project shapes as a major land development scheme. Besides the six-stage studio, a pair of 150-unit apartment buildings, two restaurants and a dispensary are also blueprinted. (It may be footnoted that in the current initial construction phase, some 300 women are gouging out a hillside because the law forbids dynamiting in the area.)

The Shaw freres (Run Run and Runme) own 200 theatres in Hong Kong, Singapore and throughout Malaya and Borneo. Five of the 11 firstruns in Hong Kong are theirs. For some years, they've operated a downtown Hong Kong studio grinding out quickie product at a rate of about 50 annually. They also shoot 12 per annum in Kuala Lumpur and Singapore, respectively. All pix are in Chinese and strictly for pop patronage in the Far East. Few have ever been circulated outside Asia.

## Italy, France Set New Film Pacts With Mex

Mexico City, Jan. 2.

Mexico has signed new and satisfactory film exchange pacts with France, Italy and Germany, the Film Bureau has revealed. Under terms of the agreements, one Mexican picture will be shown for each three French exhibited here. Same ratio applies for Italian and German product.

Only official comment on the new pacts was that Mexico has never had any exhibition problems in Germany since national films are "constantly" shown in West Germany.

# FLASH!

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# Picture Grosses

## 'Blues' Boffo $30,000, Toronto; 'Song' 26G, 2d

Toronto, Jan. 2.

With all-around upsurge at wickets, firstrun biz is great here this stanza. "Paris Blues" shapes socko in three theatres, daydating. "Holiday in Spain" looms smash in second at Eglinton. "Second Time Around" is just nice on opener at Imperial. "Babes in Toyland" is swell in second, playing six houses, while "Flower Drum Song" is soaring to wham total in second at the Uptown to pace city. "Pocketful of Miracles" looks smash in opener at Loew's.

**Estimates for This Week**

**Birchcliffe, Capitol, Norlown, Palace, Runnymede, Westwood** (FP-Taylor) (865; 1,026; 959; 1,485; 1,377; 994; 75-$1)—"Babes in Toyland" (BV) (2d wk). Upsurge to swell $45,000. Last week, $38,000.

**Carlton, Danforth, Humber** (Rank) (2,318; 1,328; 1,203; $1-$1.50)—"Paris Blues" (UA). Socko $30,000. Last week, "Mysterious Island" (Col), $25,000.

**Eglinton** (FP) (919; $1.50-$2.50)—"Holiday in Spain" (Indie) (2d wk). Splendid $13,000. Last week, $12,500.

**Hollywood** (FP) (1,080; $1-$1.50)—"Breakfast at Tiffany's" (Par) (3d wk). Big $18,000. Last week, $15,000.

**Hyland** (Rank) (1,357; $1-$1.50)—"Whistle Down Wind" (20th) (2d wk). Hefty $8,000. Last week, $8,500.

**Imperial** (FP) (3,206; $1-$1.50)—"Second Time Around" (20th). Nice $13,000. Last week, "Hey, Twist" (Par), $10,000.

**International** (Taylor) ($1-$1.25)—"World of Apes" (ICG). So-so $3,500. Last week, "Man Who Wagged Tail" (IFD), $2,000.

**Loew's** (Loew) (1,641; $1-$1.50)—"Pocketful of Miracles" (UA). Wham $17,500. Last week, "Wonders of Aladdin" (M-G) (2d wk), for five days, $5,000.

**Tivoli** (FP) (935; $1.50-$2.50)—"El Cid" (AA) (2d wk). Hefty $14,000. Last week, same.

**Towne** (Taylor) (693; 90-$1.25)—"Call Me Genius" (IFD) (2d wk). Fine $4,500. Last week, $5,000.

**University** (FP) (1,356; $1.50-$2.75) — "King of Kings" (M-G) (10th wk). Hotsy $10,000. Last week, $8,000.

**Uptown** (Loew) (2,543; $1-$1.75)—"Flower Drum Song" (U) (2d wk). Wow $26,000. Last week, $24,000.

## SAN FRANCISCO

(Continued from page 8)

"Wonders of Aladdin" (M-G) and "Tom Thumb" (M-G), $8,500.

**Paramount** (Par) (2,646; $1.25-$1.50)—"Errand Boy" (Par) and "Buffalo Gun" (Par). Dandy $24,000. Last week, "Mysterious Island" (Col) and "Everything's Ducky" (Col) (2d wk), $10,500.

**St. Francis** (Par) (1,400; $1-$1.75)—"Roman Spring" (WB). Big $15,000. Last week, "Twist Around Clock" (Col) and "Jazz on a Summer's Day" (Col), $12,000.

**United Artists** (No. Coast) (1,151; 50-$3)—"West Side Story" (UA) (3d wk). Wow $28,500 via 5 extra shows. Last week $21,000.

**Stagedoor** (A-R) (440; $1.25)—"Murder She Said" (M-G) and "Upstairs, Downstairs" (Indie) (2d wk). Good $4,700. Last week, $5,000.

**Vogue** (S. F. Theatres) (364; $1.50)—"Animas Trujano" (Indie) (2d wk). Good $3,000. Last week, $3,200.

**Larkin** (A-R) (400; $1.25-$1.49)—"A Summer to Remember" (Indie) (2d wk). Trim $2,200. Last week, $2,000.

**Clay** (A-R) (400; $1.25-$1.49)—"Girl With Suitcase" (Indie) (2d wk). Hot $3,000. Last week, $2,800.

**Presidio** (Art Theatre Guild) (774; $1.25)—"Doctor in Love" (Indie) (7th wk). Good $2,000. Last week, $1,800 for 6 days.

**Coronet** (United California) (1,250; $1.80-$2.75)—"King of Kings" (M-G) (9th wk). Okay $13,000, with extra matinees. Last week, $11,000.

**Alexandria** (United California) (1,610; $1.49-$3)—"El Cid" (AA) (2d wk). Smash $23,000 via extra shows. Last week, $18,000.

**Metro** (United California) (1,000; $1.50-$1.80)—"Two Women" (Indie). Big $10,000. Last week, closed.

**Esquire** (No. Coast) (846; $1.25-$1.75)—"One, Two, Three" (UA). Socko $15,000. Last week, closed.

## BROADWAY

(Continued from page 9)

(Cont) (3d wk). First holdover session ended Saturday (30) was smash $14,000 after $8,500 on initial week.

**Plaza** (Lopert) (525; $1.50-$2)—"Something Wild" (UA) (2d-final wk). Second stanza completed yesterday (Tues.) was mild $4,800, and out, after $6,000 on first.

**68th St. Playhouse** (Leo Brecher) (370; $1.50-$2)—"Loss of Innocence" (Col) (7th wk). Sixth round ended Monday (1) pushed to sock $7,400 after $4,000 on fifth week.

**72d St. Playhouse** (Baker) (440; $1.50-$2)—"The Innocents" (20th) (2d wk). Initial session ended Sunday (31) hit great $14,000. Daydating with Criterion.

**Sutton** (Rugoff Th.) (561; 95-$1.80) — "Summer and Smoke" (Par) (7th wk). Current round winding today (Wed.) looks nice $8,000 after $7,500 for sixth week. Holding.

**Trans-Lux 52d St.** (T-L) (540; $1-$1.50) — "Pocketful of Miracles" (UA) (3d wk). First holdover frame ended Sunday (31) pushed to great $12,500 after $7,500 for initial week.

**Trans-Lux 85th St.** (T-L) (550; $1.25-$2)—"Roman Spring" (WB). Initial stanza ending today (Wed.) is heading for wow $20,000, alltime high for house. Stays. Day-dating with Capitol. Last week, dualed reissues.

**World** (Perfecto) (390; 90-$1.50)—"Wild For Kicks" (Times) (11th wk). Current session finishing tomorrow (Thurs.) looks like great $10,000 or near after $10,500 for 10th week. Continues indef.

## KANSAS CITY

(Continued from page 8)

90), "Wonders of Aladdin" (M-G) and "Magic Boy" (M-G), $14,000.

**Kimo** (Dickinson) (504; 90-$1.25)—"Truth" (Kings) (2d wk). Sock $3,500; holds. Last week, $3,500.

**Paramount** (Blank-UP) (1,900; $1-$1.50)—"Roman Spring" (WB). Opened Sunday (31). Last week, "Errand Boy" (Par) (2d wk), hefty $9,000 in 9 days.

**Plaza** (FMW-NT) (1,630; $1-$1.50 — "Second Time Around" (20th). Big $14,000; stays on. Last week, "Mysterious Island" (Col) (2d wk), $8,500 for 9 days.

**Rockhill** (Little Art Theatres) (750; $1-$1.25)—"Devil's Eye" (Indie) (2d wk). Nifty $2,000. Last week, $2,500.

**Roxy** (Durwood) (850; $1-$1.50)—"Pocketful of Miracles" (UA) (2d wk). Smash $9,500; stays on. Last week, $9,400 despite storm.

**Uptown, Granada** (FMW-NT) (2,043, 1,217; $1-$1.25)—"Babes in Toyland" (BV) (2d wk). Grand $23,000; holds. Last week, $22,000.

## PHILADELPHIA

(Continued from page 9)

(2d wk). Fast $17,000 or near. Last week, $15,000.

**Stanley** (SW) (2,500; 95-$1.80)—"Flower Drum Song" (U) (2d wk). Smash $27,000. Last week, $17,000.

**Stanton** (1,483; 95-$1.80) — "Babes in Toyland" (BV) (2d wk). Huge $26,000. Last week, $14,500.

**Trans-Lux** (T-L) (500; 95-$1.80)—"Summer to Remember" (Indie) (2d wk). Fine $5,500. Last week, $4,000.

**Viking** (Sley) (1,000; 95-$1.80) — "Roman Spring" (WB). Lofty $12,000 or near. Last week, "Carmen Jones" (Indie) and "Say One for Me" (Indie) (4th wk) (reissues), $2,200.

**World** (R&B-Pathe) (483; 95-$1.80)—"No Love for Johnnie" (Indie). Neat $3,000. Last week, "Cinderella" (Indie), $2,800.

## BALTIMORE

(Continued from page 8)

(2d wk). Fancy $14,000. Last week, $11,000.

**Playhouse** (Schwaber) (355; 90-$1.50)—"Call Me Genius" (Cont) (4th wk). Big $2,400. Last week, $2,500.

**Rex** (Freedman) (500; $1.50)—"Eve and Handyman" (Indie) (2d wk). Okay $1,500. Last week, $2,000.

**Stanton** (Fruchtman) (2,800; 90-$1.50)—"Flower Drum Song" (U) (2d wk). Tall $15,000. Last week, $11,000.

**Town** (Rappaport) (1,125; $1.50-$2.50)—"King of Kings" (M-G) (2d wk). Socko $12,000. Last week, $16,000.

## 'Liaisons' Record 15G, D.C.; 'Song' Boff 22½G

Washington, Jan. 2.

Mainstem trade continues at high level, with New Year's stanza shaping to best the boff trade of last week. Standout is "Liaisons Dangerouses" which looms to hit house record of $15,000 on initial round at bandbox Playhouse. "Flower Drum Song" shapes sock in second at Capitol. "Second Time Around" at Palace looks fine for first time around. "Roman Spring of Mrs. Stone" is boff as Town's new entry.

"Innocents" at Trans-Lux shapes sockeroo. So does "Summer & Smoke" at Onatrio and "Call Me Genuis" at MacArthur. "West Side Story" is soaring to a wow seventh week at Uptown.

**Estimates for This Week**

**Ambassador-Metropolitan** (SW) (1,480; 1,000; $1-$1.49)—"Babes in Toyland" (BV) (2d wk). Sock $28,000 after $34,000 opener.

**Apex** (K-B) (940; $1-$1.25)—"Cinderella" (Indie) (2d wk). Nice $5,000. Opener was $5,200.

**Capitol** (Loew) (3,420; $1-$1.65)—"Flower Drum Song" (U) (2d wk). Smash $22,500 after $20,200 opener.

**Keith's** (RKO) (1,839; $1-$1.49)—"Pocketful of Miracles" (UA) (2d wk). Tall $14,000. Last week, ditto.

**MacArthur** (K-B) (900; $1-$1.25)—"Call Me Genius" (Cont). Hearty $8,500. Last week, "Big Money" (Lopert) (4th wk), $2,900.

**Ontario** (KB) (1,240; $1-$1.49)—"Summer and Smoke" (Par). Boff $12,000. Last week, "Breakfast at Tiffany's" (Par) (11th wk), $5,100.

**Palace** (Loew) (2,360; $1-$1.65)—"Second Time Around" (20th). Great $15,500. Last week, "Wonders of Alladin" (M-G) (2d wk), $15,000.

**Playhouse** (T-L) (459; $1.49-$1.80) — "Liaisons Dangerouses" (Astor). Smasheroo $15,000, and new high for house. Last week, "Twist Around Clock" (Col), $3,400.

**Plaza** (T-L) (278; $1-$1.80)—"Green Mare" (Indie). Big $10,000 or near. Last week, "Twilight Girls" (Indie) (3d wk), $3,000.

**Town** (King) (800; $1.25-$1.49)—"Roman Spring of Mrs. Stone" (WB). Boff $14,000. Last week, "Mysterious Island" (Col) (2d wk), $4,600 for final five days.

**Trans-Lux** (T-L) (600; $1.49-$1.80)"The Innocents" (20th). Sock $17,000. Last week, "Twist Around Clock" (Col), $5,400.

**Uptown** (SW) (1,300; $1.49-$2)—"West Side Story" (UA) (7th wk). Wow $24,000. Last week, $16,000.

**Warner** (SW) (1,440; $1.80-$2.75)—"King of Kings" (M-G) (9th wk). Tall $14,000. Last week, $8,700.

## LOS ANGELES

(Continued from page 9)

(2d wk). Lusty $33,000. Last week, $29,700.

**Chinese** (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (3d wk). Mighty $40,000. Last week, $38,600.

**Hollywood Paramount** (State) (1,468; 90-$2)—"One, Two Three" (UA) (3d wk). Loud $20,000. Last week, $20,000.

**El Rey** (FWC) (861; 90-$1.50)—"Innocents" (20th) (3d wk). Hefty $9,000. Last week, $6,800.

**Fine Arts** (FWC) (631; $2-$2.40)—"Summer and Smoke" (6th wk). Good $7,000. Last week, $4,600.

**Egyptian** (UATC) (1,392; $1.25-$3.50)—"King of Kings" (M-G) (12th wk). Great $24,700. Last week, $22,600.

**Music Hall** (Ros) (720; $2.40-$2.75—"La Dolce Vita" (Astor) (25th wk). Tall $5,000. Last week, $4,400.

### Import Breakdown

Tokyo, Jan. 2.

A total of 126 foreign films were released here during 1961, with 115 of total handling by U.S. companies and the British Commonwealth Film Corp. and Nipponese indie importer-distributors handling the balance.

Breakdown by company: Metro (16); RKO, including Disney and BCFC, (16); Paramount (15); WB (14); Universal (14); 20th-Fox (13); UA (11); Columbia (7) and Allied (7). For indies: Towa (25); Herald (20); Eihal (19); Shochiku-Select (10); Italiflim (9); Daiei (9); Daiwa (7); Shoei (7); Shingaiei (3) and Tokyu Bunka Kaikan (2).

# Kirkbride in Japan to Research On Film, Not Pleased With Offers

Tokyo, Jan. 2.

While most novelists would be delighted to have had two of their last three works bought for films and the third an object of offers, Ronald Kirkbride has mixed feelings.

The restraint of his joy is based on sound economics. Kirkbride's "Tamiko" was first optioned for six months to indie British producer John Bryan for 100 pounds ($280). When Hal Wallis was urged by Laurence Harvey to buy it as a Paramount vehicle for the actor, Kirkbride was obliged to divide the re-sale fee with Bryan, at the same time he, not the businessmen, was paying for the services of two literary agents.

Another of Kirkbride's recent novels, "An Innocent Abroad," will be lensed here next year by Betty Box for J. Arthur Rank. Three days after that deal was made, the author received an offer of $150,000, tax free, from Paramount. He was, of course, forced to refuse.

Kirkbride's latest work, "The King on the Via Veneto," is due for publication in about a dozen countries this summer. It deals with a tough American in Italy who falls in love with a Communist. Several British offers for the film rights have already been rejected.

"This time I'm going to sit on it and wait for a decent sale to American films," said Kirkbride, nursing his fiscal wounds.

Kirkbride was in Japan—en route to a Hollywood assignment—researching a novel about the pearl industry.

Acknowledging that most of the novels with foreigners placed in the Orient have a sameness, the Canadian-born, American citizen and resident of England offered, "It concerned me, but my agent pointed out that a good story is a good story in any country. I will do a simple story that has nothing to do with the difference between Japanese and foreigners," said the one time Paramount screenwriter. "The pearl industry is here. That's why I'm here."

### More Hardtoppers

A new hardtop, which the Skouras circuit will operate, is going up in Oyster Bay, L.I., sponsored by attorney James M. O'Connell. It will be an intime house, with off-street auto parking included in the blueprints.

Another four-waller is being built by Associated Independent Theatres at Newburgh, N.Y., as part of the Mid-Hudson Shopping Plaza there. New situation, an 800-seater, will be 18th link for Associated in the New York area.

## Fine to Hi Martin: 'New Wording Removes Fears Of Allied Membership'

Detroit, Jan. 2.

Universal license agreement has been reworded to eliminate any possible interpretation that percentage arrangements include concession receipts, according to a letter from Henry H. Martin, veepee and general sales manager of Universal Pictures, to Marshall H. Fine, prexy of National Allied.

Martin's letter said, in part: "We are interested only in a fair shake, which means having our film rentals fairly computed on gross receipts which truly reflect the returns on our pictures."

In a reply, Fine said, in part: ". . . The clear definition of 'gross receipts' now stated in Cause 2 leaves absolutely no reason for any concern whatsoever . . . We take this action on your part as positive proof of the fact that Universal . . . (is) . . . doing all it can to aid and cooperate with the exhibitor in his problems."

## Anglo-French Prod. Of 'Conqueror' Planned

London, Dec. 26.

Lord John Brabourne, together with French producer Ray Ventura, is to film "William the Conqueror." The pic will be directed by Lewis Gilbert, who carried out a similar chore on Brabourne's "Sink the Bismark" and the recently completed "HMS Defiant," costarring Alec Guinness, Dick Bogarde and Anthony Quayle.

The new production will be based on a treatment by Serge de la Roche, and will use a new camera process, details of which will be announced later. It is claimed to be the most expensive production ever to be filmed in Britain. Five countries are said to be involved in the financing.

## BOSTON

(Continued from page 8)

wk). Stout $13,000. Last week, $12,000.

**Metropolitan** (NET) (4,357; 90-$1.25—"Babes in Toyland" (BV) (2d wk). Great $22,000. Last week, $25,000.

**Memorial** (RKO) (3,000; 90-$1.49)—"Flower Drum Song" (U) (2d wk). Mighty $32,000. Last week, $24,000.

**Orpheum** (Loew) (2,900; 90-$1.49)—"Pocketful of Miracles" (UA). Happy $18,000. Last week, "Wonders of Alladin" (M-G), $5,500.

**Paramount** (NET) (2,357; 70-$1.25)—"Errand Boy" (Par) and "Force of Impulse" (Indie) (3d wk). Big $15,000. Last week, $11,000.

**Pilgrim** (ATC) (1,909; 75-$1.25)—"Twist Around Clock" (Col) and "Queen of Pirates" (Col). Fancy $20,000 for first twist picture here. Last week, "Mysterious Island" (Col) and "Everything's Ducky" (Col) (2d wk), $8,000.

**Saxon** (Sack) (1,100; $1.50-$3)—"King of Kings" (M-G) (10th wk). Pickup to big $16,000. Last week, $10,000.

**State** (Trans-Lux) (730; 75-$1.25)—"Some Like it Cool" (Indie) and "Naked Terror" (Indie). Slick $6,000. Last week, "Sunlover's Holiday" (Indie) and "Sin of Mona Kent" (Indie), $4,500.

## Woo Legit Subscribers To 'Roman Spring' Pic

Chicago, Jan. 2.

The ad-pub department of Balaban & Katz is latching onto the legit appeal of Warner Bros. "Roman Spring of Mrs. Stone," which is based on Tennessee Williams only novel. Film opened last Friday (29) at the Roosevelt Theatre.

A letter sent to subscribers to legit series in Chi from B&K, said, in part: "As a subscriber to the legitimate theatre of Chicago, you may be surprised to receive a letter about a motion picture. But the very fact that you are discriminating in your entertainment interests prompts this letter." Missive also points out that the picture stars Vivien Leigh, who portrayed Blanche Dubois in the screen version of "A Streetcar Named Desire."

In addition to the straight b.o. pitch, B&K is doubtlessly aiming at lowering highbrow objections to attending the Roosevelt, which to date has primarily been the B&K Loop outlet for exploitation pictures.

Screen version of Williams' "Summer and Smoke" (Par) bowed at the Esquire last Thursday (28), and M-G-M's adaptation of "Sweet Bird of Youth" is set for the Chicago Theatre in late March. Pre-Broadway tryout run of Williams' "Night of the Iguana" closed at the Blackstone Dec. 24.

## CINCINNATI

(Continued from page 8)

"Second Time Around" (20th). Fine $11,000 or near. Last week, "Hey, Let's Twist" (Par), $8,500.

**Twin Drive-In** (Shor) (600 cars; 90)—West Side. "Blue Hawaii" (Par) and "Savage Innocents" (Par). (subruns). Fair $3,000. Operation recessed last week. East side resumed weekends only.

**Valley** (Wiethe) (1,275; $1.50-$2.50)—"El Cid" (2d wk). Bids for $17,500, to break first week's house record of $15,000. Previous high was $13,700 by "Around World" (UA). "El Cid" benefitted from 11 shows both holiday weeks.

# Hollywood Production Pulse

## ALLIED ARTISTS

*Starts, This Year..... 7*
*This Date, Last Year..... 8*

## AMERICAN INT'L

*Starts, This Year..... 7*
*This Date, Last Year..... 5*

## COLUMBIA

*Starts, This Year.....25*
*This Date, Last Year.....15*

**"JASON AND THE GOLDEN FLEECE"**
(Shooting in Italy)
Prod.—Charles H. Schneer
Dir.—Don Chaffey
Todd Armstrong, Nancy Kovack, Gary Raymond, Laurence Naismith, John Cairney, Nigel Green, John Crawford
(Started Sept. 13)

**"THE WAR LOVER"**
(Arthur Hornblow Productions)
(Shooting in England)
Prod.—Arthur Hornblow
Dir.—Philip Leacock
Steve McQueen, Robert Wagner, Shirley Ann Field
(Started Oct. 9)

**"REQUIEM FOR A HEAVYWEIGHT"**
(Paman Production)
(Shooting in New York)
Prod.—David Susskind
Dir.—Ralph Nelson
Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris, Spivy, Danny Daton, Stanley Adams, Stan Ross, Cassius Clay
(Started Nov. 6)

## WALT DISNEY

*Starts, This Year..... 5*
*This Date, Last Year..... 2*

## METRO

*Starts, This Year.....20*
*This Date, Last Year..... 8*

**"WONDERFUL WORLD OF THE BROTHERS GRIMM"**
(George Pal Production)
(Shooting in West Germany)
Prod.—George Pal
Dir.—Henry Levin, George Pal
Laurence Harvey, Karl Boehm, Claire Bloom, Barbara Eden, Yvette Mimieux, Russ Tamblyn, Walter Slezak, Tammy Marihugh, Brian Russell, Oscar Homolka, Terry-Thomas, Buddy Hackett, Jan Wolfe, Walter Brooke
(Started July 31)

**"TWO WEEKS IN ANOTHER TOWN"**
(Shooting in Rome)
Prod.—John Houseman
Dir.—Vincente Minnelli
Kirk Douglas, Edward G. Robinson, Cyd Charisse, George Hamilton, Claire Trevor, James Gregory, Bahalia Lavi
(Started Oct 2)

**"RIFIFI IN TOKYO"**
(Capra Production)
(Shooting in Tokyo)
Prod.—Jacques Bar
Dir.—Jacques Deray
Karl Boehm, Charles Vanel, Barbara Lass, Keiko Kishi, Michel Vitold, Dante Maggio
(Started Oct. 23)

## PARAMOUNT

*Starts, This Year.....10*
*This Date, Last Year.....17*

**"A GIRL NAMED TAMIKO"**
(Hal Wallis Production)
Prod.—Hal Wallis
Dir.—John Sturges
Laurence Harvey, France Nuyen, Martha Hyer, Gary Merrill, Michael Wilding, Miyoshi Umeki, Lee Patrick, Steve Brodie
(Started Nov. 20)

## 20th CENTURY-FOX

*Starts, This Year.....28*
*This Date, Last Year.....36*

**"THE LONGEST DAY"**
(Shooting in France)
Prod.—Darryl F. Zanuck
Dirs.—Gerd Oswald, Andrew Marton, Elmo Williams, Bernard Wicki, Ken Annakin
William Holden, Richard Todd, Peter Lawford, Robert Wagner, Tommy Sands, Fabian, Paul Anka, Curt Jurgens, Red Buttons, Irina Demich, Robert Mitchum, Jeffrey Hunter, Eddie Albert, Ray Danton, Henry Fonda, Kenneth More, Edmond O'Brien
(Started Aug. 28)

**"CLEOPATRA"**
(Joseph L. Mankiewicz Prod.)
(Shooting in Rome)
Prod.—Walter Wanger
Dir.—Joseph L. Mankiewicz
Elizabeth Taylor, Richard Burton, Rex Harrison, Caesar Danova, Roddy McDowall, Hume Cronyn, John Hoyt, Martin Landau, John Doucette, Robert Stephens
(Started Sept. 25)

**"HEMINGWAY'S YOUNG MAN"**
Prod.—Jerry Wald
Dir.—Martin Ritt
Richard Beymer, Paul Newman, Susan Strasberg, Eli Wallach, Diane Baker, Dan Dailey, Ricardo Montalban, Arthur Kennedy, Jessica Tandy, Juano Hernandez, Simon Oakland, Edward Binns, Freu Clark, Jamie Dunn, Michael Pollard, Corinne Calvet
(Started Sept. 25)

**"THE LION"**
(Samuel P. Engel Production)
(Shooting in Africa)
Prod.—Samuel Engel
Dir.—Jack Cardiff
William Holden, Trevor Howard, Capucine, Rafer Johnson, Pamela Franklin
(Started Oct. 30)

**"MR. HOBBS TAKES A VACATION"**
(Jerry Wald Production)
Prod.—Jerry Wald
Dir.—Henry Koster
James Stewart, Maureen O'Hara, Fabian, Marie Wilson, Lili Gentle, Mel Blanc, Reginald Gardiner, Michael Burns, Lauri Peters, Natalie Trundy, Jonathan Winters, Valeri Varda, Minerva Urecal, Richard Collier, Peter Oliphant, John Megive, Josh Reine
(Started Nov. 21)

**"NINE HOURS TO RAMA"**
(Red Lion Prod.)
(Shooting in New Deli, India)
Prod.Dir.—Mark Robson
Horst Buchholz, Jose Ferrer, Valerie Gearon, Diane Baker, Robert Morley, Don Borisenko, Jack Hedley, Shay Gorman
(Started Nov. 28)

## UNITED ARTISTS

*Starts, This Year.....26*
*This Date, Last Year.....12*

**"TARAS BULBA"**
(Harold Hecht Production)
(Shooting in Salta, Argentina)
Prod.—Harold Hecht
Dir.—J Lee Thompson
Tony Curtis, Yul Brynner, Brad Dexter, Sam Wanamaker, Perry Lopez, Vladimir Sokoloff, Akim Tamiroff, Guy Rolfe, Ibra Windish, Daniel Ocho, Mickey Fine
(Started Oct. 12)

**"POINT BLANK"**
(Larcas Production)
Prod.—Stanley Fleramer
Dir.—Hubert Cornfield
Sidney Poitier, Bobby Darin
(Started Nov. 20)

**"THE THIRD DIMENSION"**
(Anatole Litvak Prod.)
(Shooting in Paris)
Prod.-Dir.—Anatole Litvak
Sophia Loren, Anthony Perkins
(Started Dec. 15)

## UNIVERSAL

*Starts, This Year.....10*
*This Date, Last Year.....12*

**"THE UGLY AMERICAN"**
(Shooting in Thailand)
Prod.-Dir.—George Englund
Marlon Brando, Sandra Church, Eiji Okada, Pat Hingle, Arthur Hill, Jocelyn Brando
(Started Aug. 9)

**"FREUD"**
(Shooting in Munich)
Prod.Dir.—John Huston
Montgomery Clift, Susannah York, Larry Parks, Susan Kohner, Eric Portman, Fernand Ledoux, David McCallum, David Kossoff, Eileen Herlie, Rosalie Crutchley
(Started Sept. 11)

**"PHANTOM AT THE OPERA"**
(UI—Hammer Prod.)
(Shooting in England)
Prod.—Anthony Hinds
Dir.—Terence Fisher
Herbert Lom, Heather Sears
(Started Nov. 20)

## WARNER BROS.

*Starts, This Year.....12*
*This Date, Last Year.....12*

**"ACT OF MERCY"**
(Cavalcade-Concorde Prod.)
(Shooting in Malaga, Spain)
Prod.—Thomas Clyde
Dir.—Anthony Asquith
Leslie Caron, David Niven, David Opatoshu
(Started Nov. 27)

## INDEPENDENT

*Starts, This Year.....36*
*This Date, Last Year.....35*

**"GAY PURR-EE"**
(UPA Prod. for Warners Release)
(Animated Feature)
Prod.—Henry G. Saperstein
Dir.—Abe Lexiton
Singing and speaking voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold, Paul Frees
(Started June 6)

**"THE QUARE FELLOW"**
(Pathe-American Prod.)
(Shooting in Dublin)
Prod.—Anthony Havelock-Allan
Dir.—Arthur Dreyfess
Patrick McGoohan
(Started Dec. 4)

**"TERMS OF TRIAL"**
(Remus Prod. for Warners)
(Shooting in Dublin)
Prod.—James Woolf
Dir.—Peter Glenville
Laurence Olivier, Simone Signoret, Terence Stamp, Sarah Miles, Roland Culver
(Started Dec. 11)

**"LAWRENCE OF ARABIA"**
(Horizon Pictures Ltd. for Col release)
(Shooting in Spain)
Prod.—Sam Spiegel
Dir.—David Lean
Alec Guiness, Anthony Quinn, Jack Hawkins, Anthony Quayle, Claude Rains, Donald Wolfit, Peter O'Toole, Omar Sharif, I. S. Johar, Zia Mohyeddin, Michel Ray, John Dimech, Gamil Ratib, John Ruddock, Norman Rossington, Philip Dubisson, Anthony Hart
(Resumed after 60-day shutdown)

## New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
WALT DISNEY'S
"BABES IN TOYLAND"
RAY BOLGER • TOMMY SANDS
ANNETTE • ED WYNN
A Buena Vista Release in TECHNICOLOR®
and THE MUSIC HALL'S GREAT CHRISTMAS STAGE SHOW

## Debt to Prudential

Hollywood, Jan. 2.

Cinerama's indebtedness to Prudential Insurance totals $15,490,000, now that a new arrangement for a $6,000,000 loan has been completed, Nicolas Reisini, prexy of triple screen process, clarified before planing to Gotham with attorney Sidney Davis.

In 1959, Reisini explained, Cinerama borrowed $9,000,000, then another $3,000,000 from the insurance firm, the latter deal being made to pay for the purchase of five travel pix produced by Lowell Thomas. All but $490,000 of the $3,000,000 has been accounted for.

This brought the figure to $9,490,000. But with the new $6,000,000 loan, Cinerama now owes the insurance company $15,490,000. Payments are being made from net profits, 75% to Prudential, balance for tri-screen outfit's operations.

## Youngstein

Continued from page 3

tractual commitments as yet. Cinerama outlets in the States will be up to 60, from the present 29, by next July 4, and the units overseas will hit 40 by next October, from the present 17.

Among those investing in new Cinerama (and Super-Cinerama), theatres are Lockwood & Gordon in San Diego, National Theatres & Television in Los Angeles, E. D. Martin in New Orleans, Julius Gordon in Houston and Cooper Foundation Theatres in Minneapolis, all at their own expense and according to Cinerama specifications. Cooper put up the first, eight miles away from downtown Denver. Bernard Kranze, Cinerama theatre operations v.p., reported that this house grossed a remarkable weekly average of $13,000 over the 33-week run of the nine-year-old "This Is Cinerama." He added that the follow-up pic, "Seven Wonders of the World," was in the six-week mark and averaging $15,000 weekly.

## Zanuck's Pic

Continued from page 2

rights, or lack of them, accorded servicemen.

The gripes received by Ervin came from American personnel stationed at Rochuefort, France, near La Rochelle and the Ile de Re where Zanuck shot the last big battle scenes in November. According to Subcommittee sources, the troops were logistics or quartermaster specialists. None came from the 250 front-line infantry detachment from Germany to give Zanuck a hand (the number had been cut from the original request of 700 by direct order from McNamara to Gen. Loris Norstad, NATO commander, who wanted to give Zanuck the full complement). The use of the Rochufort troops by Zanuck had not been disclosed here before, and raises the question of whether Zanuck used more than 250 GI's at La Rochelle. The Army, said in a statement following Ervin's letter that as far as it knew, all the troops at Zanuck's disposal were from Germany.

Ervin said that the complaining soldiers, reported to be about half a dozen, had been "threatened with unpleasant consequences if they did not participate in Zanuck's epic of D-Day."

Teeing off on the constitutional rights angle, the North Carolina Senator averred: "The Constitution gives Congress the power the raise armies for the defense of the U. S.—not for participation in private commercial ventures. Should commanding officers try to compel military personnel, against their will, to engage in an enterprise, such as a movie extravaganza, for the primary benefit of a private citizen, a situation would be created which resembles very closely unconstitutional involuntary servitude.

"Of course, I have no objection to participation by military personnel in reenacting one of the great events in American history—even if a private citizens should benefit—providing such activity by servicemen is voluntary. However, I think that it exceeds the constitutional authority of the military to compel a serviceman to do so."

# '61 Mex Pix Biz to New Low

Continued from page 13

America, its traditional market. As an example, Brazilian currency was quoted 33 to the dollar eight years ago and today the rate is above 290. Chile's peso then 60 to the dollar is now 1,050 per $1, and so on. Added to this, in Cuba and Venezuela boxoffice funds have been frozen. Under this situation, Peliculas Mexicanas, the official distributorship handling Mexican product in these areas, has suffered to point where it had to forego financing its share of new production.

**Other Woes Hit Film Industry**

But financial woes are not the only reason for the slump. There have been gaps in national distribution, and the recent development which imposed a 60-40 ratio, favoring national product over Hollywood and foreign, has not resolved the problem because of the admitted "mediocre" quality of far too much of native fare.

Jorge Ferretis, Film Bureau head, who wishes to gradually eliminate preponderance of two-week churros (quickies) with higher level fare, has repeatedly said that "today's film industry crisis is fundamentally based on the quality of our production and an inadequate distribution in Spanish speaking areas." There is truth in Ferretis' words, for majority of Mexican producers have bypassed the need to turn out better pictures for a public becoming increasingly culture conscious. The time for making badly put together singing cowboy westerns, so-so melers and carbon copies of Hollywood product is over. And serious voices in the industry, not only Ferretis and other federal officials, have been harping on this theme for years.

Exhibitors, of course, show a preference for Hollywood and foreign product, champ at federal restrictions which have been put into effect to move canned national product into the theatres. While producers now cannot complain of heavy reserves of canned films, neither they nor exhibitors are happy. The sad truth is that the Mexican public, with exception of non-demanding rural audiences, generally snub local productions.

Based on conservative overall figures from industry sources, Mexico does have 1,438 bonafide film theatres, 115 of these located in this capital city.

**328 Films Screened**

Final figures for the year on actual exhibition are unavailable as yet, but by last November, 328 pictures had been screened. Breakdown shows that Hollywood accounted for 124 of these, Mexico was next with 91, and balance spread around various foreign productions.

Ferretis and heads of official distributorships state that the Mexican market can easily absorb 100 nationally made films annually. And Film Bureau and Film Bank policy appears to be aligned to give stimulus to the industry to attain this level again. This main reason why independent exhibitors obtained an official okay last year to turn out 30 films in 14 months.

**Solution Right At Home**

Feeling of top officials is that resolution of Mexico's industry problems must be sought within the borders of the Republic. Federico Heuer, recently ailing Film Bank head, now back at his desk, said the industry must not look longingly at foreign markets. "The solution must be an internal one," he said, "with the object being to leave the door open for export of selected pictures in open competition with such important industries as those of Italy and France, for example."

Heuer admitted that there is a need for more money, as well as boosting of quality standards. Indications are that the federal government will provide the money if producers provide better scripts.

Going back to 1932, when the Mexican picture industry was born, there have been approximately 1,700 films made. Of this total, and stretching the point widely, there have been perhaps 170 good films or 10%. And of really excellent pictures, there are only a mere half dozen including "Pueblerina," "Maria Candelaria," "La Red" (The Net) and the most recent "Macario" and "The Important Man."

Indicators point that an adaptation of the subsidy plan may be initiated on a merit basis, for producers who do swing from stereotyped production to better pictures. And serious producers such as Oscar Brooks, Gregorio Wallerstein, Ismael Rodriguez and a handful of others are probing the feasibility of collaboration in internal coproductions: the pooling of resources and cash by two, three or more producers to turn out pictures which can stand on merits in international competition.

Ferretis and Heuer have often said that there would be a major improvement if producers used their own cash, or obtained it from investors, instead of relying on government funds. This latter policy has been an easy way of making money since Film Bank regulations permit a producer's fee which averages around $2,000 per picture. Good or bad, a producer had this as "money in the bank," and many just did not care to take the initiative or "gamble" on quality productions that might or might not make them fabulous profits.

Twin federal drive appears to be something like this: a still further boost in exhibition time for Mexican product in the nation's theatres and an increase in boxoffice. This latter to be on a republic-wide basis.

On one point all segments, industry and official, are agreed. Despite the problems affecting the industry and still requiring resolution, pictures are a part of Mexican life and the government will not permit the bankruptcy of an activity which affords entertainment for its citizens and which, apart from recurrent blunders, has been a steadily increasing international impact.

## French Filmite

Continued from page 13

At least with production costs today, it would have been just too exorbitant.

So "Ben-Hur" (M-G), "Guns of Navarone" (Col), "Cid," "King of Kings" (M-G) and even comedies or dramas with European backgrounds do get an added plus via on-the-spot production. And Yank films remain American no matter where they are made, he says.

With foreign income now so important to American companies, he feels it is only common sense to also make films abroad.

Scanning a list of recent top grossers, he pointed to some of the top pix in 1961 which were all American and all made abroad, namely "Ben-Hur," "Guns of Navarone," and "Goodbye Again" (UA). "Exodus" (UA) also was high on the list. He sums up that American production abroad is not runaway but a definite, understandable development because of film conditions today.

## Paris Legit

Continued from page 13

of Windsor." The sketch revue, "Un Certain M. Blot," is mainly beholden to Michel Serrault's canny portrayal of the French little man. Francois Perier's stylish comedics have been the main plus factor in the threeyear run of "Gog and Magog."

The French, who usually go more for the playwright than the star, now seem to be demanding star-tailored qualities for their legit preferences. The long run of Jerome Kilty's "Dear Liar" also was attributed mainly to the vehicle it offered for thesps Pierre Brasseur and Maria Casares.

## U Pfd. De-Lists Jan. 12

Washington, Jan. 2.

Securities & Exchange Commission has bowed to request of New York Stock Exchange and delisted the common and 4½% preferred stock of Universal Pictures.

Effective date of the delisting was set at close of trading session Jan. 12. Reason given for the move: limited distribution of shares, mostly self-held, and small interest displayed by the public in the securities.

# New York Sound Track

"Odd Obsession" is the title of a Japanese feature current in Manhattan, the plot concerning an elderly spouse who is given a Polaroid camera to further his lust for photographing his wife in the nude. Cracks **Jack Perlis:** "I think a better title for U.S. would be, 'Lights! Action! Camera'."

**Arnold Picker,** United Artists exec veepee, in Florida for a brief vacation . . . Expatriate writer-critic **Cynthia Grenier** returns to Paris today (Wed.) with a bunch of new assignments, including a series of pieces on the European film scene for Playboy and Show Business Illustrated . . . The Motion Picture Assn. of America moves to its new Fifth Ave. headquarters Monday (8) . . . **Martin Michel,** 20th-Fox's radio-tv manager, spending the week in San Juan and St. Thomas.

**Carmel Myers** (Mrs. **A. W. Schwalberg,** formerly married to the late **Ralph H. Blum,** Hollywood lawyer-partner of **Charles K. Feldman,** who like the latter also was a barrister-turned agent) is proud of her brood's current activities: daughter **Susan Adams** has been receptioned by 20th-Fox; son **Ralph Blum's** first novel, "The Foreigner" (Atheneum), is selling; and her other daughter, **Mary,** is a new bride, recently married to William Morris agency's **Harry Ufland. Miss Myers,** silent screen star, is the U. S. importer of the Zizanie perfume products.

**Joseph Fryer** named comptroller of Paramount, up from assistant, and replacing **Frederick E. Koehner,** who left Par to join Cinerama. . . . **Jack Schlaifer,** sales exec with various companies over the years, has joined Metro to concern himself with indie distribution operations.

**Martin Melcher** offered reputed $420,000 to producers of "The Egg," opening Jan. 8 at N. Y.'s Cort Theatre, as a project for his and **Doris Day's** Arwin Productions . . . **Sandra Dee** will follow U's "If a Man Answers," in which she costars with husband **Bobby Darin,** with "Tammy Takes Over," sequel to her "Tammy Tell Me True" . . . Seven Arts Production inked five-pix deal with French actor **Alain Delon,** initialer to be "Adventures of Marco Polo" . . . **Montgomery Clift** with Doris Day in **Marty Melcher-Martin Poll's** indie, "The Perfect Set-Up" . . . **Pat Boone** with Seven Arts for two pix, starting with "The Main Attraction" . . . **Frankie Avalon** with **Ray Milland** in AIP's "Survival" . . . **William Castle** is prepping "The Spitting Image" for Columbia Pictures . . . Mirisch Co. and Project III are jointly readying "The Great Race," directed by **Blake Edwards.**

Astor heads **George Foley, L. Douglas Netter Jr.** and **Mario De Vecchi** off to the Continent again next week, looking, seeing and maybe signing a contract or two. De Vecchi is due to acompany "Dolce Vita" director **Federico Fellini** back here for the N. Y. Film Critics' awards function Jan. 20 . . . Local WOMPI prexy **Dorothy Reeves** and veep **Hilda Frishman,** both of UA, distributed toys made by WOMPIs to children at the Jacobi Hospital in the Bronx during the holidays.

Continental Distributing brought in pubrel people from eight cities around the country for screening of "A View From The Bridge," which the publicists will be handling in their respective territories. . . . **Alan Klein's** III Task Pictures has acquired an original screenplay, "The Very Young," by **Bernard S. Jaffe.**

Motion Picture Pioneers and the Foundation of the M.P. Pioneers annual meeting Jan. 12 in the new MPAA offices on 5th Ave., called by **Si Fabian,** to hear reports from **Ned Depinet,** treasurer **Bill German** and dinner chairman and veepee **Marvin Kirsch.**

**Richard Bruce** is new film critic of Oakland (Calif.) Times, also handling music criticking . . . Catholic periodical Commonweal takes note of year-end "bests," its film critic **Philip T. Hartung** finding 1961 not too good over-all but rating "West Side Story," "Judgment at Nuremberg" and "La Dolce Vita" 1, 2, 3 . . . He includes "The Hoodlum Priest" because of its interest to Romans, finds the Russian "A Summer to Remember" combines "sensitivity and realism" without striking a single false note.

**Eileen Herlie** in from Munich and her stint in **John Huston's** "Freud." She goes into rehearsal next Monday (8) for the legit tuner, "All-American" . . . Universal, by the way, claims that the "Freud" locationing in Vienna sparked a "tremendous" surge in local avidity for literature by the apostle of psychoanalysis. Who says American films don't uplift? . . . U has acquired western hemisphere rights to the British "Day the Earth Caught Fire." It's about earth out of orbit, headed for the sun and extinction . . . Now that **Sophia Loren** has the N. Y. film critics' "best actress" nod for "Two Women," the pic opens a re-run today (Wed.) at the arty Guild . . . Statisticians for Theatre Owners of America note that the only companies to release more pix in '61 than '60 were AIP, Metro, UA and Continental . . . **Eddie Solomon,** the retired Embassy Pictures veep, visiting his sister and pals in Chi en route to residence in Florida.

**Nancy Kwan** with **Alain Delon** in Seven Arts' musical, "Meet Me In Monte Carlo" . . . Metro bought "Alien Seed," original by **Wanda Tuchock** and **Jerry Sackheim,** for **Jack Cummings'** production slate. . . . 20th-Fox and **J. Lee Thompson** are talking deal for latter to direct "The Visit" . . . **Nick Adams** inked two-pix deal with **Joe Steinberg's** Petramonte Productions, teeing off with "The Enemy" . . . **Si Weinstraub** signed **John Guillermin** to direct his upcoming Metro release, "Tarzan Goes to India" . . . **Robert Webb** will direct "Terror at Webb's Landing," **Frank Harvey Collier's** serial, which Joseph Behm will produce under his Gothic banner . . . **Jack Daniels** signed for "The Louder They Cry" for Saber Productions . . . **Warren Lewis** has formed Entertainment Properties Inc., and has acquired rights to 1938 RKO feature, "Having A Wonderful Time," and **Nathaniel Benchley's** "The Off-Islanders" for feature filming.

New issue of The Dynamo, 20th-Fox's house organ for its distrib personnel, is being sent out to 17,500 film people, in and out of the 20th organization. The 72-page issue, edited by **Roger Ferri,** constitutes an extensive report on the company's product plans into 1963.

**Ben Siegel** has been promoted to the post of general sales manager of Union Film Distributors . . . **Henry Kelley** has been named administrative assistant to **Herb Jaffey,** 20th-Fox International's newly appointed ad-pub-exploitation director . . . Now they're singing "Tonight, Tonight" in Tokyo: UA's "West Side Story" established a new record for the company in its first four days of its roadshow engagement at the Piccadilly Theatre there.

Because the offbeat "Something Wild" (UA) has trailed off to soft biz, Manhattan's arty Plaza on the eastside has booked a time-filling **Otto Preminger** retrospective until it can open "Tender Is the Night" (20th) Jan. 19 . . . Series kicks off today (Wed.) and will unspool "Moon Is Blue," "Carmen Jones," "Man With a Golden Arm," "St. Joan," "Bonjour Tristesse" and "Anatomy of a Murder."

**Eric Rose,** Trans-Lux Krim manager, in Detroit, did a doubletake while screening the British import "No Love for Johnny." He had spotted his sister, **Mrs. Sareva Shalson,** of London, who had neglected to tell her brother she had a bit part in the film.

Recent VARIETY survey of Denver cinemas erratumed in stating the town was without a single indie theatre. There is one, in fact, but the further distinction of the 700-seat Webber in the "Miracle Mile" mercantile district is that it's staffed predominantly by femmes, headed by owner-booker Mrs. Gertrude Bailey. She took over the subrun-moveover situation in '58 upon death of her husband, Thomas, who had spent 20 years in the local Film Row with various major distribs.

Except for projectionist and two college lads (to service the marquee and related chores), Webber is a distaff operation, including house manager Evelyn Titles. Theatre is attuned to family trade.

# ELECTRICAL SHORTAGE CURBS FILM GROWTH

Bombay, Jan. 2.

Bombay film and industrial suburb of Chembur has new theatre called Nataraj Talkies under way. It will seat total of 896. Five more theatres for city are under blueprint, but progress is held up for want of necessary cement and electricity.

Bombay government, because of shortage of power, has banned holding of shows before 12 noon on weekdays. Exhibitor body is trying to get exemption for theatres which hold mode than three shows daily and also for permission to hold morning shows on bank and religious holidays falling on weekdays.

# Cinerama Tracks Using Local Lingo

Cinerama pictures are to be dubbed into the native-language of each country they play, Nicholas Reisini, president-chairman of the Cinerama organization, disclosed in New York last week. There are to be no sub-titles, he emphasized.

Even prints of the Cinerama productions playing in the British Isles are to be dubbed because, as Reisini states, the Englanders don't like the American accent.

# Denton, Tex., Demo

Denton, Tex., Jan. 2.

A group of about 40 students of North Texas State recently staged the four stand-in demonstrations at the Campus Theatre in Downtown Denton within a week.

The group of white and Negro students sought admission to the theatre for the Negroes. They stood in line outside the theatre for about an hour singing songs, chanting "pray for freedom," and passing out tickets bearing the inscription, "I believe in racial equality."

Another group of male NTSU students across the street from the theatre stood there singing "Dixie" and touting Jim Crow.

Two local policemen were in the theatre along with the theatre manager J. F. Harrison and Pat Hudgins of Dallas, assistant to the division manager for Interstate Theatres.

Denton police chief I. E. Anderson and city manager Homer Bly observed the demonstration from a police car nearby.

# Exchangemen Differ With Allied

## Think Hard-Ducat Films Go Too Fast Into Subsequent Playoff

Minneapolis, Jan. 2.

Some of the film company branch managers here believe that roadshow pictures and the theatre where they have their local hardticket firstruns are being hurt plenty at the boxoffice because of home office policy to release them to neighborhood houses here for non-roadshow engagements "far too soon" after the end of their loop runs.

In the neighborhood houses where they go 30 days after finishing downtown, instead of getting a second loop run, these roadshow pictures are shown for much lower admissions than the loop $2.65 hardticket top. The difference in admission savings in the instance of these hardticket pictures is much greater than in the case of regular films, it's pointed out. It pays considerably for people to wait to see them and many undoubtedly do, say the objectors to the policy.

The Twin Cities with their population of more than a million, including suburbs, have had and now have only one theatre, Ted Mann's Academy in Minneapolis, that plays the hardticket pictures, although United Paramount circuit has two downtown firstrun theatres here and the same number in St. Paul, and Bennie Berger and Cinerama one each locally and Harold Field two in Minneapolis uptown where roadshow engagements would fit in.

This adverse view anent the way roadshow pictures are released here for subsequent runs is directly contrary to the position taken by Allied States which has been attacking the film companies because that organization claims such hardticket attractions don't reach the lesser theatres for non-roadshow runs soon enough.

And while there's this present outbreak here by part of the industry anent the release policy for roadshow pictures, Mann has no intention to change his policy of hardticket pictures exclusively at the Academy. Moreover, while the public knows that only a short wait is involved to see the roadshow features at much lower admission, these pictures have played to what impress industry outsiders as smash grosses, even if not so large as they might have been if the public couldn't see them for less soon after the loop firstruns' end.

Mann, who has four of the eight leading firstrun houses in downtown Minneapolis and three of the five in St. Paul, declined to make any statement or comment when asked if he thinks his Academy is being hurt by the way roadshow pictures are being released for subsequent runs. It's being pointed out how Cinerama's Century Theatre here in its newspaper and other ads emphasizes that its pictures never will be shown elsewhere in this territory ever. There is no other Cinerama house within a distance of hundreds of miles.

Also, despite the manner in which the Academy apparently is being damaged at the boxoffice, it's known that Cinerama's Century here and Harold Field for his St. Louis Park local neighborhood theatre bid unsuccessfully against Mann for several roadshow pictures.

All of the roadshow pictures have been going, and still are, to the Academy. It's the most beautiful and best located of all the Twin Cities theatres and the hardticket engagements there are exclusive both for Minneapolis and St. Paul. The latter city, in fact, gets no hardticket film attractions. Another reason for the Academy grabbing off all of the roadshow offerings is the fact that Mann gives them such terrific and expensive advertising and exploitation campaigns.

Sam Bronston's "King of Kings" now is in its eighth good week at the Academy where the next hardticket attraction will be same producer's "El Cid." The other hardticket attractions that were shown at the Academy and ran from 15 to 50 weeks—most to what even the critics of the present release policy concede to have been big grosses—are "Ben-Hur," "South Pacific," "Around the World in 80 Days," "Porgy and Bess," "The Big Fisherman," "La Dolce Vita," and "Spartacus." It would have been better for the film companies if several of these had been released here regularly instead of hardticket offerings, industry circles feel. And most of them gave the neighborhood houses record-breaking grosses and ran as long as two weeks at such theatres when released uptown subsequently to their loop initial runs. The fanfare they got at the Academy helped the neighborhood houses immeasurably, trade circles feel.

# Chile Bans 'Kings' For Youngsters Under 14

Santiago, Jan. 2.

"King of Kings" (M-G) originally was scheduled to open at Santiago's Metro Theatre on Dec. 20. But because of censorship trouble, it had to be postponed until Dec. 27. The Chilean Censorship Board's main function is to classify pic.

"Kings" was first viewed by four censors Dec. 12. Viewed again on Dec. 18 by all six censors, it was decided to place the pic in the "over 14" category. Only kids over 14 may see the pic here. John O'Brien, manager of Metro in Chile said that the elimination of children under 14 will mean a drop of about 20% in boxoffice receipts.

# JIM BISHOP ON 'ADULT' FILMS

*(Following is excerpted from "Byline:Jim Bishop" on Channel 7.*

"Tonight, I propose to talk about sex in motion pictures. In this case, the word has an unholy connotation. Hollywood is desperate for business and, in its desperation, has been using stories with shock value. There was a time when a big studio could pay the overhead on Andy Hardy pictures, but that time is past. This is the day of the psychopath, the sex deviationist, the girl who says yes almost before the picture starts. It is a time of sadism and homicide, of the switchblade knife and the mentally disturbed student, a time when motion pictures no longer entertain. They stun, they shock, they bruise the soul.

"I am neither a reformer nor a censor. I am unalterably opposed to both. If anything, I am a movie fan. As such, I would like to see Hollywood return to the field of entertainment, and leave psychology and sick sex to the psychiatrists.

"Modern Screen magazine had a sick quotation from movie director Billy Wilder: 'With the present trend continuing, he said, I think the day will come when there will be a movie concerning a boy who falls desperately in love with his mother. The boy learns later that he is adopted. So, heartbroken, he kills himself.'

"Very funny.

"Sex is either beautiful or ugly; it knows nothing between those extremes. Have you noticed the advertisements for movies lately? They pander the most brutal instincts; they no longer stress the story value nor the author and sometimes, not even the stars. The wildest adjectives are set around a half-dressed girl with considerate innuendo about what happens to her in the movie.

"Moralists and clergymen have been pointing an indicting finger at movies since the days of John Bunny and D. W. Griffith. They represent the critical thinking of those who would be shocked at the sight of an infant's bottom. They think nudity, of itself, is indecent. Deliver me from these two because, in my opinion, they are as sick as the script writers who know nothing except violence and sadism. Count me as being somewhere between the two extremes.

"Still, it must be said that the movie industry has gone too far in the opposite direction. It grinds out something called adult films which is nothing more than a group of actors in supporting roles to a bed. Some of them are so adult that the theatres should hang signs over the box office: No one under 70 admitted.

"The answer to the problem of sex in the movies is not censorship, nor boycott, nor the elimination of sex, nor even preaching such as I am doing. The answer lies in a simple blue pencil in the hands of a producer. He's the boss. He knows what is adult and he knows what is plain dirty."

## BRAZIL PLEASES ITALY

### Picks Two of Its Releases as Year's 'Bests'

Rome, Jan. 2.

Italian press gave much space to news from Rio de Janeiro that Brazilian film critics named two Italian films as the best in a list of the ten outstanding foreign films presented in Rio theatres during 1961.

Leading was Titanus' "Rocco and His Brothers," directed by Luchino Visconti, second place going to Michelangelo Antonioni's "The Adventure."

Others following in the top-ten list are "In Full Sun" by Rene Clement (France); "Studs Lonigan" by Irving Lerner (USA); "Never On Sunday" by Jules Dassin (Greece); "To the Last Breath" by Jean Luc Godard (France); "Handsome Antonio" by Mauro Bolognini (Italy); "The Hoi" by Jacques Becker (France); "Psycho" by Alfred Hitchcock (USA); and "Kanal" by Andrzej Wajda (Poland).

# December Rule, Slow-Turning-Big; 'Kings' Again Monthly B.O. Leader; 'Story' Cops Second, 'Bachelor' 3d

By MIKE WEAR

*VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pretend to express total rentals.*

Although the tag-end of December as usual, witnessed a sharp upbeat at the boxoffice or as soon as the Christmas holiday week started, earlier portion of month saw exhibitors merely coasting along with overly-extended long-runs, weaker screen fare or re-issues. And it was the same story in every key city by VARIETY. Nothing could overcome the Christmas shopping distraction. Little of the fresh, stronger product was launched in time to contest for laurels in December, most of the top grossers being carry-overs from November.

"King of Kings" (M-G) again finished No. 1, the same as in November, being about $300,000 ahead of its nearest competitor. Second position was copped by "West Side Story" (UA) although out in release only three weeks to any extent and making its amazing showing mainly from playdates in four key cities.

"Bachelor in Paradise" (M-G), which was fifth in November, copped third place. It was closely followed by "Comancheros" (20th), in fourth spot. Pic was fourth also in November. "Hawaii Blues" (Par) finished fifth.

"Breakfast at Tiffany's," also from Paramount, wound up sixth. This comedy, which was second in November, was champion in October. "Susan Slade" (WB) captured seventh position. It was eighth in November.

"Mysterious Island" (Col), a newcomer, did well enough in two weeks to land eighth position. "Errand Boy" (Par), another newie, copped ninth position while "La Dolce Vita" (Astor) rounds out the Top 10 pix.

"Wonders of Aladdin" (M-G), a spotty newcomer; "Splendor in Grass" (WB), sixth in November; and "Devil at 4 O'Clock" (Col), third in November and fourth in October, were the runner-up films in that order. None was particularly strong in December.

Several new pictures, launched late in the month, show excellent promise. "Flower Drum Song" (U), which played previously for five weeks at the N.Y. Music Hall, and "Babes in Toyland" (BV) indicated high promise. Latter, now at the Hall, and "Song" ran neck-n-neck for top honors the final week of December.

"Judgment at Nuremberg" (UA) should hit the b.o. bullseye judging from its capacity initial week at the N.Y. Palace. It is playing hardticket as is "El Cid" (AA), which did well enough the first week out on release to cop fifth place in VARIETY's weekly survey the final December stanza.

"One, Two, Three" (UA), another newcomer, made such a strong showing the final week last month that it finished sixth although playing in only four keys. "Pocketful of Miracles," also from United Artists, was seventh the same week, the initial one out in distribution.

"Lover Come Back" (U), another newie, was rated fancy on its preem date in L.A. "Children's Hour" (UA) was smart in same key city. "The Innocents" (20th) started smash in L.A. while "Second Time Around," from same company, was sock in Denver and nice in N.Y. at the Paramount. "Hey, Let's Twist" (Par) was uneven its first week out in circulation but managed to win runner-up classification.

"Twist Around Clock" (Col), another Twist pic which did fairly well the first week out, was mostly fair to sad the final round in December. "Summer and Smoke" (Par) is credited with doing nicely in two cities.

"Back Street" (U), long high on the weekly lists, finished ninth one session last month, final week out extensively in bigger key cities firstrun. "White Christmas" (Par), one of the few reissues to do much in December, fared well enough to wind up 10th one stanza. "The Mark" (Cont) did well enough to become a runner-up pic another week.

## Best in December

1. **"King of Kings"** (M-G).
2. **"West Side Story"** (UA).
3. **"Bachelor Paradise"** (M-G).
4. **"Comancheros"** (20th).
5. **"Hawaii Blues"** (Par).
6. **"Breakfast Tiffany's"** (Par).
7. **"Susan Slade"** (WB).
8. **"Mysterious Island"** (Col).
9. **"Errand Boy"** (Par).
10. **"La Dolce Vita"** (Astor).

## Films Bad, TV Homicidal And Women Disgraceful To Baptist Clergyman

Memphis, Jan. 2.

Rev. Paul Caudill, pastor of the First Baptist Church here and longtime film "censor booster," used his pulpit again to excoriate theatre screen adding a further barrage against tv where he charged "the slaughtering was out of hand by producers and promoters using the home to make a fast dollar." Caudill also chided women during his sermon. "It is disgraceful the way some of our women dress outside of the home, tight-skinned shorts and slacks are disgusting," he stated.

In his sermon Caudill revealed that Judaeo-Christian Council for Democracy, his baby, had asked the distributors for the right to preview films and this had been "denied them," he strongly emphasized. He said the Council had hoped to "grade" films so that moviegoers would know what to expect. He told his flock that this arrangement was provided by a recent Supreme Court decision recognizing the right of municipalities to preview." Caudill stated that "this was not censorship."

### B'NAI B'RITH TIE-IN

**Sponsor Boston Preem of 'Nuremberg,' Honor Kramer**

Boston, Jan. 2.

Cinema Lodge of B'nai B'rith will sponsor the New England preem of "Judgment at Nuremberg," to be held at Ben Sack's Saxon Theatre, Feb. 13. William Kumins, chapter president, and branch manager of Warner Bros. here, said a testimonial luncheon will be held the same day in honor of "Judgment" producer Stanley Kramer, who has been chosen by Cinema Lodge for its "Man of the Year" award.

Previous recipients of the Cinema Lodge honor have included Jimmy Durante, Joe E. Levine, Steve Broidy and Herman Rifkin.

## Chi Only City Attempting To Classify Films

With the passage of the amendment to the Chicago censorship ordinance, Chicago has become the only city or state in the United States which is attempting to "classify motion pictures by legislation," according to a letter sent last week to the Chicago City Council by the Motion Picture Assn. of America. Letter asks whether "the people in Chicago are so in need of controls that their fellow Americans in the 50 states feel are unnecessary?"

In addition to having "grave Constitutional defects," the amendment will not reduce the rate of juvenile crime, says the MPAA. "The crime rate in Washington, D.C., or Philadelphia, was certainly not higher than that of Chicago prior to 1959, when this city was classifying motion pictures." MPAA also predicts the amendment's attempt to redefine "obscenity" for younger people will not survive examination by the courts."

### Shopping Center Cartoonery

Amarillo, Tex., Jan. 2.

Suburban Sunset Center shopping mall has what is believed to be the only kind of installation of its kind where motion pictures can be shown without the benefit of darkness.

Roy Friddell of Bi-Fi Inc., has designed and set up a rear projection cartoon theatre in the shopping center. Mothers can check on their children at a glance while on their shopping tour.

# National Boxoffice Survey

## Xmas-New Year's Booms Biz; 'Babes' Champ, 'Song' 2d, 'Story' 3d, 'El Cid' 4th, 'Miracles' 5th

Every key city is booming in current session what with the holiday upsurge carying through Monday (1). Amazing showings are being made by some of the new screen fare, even in the fact of snow and very cold temperatures.

"Babes in Toyland" (BV), which ran neck-n-neck with "Flower Drum Song" (U) last stanza, is soaring to No. 1 spot as the youngsters crowded into see "Babes." "Song" is winding up second, with close to $340,000 gross in the key cities covered by VARIETY. Pic is proving as strong as it was at the N.Y. Music Hall in most keys.

"West Side Story" (UA) is winding up a strong third-place winner despite playing in only six key cities. "El Cid" (AA) is capturing fourth position, dating in some eight keys.

"Pocketful of Miracles" (UA) is pushing up to fifth spot. "King of Kings" (M-G) is winding up sixth. "One, Two, Three" (UA) will land in seventh place, first week out in release to any extent.

"Roman Spring" (WB) is landing eighth money, initial week out in distribution. "Second Time Around" is capturing ninth position. "Summer and Smoke" (Par) is winding in 10th spot, its first week out on release to any extent.

"Errand Boy" (Par), long high on past weekly lists; "Twist Around Clock" (Col) and "Call Me Genius" (Cont) are the runner-up pix.

"The Outsider" (U), looks torrid in L.A. "Innocents" (20th), socko in Washington, looms hep in L.A. and lofty in N.Y. "Lover Come Back" (U), another newie, shapes boffo in L.A.

"Judgment at Nuremberg" (UA), still capacity in N.Y., is rated wow in L.A. "Les Liaisons Dangereuses" (Astor), smash in Washington, looks big in N.Y. "Hey, Let's Twist" (Par) is rated okay in Detroit and Minneapolis.

"Happy Thieves" (UA) looms happy in Chi while "Children's Hour," from same company, shapes hefty in L.A. "La Dolce Vita" (Astor), tall in L.A., is sockeroo in two N.Y. houses, hitting a new high at one.

"La Belle Americaine" (Cont), fast in Boston, looks smash in N.Y. "Rocco and Brothers" (Astor) is fine in St. Louis.

"Majority of One" (WB) is boffo in first session in L.A. "Bachelor in Paradise" (M-G) looks smash in L.A.

(Complete Boxoffice Reports on Pages 8-9)

## Cut 35% Tix Tax

Tokyo, Jan. 2.

Effective in April, when new fiscal year is launched, admish taxes are expected to be generally reduced to 10%. Present bite is scaled to 35%.

Now a bill being pushed in Diet by Liberal-Democratic Party, it is expected to pass vote despite some opposition from Socialists.

# Amusement Stock Quotations

*Week Ended Tues. (2)*

## N. Y. Stock Exchange

| 1961-62 High | 1961-62 Low | | *Weekly Vol. in 100s | Weekly High | Weekly Low | Tues. Close | Net Change for wk. |
|---|---|---|---|---|---|---|---|
| 27¾ | 17¾ | ABC Vending | 156 | 21⅞ | 20½ | 20¾ | — ¼ |
| 61⅞ | 41¾ | Am Br-Par Th | 130 | 45⅜ | 44 | 45 | + ¼ |
| 27¾ | 17⅛ | Ampex | 811 | 20⅝ | 19⅝ | 19⅝ | — ½ |
| 42⅜ | 31½ | CBS | 233 | 40⅞ | 39 | 40½ | +1¼ |
| 35⅜ | 21⅜ | Col Pix | †61 | 29¾ | 28 | 28¼ | —1⅝ |
| 47½ | 32 | Decca | 120 | 41¼ | 40½ | 40⅝ | + ⅜ |
| 46½ | 26⅝ | Disney | 84 | 38½ | 36¼ | 37¼ | + ⅜ |
| 119¾ | 97½ | Eastman Kdk. | 228 | 112 | 108¾ | 110¾ | +2⅛ |
| 7⅝ | 4¾ | EMI | 595 | 6¼ | 5⅞ | 6¼ | + ¼ |
| 17½ | 12½ | Glen Alden | 610 | 13¼ | 12¾ | 13 | + ¼ |
| 45⅞ | 15⅞ | Loew's Thea. | 283 | 44½ | 41½ | 41½ | —3 |
| 83¼ | 36⅜ | MCA Inc. | 24 | 80⅜ | 77½ | 78¾ | —1⅝ |
| 70⅜ | 41½ | Metro GM | 240 | 52¼ | 49¾ | 50 | —2 |
| 41⅜ | 25¾ | NAFI Corp. | 317 | 34⅛ | 32½ | 32¾ | |
| 9⅛ | 5⅛ | Nat. Thea. | 420 | 6⅝ | 6⅛ | 6½ | + ⅛ |
| 26¾ | 16⅝ | Outlet | ‡1200 | 25⅞ | 24½ | 25 | — ⅞ |
| 85¾ | 53⅜ | Paramount | 105 | 56⅞ | 55⅜ | 56¼ | + ¼ |
| 238½ | 175 | Polaroid | 124 | 222 | 216 | 217 | +2 |
| 65⅝ | 49½ | RCA | 546 | 54⅝ | 52¼ | 53⅜ | + ⅝ |
| 18¾ | 10¾ | Republic | 151 | 12⅞ | 11⅞ | 12¼ | — ¼ |
| 22 | 14¾ | Rep., pfd. | 15 | 16¾ | 16½ | 16¾ | + ¼ |
| 42⅜ | 26¼ | Stanley War. | 117 | 41⅝ | 38⅝ | 39½ | —2⅛ |
| 34¼ | 27¾ | Storer | 32 | 29⅜ | 28¼ | 28¾ | — ⅛ |
| 55¼ | 29⅝ | 20th-Fox | 290 | 36 | 34⅛ | 35½ | — ½ |
| 40¾ | 29½ | United Artists | 173 | 32½ | 31⅛ | 32⅜ | + ¼ |
| 94¾ | 52¾ | Warner Bros. | 18 | 83 | 81 | 82 | +1 |
| 82¾ | 62⅝ | Zenith | 576 | 74½ | 70 | 71⅝ | +1⅛ |

## American Stock Exchange

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 8⅛ | 4½ | Allied Artists | 82 | 5¾ | 5½ | 5⅝ | |
| 15¼ | 6½ | BalM'nt GAC | 23 | 7⅞ | 7⅛ | 7¾ | + ⅛ |
| 24⅜ | 9¾ | Cap. Cit. Bdc. | 97 | 22 | 20½ | 20½ | + ⅜ |
| 22½ | 4⅝ | Cinerama Inc. | 196 | 20 | 19⅛ | 19⅛ | — ⅛ |
| 16⅞ | 7⅜ | Desilu Prods. | 122 | 8⅛ | 7⅝ | 7⅞ | — ⅛ |
| 9⅝ | 4⅞ | Filmways | 45 | 6 | 5½ | 6 | |
| 25¾ | 8¼ | MPO Vid. | 35 | 14 | 12½ | 12¾ | —1¼ |
| 18 | 12½ | Movielab | 14 | 13¼ | 12¼ | 12⅜ | — ⅜ |
| 5¾ | 2¼ | Nat'l Telefilm | 265 | 2⅛ | 1¾ | 2 | — ⅛ |
| 10⅛ | 3¾ | Reeves Bdcst | 76 | 4⅝ | 4½ | 4⅝ | + ⅛ |
| 10½ | 6 | Reeves Snd. | 417 | 6⅜ | 6 | 6¼ | + ⅛ |
| 27 | 20 | Screen Gems | 11 | 23¼ | 22¾ | 22¾ | — ½ |
| 42⅜ | 11¾ | Technicolor | 630 | 27⅜ | 25½ | 25½ | — ⅜ |
| 31 | 9¾ | Teleprompter | 85 | 16 | 15⅛ | 15⅜ | + ⅛ |
| 6¼ | 2⅝ | Tele Indus. | 74 | 2⅞ | 2⅝ | 2⅞ | + ⅛ |
| 25¾ | 14½ | Trans-Lux | 67 | 17½ | 15⅞ | 16¼ | — ¾ |

* Week Ended Mon. (1).
† Ex-dividend.
‡ Actual Volume.

*(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)*

## Over-the-Counter Securities

| | Bid | Ask | |
|---|---|---|---|
| America Corp. | 3¼ | 3¾ | — ¼ |
| Four Star Television | 19 | 21 | —1¾ |
| Gen Aniline & FA | 235 | 263 | —10 |
| General Drive-in | 13 | 14⅛ | |
| Gold Medal Studios | ⅛ | ⅜ | |
| Magna Pictures | 2⅞ | 3⅜ | — ⅛ |
| Metromedia Inc. | 16¼ | 17⅜ | +1¼ |
| Official Films | 2⅝ | 3 | + ⅛ |
| Sterling Television | 3⅛ | 3¾ | — ⅛ |
| U. A. Theatres | 6⅜ | 7¼ | |
| Wometco Enterprises | 26½ | 28½ | —1¼ |
| Wrather Corp. | 6⅝ | 7½ | — ½ |

*(Source: National Assn. of Securities Dealers Inc.)*

## BERGER'S OPEN LETTER TOUTING 'POCKETFUL'

Minneapolis, Jan. 2.

With "A Pocketful of Miracles" (UA) having suffered a brutally bad boxoffice beating its Christmas opening week at his local loop first-run Gopher Theatre where it nevertheless was held over as required by his deal with its distributor, circuit owner Bennie Berger, the film companies' inveterate foe, took much larger newspaper ads than is usual for house at the film's second stanza's outset.

He did this to personally entreat the public not to miss "A Pocketful of Miracles." He called it "a wonderful, wonderful motion picture."

The ad, run in both of the local daily newspapers, one of which had panned the picture, was labeled an "open letter" from Berger.

## Pair Again Sue Zager Co.

Greensboro, N.C., Jan. 2.

An Edgecombe County couple has brought a civil action in Guilford Superior Court against Starlight Theatres Inc. of Greensboro, of which Max Zager is president. R. O. Tarkington and wife, Mary Marsh Tarkington, claim Starlight Theatres owes them $36,120.

Their complaint stated that Zager violated the General Statutes of North Carolina by charging them too much interest on money they paid him for a motion picture theatre in Angier.

A similar action by the Tarkingtons against Starlight Theatres was brought in Harnett Superior Court in 1959, and when the case was transferred to and heard in Guilford Superior Court they took a voluntary nonsuit in the matter.

## Exhibs Battling Lottery, Bingo In Michigan

Michigan exhibitor circles, spearheaded by Milton London as prexy of Allied Theatres of Michigan, are putting up a fight to block proposed legalization in that state of bingo and lotteries.

London, together with David Newman, general counsel, have already appeared before the state constitutional convention, which is studying a proposed amendment to greenlight the two games of chance. Lotteries, which the courts have interpreted to include bingo, are presently barred by article five, section 33 of the Michigan constitution.

Principal advocates of the amendment are veterans organizations. Church and civic groups have joined exhibs in opposition to the proposal, basing objections on economic and moral factors.

### Toei Fest Windup

Honolulu, Jan. 2.

Toei Film Festival ends today (Tues.) at Consolidated's downtown Princess Theatre. First run showing of "Young Prince and the Playboy" (Wakagimi to Jinanbo) is bolstered by stage show featuring four Toei stars, Kinya Kitaoji, Hiroki Matsukata, Chiyonosuke Azuma and Yoshiko Mita.

Five-day event has had two shows nightly plus three matinees, with house scaled at $1.75 top.

# YEAREND WHEELIN' & DEALIN'

## The Honeymoon's Over

CBS board chairman Bill Paley has observed more than once that in his own estimation "I Love Lucy" and "The Honeymooners" probably stand as the high water marks in tv comedy. That's why Paley personally initiated overtures recently to reactivate "Honeymooners" as a weekly series, with the original cast of Jackie Gleason, Art Carney and Audrey Meadows.

However the project virtually died a-borning, because (1) Carney was offered the male lead in the "Take Her, She's Mine" current legiter and decided to go thataway, and (2) Gleason decided in favor of remaining in feature films. (He's currently winding up shooting on "Requiem For A Heavyweight.")

## NBC's $250,000 Aqua-Carnival Sponsorship at N.Y. Coliseum

The National Broadcasting Co., through NBC Enterprises, is going to finance the first theatrical event ever to be held in New York's Coliseum. The event will also mark the first water show to be held in Manhattan in some 35 years.

Forking out what is reported nearly $250,000, the network is taking over the big floor of the convention site between June 28 and Sept. 3. House will hold 3,500 seats, two portable pools, a full-sized stage "for dry acts," and since NBC and producer John McKnight evidently plans a two show-a-day policy, the Coliseum is going to shun conventions for the hot months this year.

NBC has put money into legit shows (including "How To Succeed Without Really Trying") but reportedly never on this scale. Web figures the show, "Aqua-Carnival," will make an ideal tiein with the city's "N.Y. Is A Summer Festival" theme, besides which there are maybe as many as 3,000,000 sightseers in N.Y. during the summer.

Web is said to have deals in the works already with the town's top tour bookers to throw in the "Aqua-Carnival" as one of the must sights next summer.

McKnight, who produced two summers of the aquacade at Flushing Meadows, has arranged for a 60 by 30-foot pool in which the water spectacles will be staged. He also has another pool, somewhat

(Continued on page 40)

## 3M's $2,000,000 Plunge at ABC-TV

Minnesota Mining & Manufacturing is extending its commitments on the ABC-TV network to well over $2,000,000 during 1962. In addition to renewing its "Ben Casey" participation through the second and third quarters, 3M also picking up the tab for the Bing Crosby Golf Tournament Jan. 20-21.

ABC-TV's daytime schedule was the beneficiary of over $1,000,000 in 3M business for next year. The company has placed a 52-week order for participation in such shows as "Yours For A Song," "Jane Wyman Presents" and "American Bandstand." Sponsorship for 3M's various divisions, including retail tape and Scotchbrite, will be on a consistent weekly schedule augmented by special promotional campaigns.

The agencies for 3M in the ABC-TV deals were MacManus, John & Adams, BBDO and Erwin Wasey, Ruthrauff & Ryan.

## Fels and Feenamint's Daytime TV Splurge

Two major radio-advertised products, Fels and Feenamint, are now switching the major part of their campaigns to network television. Fels, a Philadelphia-based soap company, has prepared a $1,000,000 daytime television bow on NBC-TV and ABC-TV through the Richard Manoff Agency.

Feenamint, a Pharmaco product and an historic radio network advertiser, is now shifting the bulk of its coin to daytime television exclusively on ABC-TV via N.W. Ayer.

## Chrysler's Berle Spec

"The Milton Berle Show" will be Chrysler Corp.'s third special of the season on NBC-TV, March 9. Color spec with Berle in the host role will feature Jack Benny and film actor Laurence Harvey.

Chrysler earlier did a Bob Hope special and has another coming up on Lerner & Loewe.

## Timex Coin Shifts To NBC, Also ABC Montand as Rerun

Timex is buying a hefty share of two Bob Hope specials on NBC-TV and is also going to supply that network with a springtime rerun of the recent Yves Montand special done originally on ABC-TV.

Besides failing to get air rights to the Montand rerun, ABC-TV has reportedly also lost the Timex coin that was to be used for an upcoming Bing Crosby spec.

This sudden windfall means over $750,000 in fresh coin for NBC-TV. It also cues that Revlon is probably still miffed over Hope's appearance in a newspaper ad for rival Arpege and does not intend to sponsor any further Hope shows this season. (The morning after his spec for Revlon, he appeared on the back page of the N.Y. Times plugging Arpege.)

Originally, Revlon (which, incidentally, got a whopping 50-plus share of audience for its Hope special last month) intended to buy a tota' of three or four of the Hope-NBC-TV shows.

It is understood that NBC and Hope Enterprises contend now that Revlon's execs had long been apprised of Hope's print commitment to Arpege, made before the tv deal. A spokesman for Revlon noted a couple of weeks ago that the only notice he knew of was a vague mention at the time of

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## RICH SPONSORS ARE LUCKY ONES

By GEORGE ROSEN

There's been a lot of fascinating byplay going on involving networks, agencies and their clients as the webs jockey for program and money position in formulating their respective '62-'63 schedules. Invariably somebody gets hurt—and that somebody is usually a sponsor and its agency—but it's all part of the wheelin' & dealin' that's long been characteristic of the business.

Take, for example:

ABC-TV, having committed itself to a bundle of loot (estimated at some $20,000,000) in acquiring "Wagon Train," thought up the idea of engineering a double coup by inviting General Foods in as one of the program's sponsors for next season. In return ABC would offer GF the Wednesday 8:30 post—"Wagon Train" period, thus enabling the client to enjoy a discount on contiguity, if it would install the CBS-berthed "Andy Griffith Show" in the time period.

Had ABC been able to pull it off, it would have represented a one-two punch that would unquestionably have given Ollie Treyz & Co. undisputed Wednesday night leadership.

Except that ABC didn't reckon on CBS' counter-punch. General Foods has long coveted the Monday evening 8:30 to 9 period, on which Lever Bros. and Scott Paper have long had a firm grip. Such an acquisition would give GF a Monday night prime time back-to-back stranglehold, since it also bankrolls the 9 to 10 sequencing of Danny Thomas and Andy Griffith.

GF presently enjoys a 90-minute contiguous discount, since it also sponsors the "Hennesey" show immediately following Andy Griffith. But 10 o'clock Monday isn't 8:30 by a long shot — or by a good many station clearances. So, natch, CBS ups and counters the ABC offer by turning 8:30 over to General Foods. Obviously Lever Bros., which has a big stake on multiple sponsorships going for it at CBS but not near as lucrative as GF, doesn't like it a bit. But, based on past performance, client distress is notoriously short-lived in television, depending on what future network manipulation is in store.

However, should Lever be put in double jeopardy by being knocked out of the Sunday night 9:30 box in order hat CBS can install the new hourlong Alfred Hitchcock show 9 to 10, then that could generate a screaming and yelling of another and far more serious tone.

Lever sponsors Jack Benny in the 9:30 period. As of the moment the network, which is firmly committed to Benny for next season,

(Continued on page 40)

## 'Mr. Ed' as CBS Sleeper

Sleeper of the year at CBS-TV is that talking horse show, "Mr. Ed," slotted Sunday evenings at 6:30 p.m. Filmways' "Mr. Ed" in its latest Nielsen for the half-hour period drew a 25.7 and a 47.2 share, against a 13.8 for "Maverick" on ABC-TV and a 8.3 for "1-2-3-Go" on NBC-TV.

Lead-in of "Mr. Ed" has lifted the ratings of "Lassie" and "Dennis the Menace," giving CBS-TV a strong 90-minute kidult family bloc. "Lassie," incidentally, will be half-sponsored by Campbell next season as opposed to Campbell's full sponsorship currently. Other half will be sold off to an alternate client.

## ABC's 25% Cut Of Canada CFTO-TV; $3,000,000 Loan

Toronto, Jan. 2.

ABC International Television, which has loaned CFTO-TV here around $3,000,000, will be paid off with 25% of the station's profits over a long term period. ABC also has the right to propose three members to CFTO-TV's board of directors. Via this route, ABC will be able to participate in the station's operation despite its being turned down by the Canadian government on a proposed outright partnership deal.

American money is in escrow in a Toronto bank and awaiting final signing of agreement with ABC's Don Coyle.

Meanwhile, the Board of Broadcast Governors (State-owned CBC) reports that private tv in Canada is in financial difficulties and, while not mentioning separate "second network" tv stations specifically, says that the governing body is "concerned" about the effect on programming since the privately-owned network has been set up—in competition with the CBC—in such trans-Canada cities as Toronto, Montreal, Vancouver, Halifax, Winnipeg, Ottawa, Edmonton and Calgary.

Although these "second network" tv stations have been granted licenses in favorable locations, they are "experiencing

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## No Reserved Seat Policy as D.C. Preps 'Hottest TV Show of Year': Stanton-Sarnoff-Minow Square-Off

It's already being billed as the "hottest tv show of the year"—the confrontation of CBS prez Frank Stanton and NBC board chairman Bob Sarnoff and FCC chairman Newton Minow. The dates: Jan. 19 and 23. The scene: Washington, D.C. No reserved seat policy; first come first served. Matinees every day of the week. Stanton goes to bat first, with Sarnoff in the next-to-closing spot five days later.

It'll be the first square-off with the FCC chieftain by the Sarnoff & Stanton top network command since the recent day-&-date S&S declaration of principles and Minow's San Francisco retort. But these were only preliminary skirmishes, equivalent to a "New Haven tryout," compared to the D.C. performance that's upcoming.

For industry expectations are that the grilling will be sizzling; at the least "very warm for January" within the FCC Capitol Hill precincts as Stanton, Sarnoff and Ollie Treyz (latter appearing for ABC) face the full Commission. Meanwhile they're burning the midnight oil at the respective networks in a mass assembling of their best-foot-forward data.

### Telefilms Subpoenaed

Hollywood, Jan. 2.

Number of Hollywood telefilmeries including Screen Gems, Warners, 20th-Fox have been subpoenaed by the Senate Subcommittee on Juvenile Delinquency to provide records, prints, files and scripts on certain series, apparently to be used when the committee resumes hearings in Washington this month.

Committee asked for all possible data on "Route 66," SG series on CBS-TV, and 20th's "Bus Stop," an ABC-TV series. Warners' spokesman, while acknowledging receipt of subpoena, declined to identify the series involved, but one report had it as many as six WB shows are named. Warners produces "Cheyenne," "77 Sunset Strip," "Surfside Six," "Hawaiian Eye," "Lawman," "Room For One More," "Roaring 20's" (axed) and "Maverick."

Senate Subcommittee held similar hearings last fall, with witnesses including Four Star and Desilu reps.

## TV Daytime Pitch: Pins for Pinups

The bowling ballyhoo is now being angled for the ladies on the daytime network schedules. Innovation in the advertising pitch is being made by AMF Pinspotters Inc. which is splitting around $175,000 between ABC-TV and CBS-TV to persuade the distaffers to try bowling during daytime hours. The AMF buy adds up to 32 minutes on CBS-TV and 36 minutes on ABC-TV.

Of the estimated 32,000,000 bowlers in the U.S., over 12,000,000 are women. The AMF daytime experiment was placed through Cunningham & Walsh.

## Ideal Toys Likes TV As Permanent Thing

Xmas splurge aside—and behind—Ideal Toy, via Grey agency, is slating year-round video.

Beginning this month, Ideal's first 12-month tv campaign will kick off with co-sponsorshop of two CBS-TV kid shows, "Mighty House Playhouse" and the weekly Roy Rogers outing. Both shows are Saturday morning. At least one more web show is currently under consideration, and spot and local buys will support the web shows.

OUT NEXT WEEK!

The

56th Anniversary Number

Of

VARIETY

# NAB Whoops It Up for Collins In Yearend Recital of Progress

Washington, Jan. 2.

National Assn. of Broadcasters ushered in the New Year with a press release extolling Gov. LeRoy Collins' reign at the Assn. and chalking up 1961 as a prestige winner for broadcasting generally.

The statement began with the boast: "NAB laid the groundwork in 1961 for accelerated self-improvement of broadcasting free of encroachment by the federal government.

"The stepped-up program got underway almost immediately after LeRoy Collins took office on Jan. 6 as NAB's 17th president, succeeding the late Harold Fellows."

The NAB puffery emphasized what it described as Collins' efforts to provide "the best possible broadcast service to the public without danger of government interference that could well destroy it." To this end, it recited those parts of Collins reorganization plan for NAB which gained approval of the Board of Directors.

Its overall summation of the year was as follows:

"Despite some troubled times, the year was marked by significant advances and a growing recognition of broadcasting's prestige."

In substantiation, the NAB release cited the coup of having Alan Shepherd as a surprise guest at the Assn. convention last May and the astronaut's praise of broadcasters as "the guardians of the most powerful and effective means of communication ever designed."

President Kennedy's meeting last month with Collins and the Freedom of Information Committee at the White House was also listed as a gain. So was NAB's success in getting a face-to-face meeting between Federal Communications Commission and industry reps on the contraversial new program reporting forms.

As for FCC Chairman Newton Minow's "wasteland" speech, NAB summed up the event as follows:

"Many broadcasters had been upset by Mr. Minow's sharp criticisms of television in his maiden speech before the NAB convention, but Gov. Collins immediately countered that the Chairman had 'overstated his case': that the industry was working hard to correct many of the defects Mr. Minow cited long before he made his speech."

Collins' line regarding FCC was described as "cooperation . . . so long as the regulatory agency does not overstep its authority and seek to dictate program content."

Other highlights of the year as listed by NAB:

—Collins' pledge to help the nation's Governors to thwart juvenile crime through pubservice programs.

—Creation of an NAB Civil Defense Committee of leading broadcasters to work closely with government agencies in planning a broad new program of civil defense geared to the atomic age.

—New stress in promoting the advantages of radio as a medium with its "Build Radio with Radio" campaign.

VARIETY's
Annual
*Estimated Weekly Talent Cost Chart*
will be one of the many informative Features in This Year's
*56th Anniversary Number*
of
VARIETY

# Minow's Yearend Wrapup Just A Routine Recital

Washington, Jan. 2.

The traditional year-end statement by the Chairman of Federal Communications Commission is not aimed to be diverting literature. And Newton Minow's virgin effort is in line with previous humdrum recitals.

No mention of the "wasteland" and casual treatment of what amounted to a fairly rugged regulatory year for the industry. Minow put it this way:

"As in 1960, the Commission was active in the field of broadcast programming. It proposed extensive revisions in the nature of the programming information which it requires applicants for broadcast licenses to submit. After full hearing, it denied a permit for an FM station to an applicant who had no knowledge of, and has made no effort to ascertain, the programming needs of his community. And it put all broadcasting licensees on notice that they are expected substantially to carry out the program proposals on the basis of which their licenses are granted, or present adequate justification for departure from those proposals.

"A total of 20 shortterm licenses were issued in 1961 where the Commission was unable to find that the past operation of the station merited a full three-year license. Additionally, an Examiner's initial decision recommending that a radio station license not be renewed on the ground that the licensee was 'woefully inadequate' in discharging his broadcast responsibilities regarding 'indecent and obscene programming . . . was pending review at years' end. . . ."

Minow's statement led off with a recital of Commission's effort to devise a plan for commercial space communications, then went into new CONELROD developments, programming crackdown, the push-UHF program, the growth of teachvee and FM, the problem of the congested AM band, and a statistical rundown on broadcasting. No happy New Year was extended.

# A Yugoslav Cultural Editor Looks at U.S. TV, Thinks It's Pretty Good

Houston, Jan. 2.

Jospi Grubisic, "cultural editor" of tv and radio, in Zagreb, Yugoslavia, stated that "American tv, to some foreigners, sounds as though it might be horrible—but after watching it, I think it is pretty good."

He is here to have a look at television and to listen to radio, as part of a four-month tour of this country arranged by the Institute of International Education for the State Dept.

He has already been in this country for about three months and visited New York, Washington, San Francisco, Hollywood, Chicago and Sacramento. The local array of tv and radio outlets, like others throughout the states, caused him to say: "It is fantastic. London, recognized as a leader in tv and radio, has two tv services and one radio system. Here there are

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# ABC-TV's 'Pops' Show

Three musical "pops" shows, aimed at youngsters, have been slotted on ABC-TV Friday nights at 7:30 p.m. startin Jan. 5. The show is going into the slot vacated by "Straightaway," which is moving into the half-hour starting at 8 p.m. Wednesday nights.

Arthur Fiedler, maestro of the Boston Pops Orchestra, will be host and conductor of the three musical stanzas, titled "Music For the Young." The ABC Symphony will provide the music which will range from the longhair to the light classical. Young instrumentalists will be featured as soloists.

Frederick Heider, formerly producer of "The Voice of Firestone," is producing the shows with direction by Robert Delaney.

# 'Wells Fargo' Spinoff

Hollywood, Jan. 2.

Dale Robertson, star of "Tales of Wells Fargo," and president of his Juggernaut Productions which has a stake in "Tales," will make a spinoff for a pilot of projected new series from one of the episodes planned for February filming.

Robertson and Earle Lyon, "Tales" producer, will shoot the pilot as one of the hourlong segments, in color, for NBC-TV executives who have evinced interest in the story and have been assured Robertson would be available to star.

# Minow Has Ally In Colleague Ford

Federal Communications Commissioner Fred Ford echoed boss Newton Minow's sentiments as regards charges of FCC program censorship last week in a talk before a Speech Assn. of America convention group in New York.

In programming that is in the public interest, Ford said, "How he (the broadcaster) does it is his business; that he does it is ours."

He said the broadcaster must go out and investigate to determine the needs and requirements of his own area; then be prepared to demonstrate to the FCC that he has fulfilled these needs and requirements.

"The licensee," he said, "must be prepared to find his own path. We do not propose to guide the licensee on the path."

With the session topic of "What Is Broadcasting in the Public Interest?", Ford outlined for the educators the history and importance of the phrase, to operate in the "public interest, convenience and necessity." Although broad, the phrase provided for the initial licensing of stations and was the basis for further objective legislation, he explained. "The phrase permitted order in the industry," the commissioner added.

On the same program, besides a panel of educators who queried speakers following talks, was Howard H. Bell, veepee for NAB industry affairs.

# GERMAN TV BOW FOR EARTHA KITT

Frankfurt, Jan. 2.

Eartha Kitt is set for her first appearance on the German television network.

She has been pacted by Hessischer Rundfunk, the Frankfurt outlet of German TV, to appear on the show "Drei Maenner spinnen" (Three Men Are Spinning), an April 1962 special here, with Bernhard Thieme producing.

# German Singer Set As Perry Como Guestar

Frankfurt, Jan. 2.

German songstress and actress Lys Assia has just headed for the United States, where she is pacted for an appearance on the Perry Como show this month.

The singer, who had a big hit with her recordings from "Never on Sunday," will stay for six weeks of personal appearances in the States.

She is following the lead of German singer Caterina Valente, who was also picked by Como for several performances recently.

# B-M's 950G Spread

Bristol-Myers, which has just forked out more NBC-TV daytime coin, has also bought an estimated $950,000 in NBC-TV nighttime participations.

Bankroller is going to invest in 32 nighttime minutes, to be spread out among NBC's "Laramie," "International Showtime" and "Outlaws."

### HORNE AS HYDE AIDE

Washington, Jan. 2.

C. Phyll Horne has been tapped as Engineering Assistant to Federal Communications Commissioner Rosel H. Hyde. Horne has been a practicing consulting engineer with the firm of James C. McNary here.

Previously, he worked for the Civil Defense Administration and Army Signal Corps as an electronics engineer.

# Cronkite & Midgley: 'I Love Luce-id'

After fishing around for one word that might someday fit into a headline, Walter Cronkite and Les Midgley laughingly described their show, "Eyewitness," as "Luce-id."

Cronkite is anchorman and Midgley the executive producer of this regular Friday night news program on CBS-TV, and they claim that they frequently find the very same story they feature of a given Friday night leading the editorial pages of Time and Newsweek the following Tuesday.

They weren't suggesting that the magazines steal from "Eyewitness," merely that the program deals in the hardest news it can find, and, naturally, Time and Newsweek are in the same business.

"The nature of the television business," Midgley said, "is such that news can be covered rapidly. We can change the content of 'Eyewitness' up till airtime and, often while the show is on the air. This gives us a 48-beat on the magazines, whose deadlines are almost like ours only they have to worry about printing problems.

Cronkite added that the "Eyewitness" clan are delighted with their Friday-10:30 p.m. time period, because it's a perfect time to catch up on the week's latest news events."

Asserting that they deal fundamentally in hard news copy for the CBS News half-hour, Cronkite and Midgley, both veterans of the CBS camp, pointed out the number of times, this season alone, where they simply dumped programs that had already been prepared and canned in order to take on the latest, hottest news available.

"Our editorial coverage, if it is that," said the anchorman, "is the courage to throw things out the window because of a later-breaking story. Such things happen on the average of every other week."

Midgley pointed out that "Eyewitness" has a paper budget of about $25,000 weekly, but they've often had to spend more. The two men made an example of the program they did last spring in anticipation of the start of the Eichmann trial in Israel. Said Cronkite: "Dan Schorr was assigned German reaction. Lowell Thomas' unit supplied special material. We had a team in Argentina, where (Eichmann) was captured, and I went to Jerusalem with a unit. You can imagine how costly this was (Midgley estimated it at $20,000 for these out-of-pocket expenditures alone) and yet, before I got back, Gagarin was circling the earth. We dumped the Eichmann material, which never did get on the air because it was that week or nothing."

Just one more example: They dumped a prepared show at 3 p.m. on broadcast day, Dec. 1 last, because of the revolt in Santa Domingo.

# Radio Commercials 91.2% Pure In NAB's New Monitoring Sample

Washington, Jan. 2.

New monitoring program launched by the Radio Code Authority of National Assn. of Broadcasters revealed that 91.2% of commercial time sampled was in compliance with Code blurb standards.

Results were divulged in a year-end summary of Radio Code activities which featured toughening of standards and enforcement provisions exemplified by the monitoring program.

Charles M. Stone, the Code Authority's manager for radio, reported that 66 stations in 44 markets were monitored for 397 hours through Dec. 8. The 91.2% compliance record was chalked up for hours generally regarded as "unusually commercial."

The Radio Code Board's refusal to bow to pressure for relaxation of standards, notably booze and femme hygiene commercials, resulted in defection of 10 subscribers to the Code. Another 57 were dropped for non-payment of dues during the year.

Overall, the Radio Code scored a 31% gain in subscribers during 1961—from 1,115 to 1,469 outlets.

Radio Code Board Chairman Cliff Gill lauded the group's action to stand firm on the present standards. He said it was in broadcasting's "best overall interests" depite the defections and sacrifice of ad revenues involved. He averred:

"The Code is proving its worth by assuring higher standards of

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Our Man in Aussie
**John Burrowes**
dwells on
*The Up-and-Over TV Career of Nixon & Hanlon Down Under*
* * *
another Informative Feature in the
*56th Anniversary Number*
of
VARIETY
Plus other statistical and data-filled charts and articles
OUT NEXT WEEK

# Why NBC-TV Is Keeping Baseball: Affils Want It

It looks very much as though the No. 1 reason why NBC-TV, at the last minute decided to retain next spring's pro baseball coverage had virtually everything to do with the wishes of the affiliates.

There were a lot of NBC execs quite willing to let go of the weekend sports package until just a week ago; one, because the sponsorship problem is relatively great, and is great because there are so many major markets blacked-out by pro league rules. But the NBC-TV stations, which get baseball time for local co-op sale, maybe figure to capitalize on the web's sales problem. Moreover, there is still a great deal of prestige attached to baseball for the local outlets, and they let the web know their feelings in time.

One consolation for NBC is that the retention of baseball will negate the need to find two-and-a-half hours of new programming; web would have to fill the Saturday time somehow if the diamond game wasn't aired.

An estimated 120 stations carried NBC-TV baseball last season.

# Live CBS Pickup For Lincoln Center Preem Of N.Y. Philharmonic

CBS-TV will telecast the opening night concert at Philharmonic Hall in New York's Lincoln Center for the Performing Arts next September.

The debut concert, preeming the opening of Lincoln Center's first hall, will feature the New York Philharmonic, Leonard Bernstein conducting, with noted vocal soloists and chorus.

The live telecast will be done Sunday evening, Sept. 23, 1962. The historic Philharmonic Hall opening night program on CBS-TV will be produced by Robert Saudek Associates. The Saudek group has produced the programs of Leonard Bernstein and the New York Philharmonic on CBS-TV for the past four years. No sponsor has been signed as yet for the special.

# VIDPIX INDUSTRY: $150,000,000

## Andy, Dick—& Now Jan

Each year the Danny Thomas-Sheldon Leonard-Lou Edelman production combo choose a personality to perpetuate with a half-hour series of his own. Two years ago the nod went to Andy Griffith. The past season it went to Dick Van Dyke. They've now decided to toss the pilot Jan Murray's way. So look for a "Jan Murray Show" out of the T-L-E shop for the '62-'63 season.

For Murray it would necessitate a shift to the Coast and a Burbank origination of his afternoon cross-the-board show on NBC-TV. But even that would probably work as a blessing in disguise for the network, which has been anxious to reactivate live production from the mammoth Burbank studios, more or less reduced to a "ghost town" status in the past several years.

Murray, in fact, has already made some feelers to his program staff anent a N.Y.-to-L.A. move.

## ABC Moves Into 'Fighting Third' Position on News; Smith Deal Set

By HERM SCHOENFELD

The enlistment of veteran news analyst Howard K. Smith in ABC's news corps was the yearend climax to the network's strategems during 1961 to become a firstclass news power. At the end of the first year of the reign of Jim Hagerty as the web's news boss, ABC-TV's bid could be measured by the tripling of its news staff in New York, the doubling of its Washington staff and a similar reenforcement in foreign capitals. And behind the scenes, the recent addition of Bob Lang as administrative aide to Hagerty is shaping up as an important keystone in the ABC news operation. ABC-TV execs believe the web, which was not in contention before 1961, is now at least a fighting third.

In joining ABC's news department, Smith took an indirect but unmistakable swipe at his former bosses at CBS which he left after a disagreement over policies. Smith said he anticipated no difficulties at ABC over his right to analyze and interpret the news. "I'll be working with newspapermen who understand the problems. My difficulties arose when I was not working for newspapermen."

Smith, who goes on ABC's payroll as of this month, will be preparing for the Feb. 14 kickoff of his new half-hour, Wednesday at 7:30 p.m. show, as yet untitled but projected as an analytic wrap-up of the previous week's global and domestic developments. Bill Weston, who worked with Smith at CBS several years ago, will produce the Smith show, which is being bankrolled by Nationwide Insurance of Columbus, O. Smith brought the package to ABC.

Smith will also be available for other ABC news assignments, but

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## CBS, ABC Involved In a Title Conflict

Hollywood, Jan. 2.

Similarity of title and format of two shows headed for network airing early next year has created a conflict between ABC-TV and CBS-TV that may cause one or the other to order a few changes. ABC's "The Human Thing To Do" out of the Ralph Edwards shop has set up a claim of priority over CBS' "Humantics."

Latter is slated for a January slated for a January start while ABC is looking for a time slot to install the Edwards spin-off of "Truth or Consequences."

Edwards stated that the first pilot of "Human Thing" was made five years ago and that it was offered to CBS but rejected. "Humantics" is a Wilbur Stark production of recent vintage, according to ABC. Spokesmen for ABC are claiming infringement. No comment was offered by CBS.

Formats of the two shows are similar in that a panel of three contestants will judge what should be done about a filmed situation shown them. Woody Woodbury, nitery entertainer and record artist of Ft. Lauderdale, Fla., was picked by Edwards to moderate "Human Thing."

## Revlon's 'Ichabod' Buy

In a flury of Year-end business, Revlon has picked up one-third sponsorship of CBS-TV's "Ichabod and Me," starting Jan. 9 and running for a 13-week cycle.

In daytime, Gerber Products has bought two alternate week quarter hours in "Captain Kangaroo" and "Millionaire." Buy is for 26 weeks beginning Jan. 26. Kimberly Clark has bought four alternate quarter hours starting in March. Kimberly Clark buy is on "Love of Life," "Password," "House Party," and "Verdict Is Yours."

## CBS News Moves To Upgrade Status On Election Front

With Bill Leonard as executive producer, CBS News has set up a permanent election unit for radio and tv to handle the 1962 Congressional and state campaigns and elections and to plan for future coverage. Unit will be charged with handling both the complex technical aspects of the coverage along with the editorial side.

Paul Levitan, director of special events for CBS News and the tv network, will serve the new election unit as consultant. He's had considerable previous experience in this area. Other members of the unit have yet to be designated.

That CBS has taken the initiative to upgrade its political campaign-election coverage hardly comes as any surprise, for this aspect of the network operation was "hurting" vis a vis the power and the glory (and the Nielsens) redounding to NBC. Both in the primaries and November election in the '61 mayoralty campaign CBS was administered a severe drubbing.

## GODFREY BOWS OUT OF 'HUMANTICS' TVER

Arthur Godfrey is no longer associated with CBS-TV's "Humantics" half-hour series. Understood talks with Godfrey broke down when he expressed an interest in doing a variety show next season on the web, in addition to fronting the projected "Humantics" series.

Godfrey still is open for a possible variety stanza next season on CBS-TV, on an if sold to sponsor basis. "Humantics," featuring film and a panel, may be utilized as a spring replacement for an axed show in the spring. Cancellations notices are up Jan. 22 on two weak CBS-TV entries, Bob Cummings and "Father of the Bride." Cummings is seen to be definitely out: "Father" is dependent on the signal of General Mills which has the time slot over a 52-week period.

## STILL GROWING, DESPITE BEEFS

By DAVE KAUFMAN

Hollywood, Jan. 2.

In spite of the cascading waves of criticism bombarding tv regularly—and the telefilm series in particular—the vidpix industry is racking up a production volume of approximately $150,000,000 this season. And prospects are this mark will be exceeded next semester.

This seemingly paradox situation stems from the fact the criticism is over the quality of tv, but when the chips are down and the Madison Ave. gentry shop for new product, they invariably turn to Hollywood and the telefilmeries. It's a bit late to revive the cliche debate of live vs. film, and that's not the intent here. Even though it's conceded there may be a mild comeback for live next season, the overwhelming statistics economically pinpoint film as the best buy. Sure, even the vidpix producers themselves often concede quality leaves much to be desired, but there is an effort being made to upgrade quality, even though the tradesters and viewers may often question this.

Leading Hollywood's telefilm parade is Revue Studios, MCA's subsidiary, located at once was Universal-International studios, in Universal City in San Fernando Valley. MCA acquired the UI lot several years ago as an important step in its expansion program, and the MCA-Revue combine spearheaded by MCA chief Lew Wasserman today is generally regarded as probably the most hep, sharpest film operation in Hollywood.

**Revue's 16 Series**

Revue has 16 series this season, but is aiming for more. That's why there has been an almost continual physical expansion at the old UI site, with stages being constructed and more facilities being planned to take care of not only the telefilmery, but theatrical film production. On the latter score, UI rents space from Revue, and it's expected that Revue will enter theatrical film production in 1962, when the agency and telefilmery will become separate entities. Screen Actors Guild, which had granted MCA a waiver for vidfilm production, and MCA have reached an agreement that the agency will either get out of the agency or production business by September, and the expectation in the trade is that the Wasserman-Taft Schreiber braintrust will concentrate on production, ankling the agency biz.

Runnersup to Revue-MCA in production are Columbia Pictures' subsidiary, Screen Gems, and Warner Bros., each with eight series. The SG unit has had a fairly good season, but the same can't be said for Warners, since the Burbank lot has already lost one series ("The Roaring 20's"), and is expected to lose more. WB for the first time in years did not rack up a new sale last season.

Other volume producers in Hollywood are Four Star Television, and 20th Century-Fox, each with five series, and MGM-TV, with four. Four Star, the telefilmery headed by Dick Powell a decade ago, has a good reputation in the trade and enjoys good prospects for next season. 20th is a questionmark, not only because several of its series are shaky, but because of a change in production chiefs. At MGM-TV, the situation is better even though some of its series are not too secure. That's because the studio wrapped up a hit this season in "Dr. Kildare," and for the first time has impressed the networks—so much so it sold a 1962-63 series ("The Human Comedy") last November.

Another success in a generally drab season was still another medico show, "Ben Casey," made by the reactivated Bing Crosby Productions. Yet series holding up well this semester include "Wagon Train," "Bonanza," "Perry Mason," "Gunsmoke," and "The Adven-

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## All Three TV Networks Jumping On Daytime Billings for 1962 As Outgrowth of Past Year's Price War

All three of the television networks are reporting their best daytime business in years. CBS and ABC are virtually SRO for the first quarter of 1962. NBC, with higher charges, is running at an estimated 75% to 80% of sellout.

One of the chief reasons for the markedly increased amount of daytime business by ABC-TV, CBS-TV and NBC-TV is, ironically, the outgrowth of a price war that in the past year or so has cut charges before dark to a point where it's almost impossible for sponsors to resist the highly efficient cost-per-1,000 return that ensues.

Furthermore, by way of a second reason for the bullishness, the budgets of the big tv underwriters have been going up. Related to this budgetary rise is the mere fact that advertisers who've never tried daytime and brand new companies and new brands are entering the field.

Between noon and the close of afternoon telecasting by the web, CBS-TV is all but sold out. In its 10 a.m. to noon hours, hurting some months ago because of the intense three network competition for bucks and audience, CBS with admittedly "low rates" is doing fairly well. For example, the "worst" week CBS-TV says it has in the first quarter is one in which only 60 of the 98 available minutes are sold, and chances are that this figure will improve too in the next couple of weeks.

NBC-TV, all day, is hot, by its own tabulations. The network's three-quarters or more sellout is in part based on its relatively high rating picture, although CBS is neck-and-neck in the p.m. hours. One of the NBC rivals maintains that the network is "definitely holding its price structure which is a point of admiration to us," and the other rival believes, but cannot uncover proof positive, that "NBC, too, must be doing some rate cutting." Speakinfi for itself NBC insists that it is refusing all business that calls for undercutting the pressent rate card.

ABC-TV is a relative newcomer into daytime and because of that it established originally lower prices than either of its entrenched rivals. Today, on ABC daytime, a bulk advertiser can get his minutes for something like $2,000 apiece, not much less than figures cited elsewhere in the industry at various times recently.

Here's a random but impressive view of the kind of business that has been flowing into daytime for the first quarter, which caused ABC to state that it needs a "shoehorn" to work in any upcoming biz for the months between January and March ABC is only a case in point.

NBC-TV estimates that in the work week between Xmas and New Year's, it earned about $3,000,000 in new pre-dark coin. Three weeks earlier, the network acknowledged

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## Heston's FDR Voice-Over

Charlton Heston will speak the words of the late Franklin D. Roosevelt on ABC-TV's series devoted to the Roosevelt years, which starts in the fall of 1962. Mrs. Eleanor Roosevelt is acting as consultant to ABC-TV and will also appear in the series.

Robert D. Graff and Ben Feiner, exec producer and producer respectively for ABC-TV's Winston Churchill series, will work in similar capacities on the F.D.R. story. Series will comprise an opening one-hour stanza and 25 half-hour shows.

## CBS-TV Appraises Season's Specials, Finds Verdict Plus

In a midseason of specials on CBS-TV, with half of the scheduled 24 specials aired, web is of the opinion that its concept of "specialized specials" is paying off.

Terms of reference for assessing the web's limited number of entertainment specials are these, according to Jerry Leider, who wears the twin CBS-TV hats of director of program sales and director of special programs. Specials should offer added balance to the web's schedule; costs should be realistic and free of red ink; there should be the factor of prestige; and the ratings should be there.

In this era of three network competition, Leider concedes that with the exception of a Bob Hope, or a few other shows of his caliber, the era of the blockbusting rating special is over. The web though entered the '61-'62 year with some shattering rating results of specials the previous season, when specials were more numerous and not only didn't carry their rating weight as a whole, but bit into the viewing habits of such preempted faves as "Perry Mason" and "Rawhide."

Web, toting up the ratings for the 12 entertainment specials telecast to date, drew an average of 20.1 for the one-shotters. That compares to the overall network nighttime average of 18.4 from the Second Nielsen report in September to the First Nielsen report in December. The 20.1 average is weighted by the huge rating number, 41.8, for the "Miss America Contest" and the low of a 7.4 for the "Young Peoples Concert."

Here are some of the rating highlights in the web's roster of specials to date: "Victor Borge," 20.1; "Carnegie Hall Salutes Jack Benny," 17.7; "Danny Kaye," 22.8; "Power and the Glory," 18.1; "Leonard Bernstein and the New York Philharmonic," 10.6. The two Westinghouse drama specials, "Dispossessed," and "Come Again to Carthage," drew a 15.1 and a 23.5 respectively. Breck's "Dorian Gray," a 15.5, admittedly not as high as the sponsor would want. Again, though, sponsor feels its getting the type of audience it wants through its "Golden Show-

(Continued on page 30)

## DONNA REED'S SHOW AS DAYTIME STRIP

"Donna Reed Show," distributed by screen Gems, is being offered as a daytime strip for networking. Possible deal being bandied around would have the show bow out of its nighttime berth, with a production furlough being taken if a daytime network strip deal is consummated.

Show now is on ABC-TV.

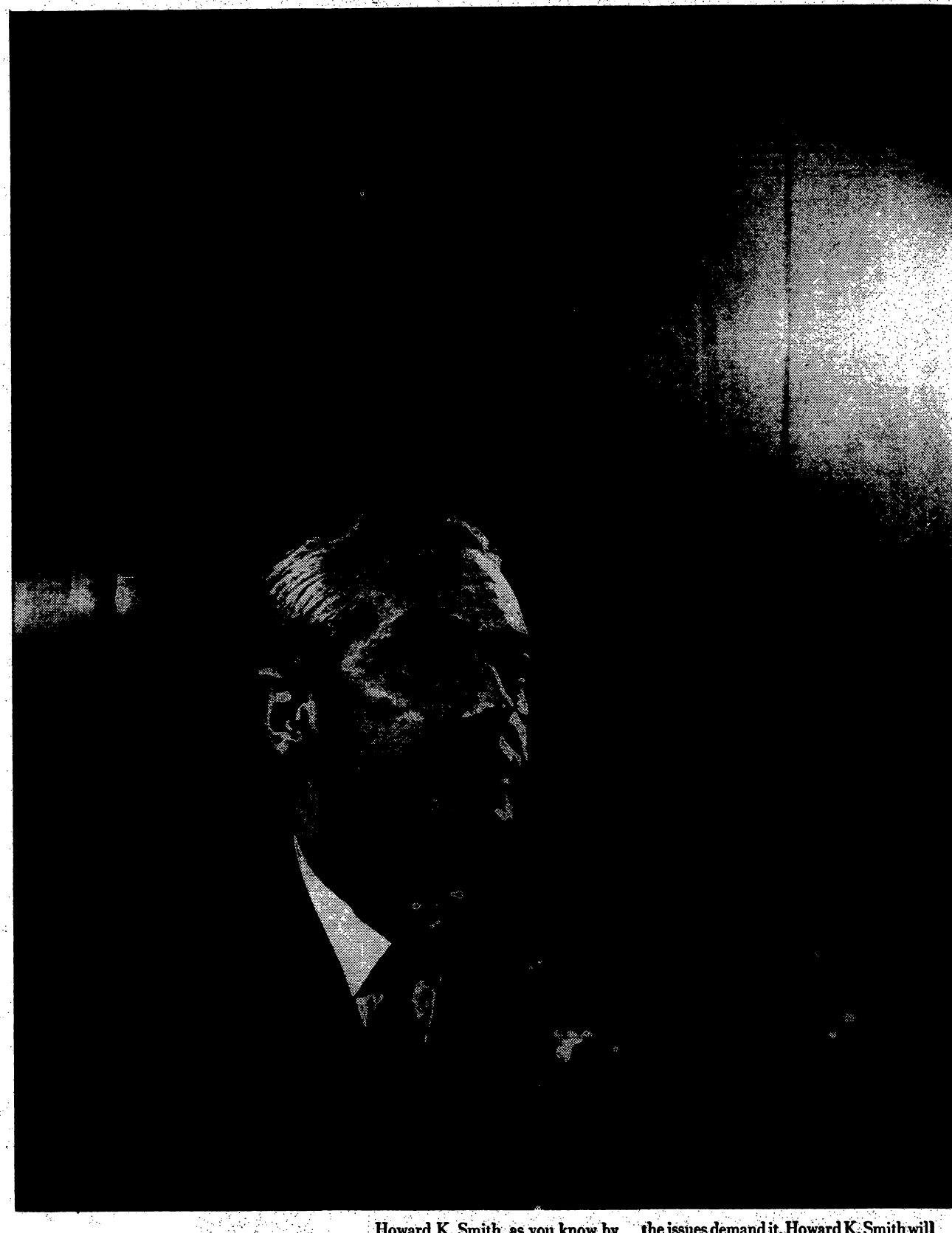
## 6 New Pilots On 20th-TV's Roster

Hollywood, Jan. 2.

Six pilots will be filmed at 20th-Fox TV between Jan. 15 and Feb. 15 if current plans are finalized, it was revealed by production vp William Self.

The studio is negotiating for Arthur O'Connell to star in "Misty," half-hour family drama series based on a 20th-Fox film made last year; plans a half-hour "Halls of Montezeuma" pilot, based on the 20th-Fox film about the Marine Corps; "5 Star Final," a 60-minute N.Y. newspaper series; an untitled half-hour series with an African background; "Dateline: San Francisco," 60-minute newspaper pilot starring Rod Taylor, and "The Commuters," 60-minute dramatic show.

# Starting Feb. Howard K. Smith



Howard K. Smith, as you know by now, has joined the ABC-TV News staff.

He starts work on Wednesday, Feb. 14, at 7:30 PM. At this prime time period each week he will report on and analyze the news of the week, the issues of the day.

When the news warrants it, when the issues demand it, Howard K. Smith will extend his analysis by person-to-person interviews with the persons in the news, by firsthand reports from ABC newsmen overseas, by special film coverage.

But principally, in his weekly news review, sponsored by Nationwide Insurance, Howard K. Smith will be free to do

# 14, at 7:30 PM, will speak his mind.

what he does best. He will examine, sift, analyze, interpret. He will, when he deems it possible and pertinent, spell out the effects of today's news on tomorrow's headlines. And he will, in all instances, train his lucid, tempered insights and foresights on those matters that matter most in this our world today.

Thus, a good part of the news analysis that was lost to television audiences when Howard K. Smith resigned his last post is now restored—in prime, evening viewing time. We shall all be better-informed citizens for hearing this man speak his mind.

ABC-TV

# Desilu Distrib Outfit Sells Major Batch of Stanzas to So. America

Hollywood, Jan. 2.

Desilu Sales, new distrib arm of Desilu Productions which opened its first sales session last week prior to organization going into full swing this week, sold its entire batch of syndication offerings in the only foreign pitches made to date, to Peru and Argentina, DS veepee and general manager Richard Dinsmore reported. Reps from the U.S. and org's various global outposts attended initial meet.

Included were 38 segs of "Guestward Ho!," 39 "Desilu Playhouse," 78 "The Texan," 39 "Harrigan and Son," 93 "The Ann Sothern Show," and 86 "The Untouchables." "Untouchables" is being offered on the foreign market only and three inquiries have already been received from Italy.

Desilu Sales has opened offices in Chicago, L.A., Denver, N.Y., Atlanta, Vancouver, Toronto, Montreal, London, Paris, Tokyo, Sydney and Mexico City, with the latter servicing Latin America although the company will also have reps in Buenos Aires, Sao Paulo and San Juan, Puerto Rico. Paris hq. will service the Middle East.

Dinsmore explained "we're priming the pump with Desilu product," but said DS will also handle outside product, and the company is currently negotiating for cartoons, feature films and half-hour vidfilms, both first-run and rerun. Desilu Productions plans a return to production of first-run syndicated telefilms, with at least one, and possibly, two series planned for the fall of 1962.

Dinsmore said he considered this a good time to go into the distribution field despite the downbeat in syndication because "there are bound to be some network cancellations," and because "everybody in syndication has been running the other way, cutting their sales staffs back."

He predicted a resurgence in syndication, and said the downbeat was due mainly to syndicators themselves, that instead of finding sponsors for series in markets throughout the U.S., they took the easy way out and tried to sell directly to stations. The so-called "small" market has been virtually ignored by syndie salesmen, he said, adding Desilu Sales planned to send reps to markets all over the U.S., regardless of size. Syndie salesman have not created biz, but have been trying the hard sell, he added. Another factor in the syndie situation is that the market has been glutted although not with quality films, said Dinsmore, who for over nine years was with Screen Gems, and was SG western sales manager when he exited to form the Desilu distribution company.

Desilu Sales is currently negotiating with CBS-TV for clearance of distribution rights to 14 Lucille Ball-Desi Arnaz 60-minute specials, Dinsmore said.

## Kaye's Couplet

Danny Kaye was doubling on New York's video channels last Saturday night (30).

While Kaye was hosting a show for the Federation of Jewish Philanthropies on WPIX, the NBC "Saturday Night at the Movies" was showing "On The Riviera," a Kaye starrer made in 1951.

# Some Hot TV Action In A One-Channel Town; Austin Applicants File

Austin, Jan. 2.

A foreseen thaw in the UHF situation is causing action in the Austin tv arena. Two applicants have applied for permits to operate on channel 67.

Such movement is watched keenly here, since Austin is a "one-channel" town, having only the channel 7 station, KTBC-TV, owned by Mrs. Lyndon Johnson. The only other usable VHF channel in the Austin area is channel 9, to be occupied in the spring by educational station KLRN-TV.

Latest to apply to the FCC for a UHF permit is Austin Broadcasting Co., Inc., owned by Willard Deason. Austin Broadcasting operates radio station KVET in Austin. Midland oilman Dalton Cobb, who had earlier applied for channel 24 and said he had reason to believe a permit was coming through. Deason's application, of course, throws the matter into possible hearings.

Deason said his application was based on strong indications that UHF is going to be made healthier by federal action.

He said he wanted to be ready when either there's a switch to all-UHF for commerical television, or set makers are required to build in UHF as well as VHF.

Cobb is such a firm believer in UHF he's spending his oil money on a Midland station, KDCD-TV on channel 18. The station is due to go momentarily.

Deason is a veteran broadcaster who got in on the ground floor at KVET along with nine other veterans returning from World War II. (The call letters reflect the owners' GI background.) First president and general manager of KVET was John B. Connally, who's running for governor of Texas. Deason eventually bought out all the other stockholders.

Deason's application with the FCC listed assets of Austin Broadcasting as $654,950 and net worth as $615,104.

The application listed 236 shares of stock at $100 par value, with Deason owning all but two shares. His wife holds one share as beneficiary, and his attorney, state senator Charles Herring, one. There are also 80 shares of treasury stock in the company.

# Max Lerner TV Series Target of Anti-Commie Study Group in Ohio

Columbus, Jan. 2.

Despite protests by the Franklin County Anti-Communist Study Group, Ohio State Univ. television station, WOSU-TV, will show a 13-week videotape series on "The Age of Overkill," based on a recent book by Max Lerner, "Beyond the Power of Principle—The Age of Overkill." The Anti-Communist Study Group sent protests against the television series, as well as a similar radio series which started over WOSU Radio last October, to Gov. Michael V. DiSalle, Univ. President Novice G. Fawcett, and trustee board chairman John W. Bricker of Ohio State Univ., as well as the station's program directors. The protests included the alleged pro-Communist record of Lerner, who is currently professor of American Civilization and Institutions at Brandeis Univ.

Ronald Thompson, dean of special services at the University, said he would view every one of the 13 programs in the series before they went on the air. He also told the protesting group he would review all 13 radio tapes which have already been broadcast on WOSU Radio. Both series are reviews of events leading up to present world tension. Thompson said the series, distributed to 58 stations by the National Assn. of Educational Broadcasters, has been reviewed by a panel of "responsible educators."

# NBC's '87th Precinct' Sold to Anglia-TV

London, Jan. 2.

Anglia-TV has scheduled "87th Precinct," the series NBC International sold outright to the welsh indie station TWW. Deals with Tyne-Tees-TV and Southern-TV are in the offing, too.

At a time when the equity strike is killing live drama and other hitherto live series, TWW's first wholly-owned major U.S. show is filling vacant dramatic slots in Anglia's programming in preference to old feature films being screened by the majors.

## Texas State Optical's New Ziv Allegiance

Texas State Optical, which has more than doubled in size since entering tv in 1956, continued its exclusive six-year association with Ziv-UA with new deals involving "Everglades" and "Ripcord."

Optical company bought "Everglades" for telecasting on KMID, Midland; KFDX, Wichita Falls, and "Ripcord" on KENS, San Antonio. More markets are expected to be added to this initial buy. Advertiser's first Ziv-UA series was "Boston Blackie" in 1956.

## 'Bold Journey' Reruns

Reruns of "Bold Journey" are in 72 tv markets, according to distributor Banner Films.

Show hit the syndie mart after three years on ABC-TV. Additionally, Banner is also handling a second Jack Douglas-produced series, Douglas' "I Search for Adventure," the syndicator says, is now in 41 markets.

**San Francisco**—Leslie Stein has been named program director of ABC's KGO-AM, succeeding Ed Smith. Stein comes from job of program director at Bartell's KYA.

# St. Paul Amendment: It Won't Be a Sin To Show Com'ls on Sunday

St. Paul, Jan. 2.

Aimed principally at discount houses, the proposed new Sunday closing law to be voted on by the city council this week has been reworded so that it will not halt on the Sabbath television commercials and newspaper ads the purpose of which is to stimulate the buying of articles on the proscribed list.

It was apparent to its supporters that the Sunday closing ordinance could not pass if one of its clauses might be subject to the interpretation that the measure knocked out most of the Sunday video commercials and newspaper ads.

As now constituted, the ordinance, believed certain to pass, will require nearly all business places to shutter on Sunday, the same as downtown non-discount stores have been doing.

Discount houses have been keeping open on Sundays and doing a landoffice business, hurting the non-discount department establishments especially.

A similar ordinance is being prepared in adjoining Minneapolis

# The Bishop & the Happy Client

Chicago, Jan. 2.

Bishop Fulton J. Sheen, who has a half-hour program of his own in syndication, believes that the sponsors of murder and mayhem shows on tv are doing themselves implicit harm.

"I think there is an unconscious correlation," he says, "between the ethics of the advertiser and the ethics of the show he sponsors. If a man allows himself to be represented by an unethical program, is he himself not wanting?" If a man cheats on his tv program, will he not cheat on his product?"

Bishop Sheen's Chi sponsor, Magikist Rug Cleaners, wholly concurs. The company underwrites three Chicago programs which do not get high ratings—"Great Music From Chicago," "Books and Brent" and the Bishop Sheen stanza—and yet, according to its prexy Bill Gage, business continues to improve in a way that is directly traceable to tv advertising.

Says Gage, "A really worthwhile program may get a lower rating than a second-rate western, but in some ways it benefits the sponsor more. The people who seek out good programs with a certain amount of intellectual value are the very people who will seek out a sponsor's products to show their appreciation. Western fans, by contrast, simply don't do that."

It was Gage, by the way, who had put Bishop Sheen back in syndication as producer of the new syndie series. It's being distributed by the Chi firm of Cooper, Burns & Golan.

# TV-Radio Production Centres

## *IN NEW YORK CITY . .*

CBS-TV star **Dick Van Dyke** back to Coast today (3) after a three-day N. Y. stopover. Also back to Coast over weekend was **Groucho Marx** after a 10-day visit to plug his new CBS-TVer starting Jan. 11. . . **Jackie Cooper** arrived in town yesterday (2) for his starring role in the web's forthcoming special "The Fourposter." . . . **Abby Dalton**, femme lead in "Hennesey" to Chicago tomorrow (4) to appear at the P. Lorillard convention . . . CBS-TV's **Garry Moore**, with his two sons and a guide, off on a safari through Florida's Everglades . . . **Sir Cedric Hardwicke**, costar of "Gertrude Berg Show," back to Hollywood after a holiday visit to N. Y. . . . TWA airline giving cash-and-trophy award to "20th Century" team of **Bud Benjamin, Walter Cronkite** and photography director **Bernard Dresner** for segment, titled "Traffic Jam Upstairs." For 25 years or so, TWA has conducted annual writers competition for the best article on an aviation topic. This is the first year company has extended the competition to radio-tv, and "20th Century" is the first to win for the medium . . . **Douglas Campbell** signed to costar with **Richard Boone** in the CBS-TV production of **Stephen Vincent Benet's** "John Brown's Body." CBS director **Martin Carr** to Virgin Islands for a week's vacation . . . **Leon Luxenberg**, director of CBS Radio sales presentations, to lecture Friday (5) on "How Radio and Television Serve Industry" at Fairleigh Dickinson U., Rutherford, N. J. Next Tuesday (9) marks the third year CBS Radio host **Lee Jordon** has been on the air with his "Music of Broadway." . . . CBS Newsman **Alan Jackson** is in the midst of discussions with a publishing firm to write a text book for college use on how to prepare scripts for radio and tv news . . . **Alice Weel**, news writer for CBS-TV's "Douglas Edwards with the News" has been promoted to associate producer-writer . . . **Jack Meakin**, music director of "Tell It to Groucho," has written a new theme for the show, titled "Grocho's Pad." . . . WOR-TV will air five U. of Michigan programs this week, ranging from "Population Revolution" to "Your National Parks" . . New York Times AMer WQXR has issued a booklet on stereo broadcasting.

**Joyce Brothers**, who dispenses her advice daily from 1:30 to 1:55 p.m. on WNBC-TV, is beginning a new Saturday eve quarter-hour on Jan. 6 at 6:15 p.m. . . . Academy of TV Arts & Sciences' publicity chief **Norman Marcus** married Dec. 21 to no pro Ina Levinson . . . **Monique Van Vooren** guesting on "P.M. East" Jan. 15 in rare singing stint . . . **Frank Ford** and **Gary Reynolds** guesting Feb. 4 on the **Ed Sullivan** CBS'er . . . Part of WNBC Radio's deejay roster—**Sandy Becker, Art Ford** and **Wayne Howell**—gonna work out of the N. Y. Coliseum during the Jan. 15-17 part of the motor boat show . . . **Lew Danis**, WPIX multi-lingual "Continental Miniatures" host, back from his European respite . . . **Fred Robbins** interviews **Charlton Heston, Paul Newman** and **Joanne Woodward, Hal March, Hedda Hopper** and **Howard Duff** on his syndicated radio strip this week . . . Producer **Drex Hines** readying a syndie radio series to feature singers **Jimmy Carroll** and **Mary Tremain**, who together worked the Hotel Pierre's Cotillion Room last season.

## *IN CHICAGO*

**Pat Danneman** exited WBBM-TV, where she had been operations director, to join Campbell-Mithun agency. No replacement for her as yet . . . WGN-TV is mulling a variety show format for Tribune gossiper **Herb Lyon** . . . WBKB repeated **Norm Ross'** telementary, "The Heart Story," last night (Tues.) as a memorial to its onetime general manager, **John H. Mitchell**, who died a fortnight ago. Mitchell had died of pneumonia but was a longtime sufferer of heart disease. . . . **Charles McCuen** starts a daily commentary show on WMAQ Jan. 1. . . . Ruth Page Ballet Co. will dance "Die Fledermaus" on next Sunday's (7) installment of "Great Music From Chicago" on WGN-TV. . . . WBKB launches its "Home Again" specials on Jan. 23 with the **Steve Allen** segment. Prime time entry still needs a sponsor . . . The panel NBC foreign correspondents, moderated by **John Chancellor**, comes in Jan. 12 to chew over the 1961 news for the benefit of Executives Club. The event won't be televised, but WNBQ will tape the highlights for a special the following Monday . . . . **Terry Turner, Ward L. Quaal** and **Fred Coughlin** comprise the panel that will discuss whether the mass media give a true picture of American society on WGN Radio's "Inquiry" this Sunday (7). Program is moderated by **Bergen Evans** and is circulated to about 200 stations.

## *IN SAN FRANCISCO . .*

FCC Chairman **Newton Minow** huddled for an hour with an old pal, financier **Lou Lurie's** son, Bob, when he was in Frisco for his Commonwealth Club speech. Minow and Lurie were contemporaries at Northwestern U., know each other well. Lurie's been involved with tv on two fronts: first, as a potential Northern California franchiseholder, if and when **Matty Fox** ever gets Skiatron off the ground; second, as chairman of fund-raising auction for KQED, Frisco ETV outlet, last year . . . KGO-TV picked up newsman **Dean Evans** from KPIX. He'll now revert to his own stage name, **Carl Cordell** . . . **Norman Paul** is new local sales manager for KNTV, San Jose . . . California Teachers Association gave its annual John Swett Award to KSFO's **Don Sherwood** for pushing Frisco area school bond issues . . . KCBS has revamped its daytime lineup, effective this week, with **Dave McElhatton, Fred Goerner, Scott Beach** and **Fred Wilcox** main pivots of big chunks of time.

## *IN MINNEAPOLIS*

Tedesco Inc. has filed an application with the FCC to build a 50,000 watt, $260,000 radio station in Bloomington, Minneapolis suburb. Proposed station would cover an estimated 19,000 square miles in Minnesota, Wisconsin and Iowa . . . **Burton Paulu**, director of the University of Minnesota's radio-tv broadcasting department, has been elected radio director for six-state Region IV of the National Association of Educational Broadcasters. Paulu has previously served as NAEB president, vice president and secretary. He's the author of two books on British broadcasting . . . WCCO poll conducted at Minnesota State Fair indicated that 67% of the state's residents listened to radio broadcasts of the Minnesota Twins baseball games last summer. WCCO, Twin Cities affiliate of CBS, will carry the Twins' games again this year including nine grapefruit league contests starting March 9 . . . Vet Twin Cities announcer **Rodger Kent** has joined staff of WTCN . . . Minneapolis Mayor **Arthur Naftalin** will appear on NBC's "Continental Classroom" Jan. 12, speaking on "The Balkanization of Urban Life."

## *IN MILWAUKEE*

**Tony Flynn** former WISN-TV sportscaster and brother **Fahey Flynn**, onetime WBBM-TV, Chicago, newsman, now on tranquilizers with recently purchased WCSR providing the headaches . . . WTMJ-TV telecast recent "Liberty Bowl" game between Miami and Syracuse "live" from Philadelphia . . . WTMJ-FM broadcasting stereo music Monday through Saturday 11 a.m.-12 (noon); 3:30 p.m.-4:30 p.m. and 7 p.m.-8 p.m., with Wednesdays 6 p.m.-7 p.m. and Sundays 7 p.m.-9 p.m. fill-ins . . . **Beaulah Donohue** of WTMJ-TV's "Women's World," made

(Continued on page 31)

# HOW RERUNS GET MAJOR TEST

## Prices Spiral on Post-'48s

Increase in post-'48 pix prices ranges from 50% to 75%, according to the market. In some markets, with one or two stations, and no competition for product, the price incline is small. Prospects are for a continued upward price spiral in pix as the product pool diminishes.

In New York for example, where there are really three stations competing for first-run post-'48 product, first-runners are being sold in the neighborhood of $20,000 per pic. It's understood, for example, that Metro secured about $21,500 per pic for its most recent bundle of 30 sold to WOR-TV. Other stations competing for first-run post-'48's now are WNBC-TV, as well as WCBS-TV.

## FM Listeners Buy More Corn Flakes, Canned Soups Than AMers in Mpls.

Minneapolis, Jan. 2.

Tom Ruben, son of the principal owner of WLOL, one of this city's leading radio stations, and general manager of its FM division, insists that FM audiences in this area have increased considerably in number the past year and now, in the Twin Cities alone, the FM set ownership has increased from 20 to 30%.

What's more, he asserted that WLOL, one of his dad, Eddie Ruben's, numerous and varied interests, is "finally out of the red" as far as FM is concerned. It has been a substantial AM moneymaker for years.

Ruben says that WLOL has a survey to show that FM listeners buy 9% more corn flakes and 11% more canned soup than regular radio listeners.

Description of the manner in which Ruben goes about selling FM hereabouts indicates that he is largely responsible for his station's emergence from the FM red. He feels that he has been a local "missionary" in selling FM to the public and advertisers. He wishes that other local FM stations would pursue the same course that his station pursues for this kind of broadcasting.

Ruben says that he makes it his business to acquaint as many as possible with FM because the ones who don't know what it is are so numerous. He asks if they know what FM is, what sort of programs they think are on it, do they own a FM set and what sort of radio programs do they like and do they enjoy "really good music—the finest."

One of the main FM problems, of course, is the comparatively high price of its receivers running from $50 to $100, Ruben points out. During his "missionary" work he says he strives to impress upon radio dealers the value of convincing customers of FM's "vastly superior sound." He also uses his influence to get radio stations to bring this out.

Ruben in a newspaper interview said that the FM audiences, because of the receivers' high price, always have been considered "special" ones, but he doesn't feel there's a need for this. His visits to appliance and radio stores are incognito to ascertain if the clerks know enough about FM and are trying to sell the receivers.

*H'wood Scripter*

**Sherwood Schwartz**

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**VARIETY**

**Plus other statistical and data-filled charts and articles**

**OUT NEXT WEEK**

## Bob & Ray Library Into Syndication

Broadcast comedians Ray Goulding and Bob Elliot are syndicating the "Bob & Ray Comedy Library," three-minute bits in packages of 260 or 520 segs culled from the Bob & Ray radio recording and tape vaults.

Stations will be offered a one-year lease on the packages allowing for unlimited repeats. Second-year renewals will be for a complete new package.

New syndication venture will be through Graybar Theatrical Production Co. with Vic Cowen, the team's producer-director for the last seven years, as manager. New firm, with the slogan, "Puissance Without Hauteur," is in addition to the blurb production enterprise of Goulding-Elliott-Graham and its animation division, Phoenix Studios.

## WFMT, CHI, GOING STEREO FULL TIME

Chicago, Jan. 2.

WFMT, the FM-er that crashed into the Hooperatings a couple of years back, is going into multiplex sterocasting in a big way. After the first of the year, more than 50% of the station's programming will be stereo.

New stereophonic program lineup will include a series of live performances by the Fine Arts String Quartet originating in the WFMT studios, and separate series Gilbert & Sullivan operattas and Shakespeare dramas, both presented in their entirety.

## Official's Seymour Reed: There's No Place in TV For Stopgap Programs

Official Films prexy Seymour Reed, viewing the year's syndication activity, says stopgap tv programming is a thing of the past. Diversification with quality product, he says, is what bails out the syndicator these days.

During '61, says Reed, Official made 513 sales of 35 different video series in 151 markets. The sales covered 86 of the top 100 U. S. markets.

In New York, Reed noted, his company sold seven series to four outlets, giving Official a total of 15 shows on the city's six going channels (WNTA is dark till educational administration takes over).

Market for Official began to stabilize in the early part of '61, says Reed, and it was as a result of supplying better product for more critical audiences.

## Ben Larson to Helm 'Hearing Highlights'

A new one-hour weekly tv news show, called "United States Hearing Highlights" will be offered to stations. Producer will be G. Bennett Larson, former v.p. of WPIX, N. Y., and editor-commentator will be newsman Clark R. Mollenhoff.

Plan is to have "Hearing Highlights" condense proceedings of Congressional investigations each week. Series' first will be the FCC's investigation of radio and tv network broadcasting of Jan. 23.

## 'WAGON TRAIN' KEY TO FUTURE

The rerun hour vidfilm series, both as syndication entries and for networking, a system that had its real birth in '61, will have its first major test in '62.

For the '62-'63 season, ABC-TV plans a late night strip starting at 11:20, programming the strip with reruns of "Wagon Train" and WB 60-minuters. Plan is to have rerun episodes of "Wagon Train" twice a week, with the other nights of the week filled with rerun WB product.

To date, the rerun hour vidfilm entries have been less popular than "Wagon Train." If that golden oater clicks what's the future for a "Perry Mason," "Bonanza," "Gunsmoke," "Untouchables," etc., on the rerun trail? Many a station is interested.

This season, MCA TV came into the market in March with four off-network hour series, including "Riverboat," "Suspicion" "Overland Trail," and "Cimmaron City." Prior to MCA TV's entrance, National Telefilm Associates has sold rerun hour product of 20th-Fox in syndication. The NTA effort, though, was small in comparison to MCA TV's. Coming in with four series, backed by astute selling, has paid off handsomely for MCA TV. The MCA TV entries, in a tight local time situation, have been sold in about 75 markets.

Others, not having the array of MCA TV product and coming in later, didn't make out too well. MGM, with 24 "Islanders" and 13 episodes of "Asphalt Jungle" has tabbed only eight domestic markets for both series. "Jungle" alone copped the markets of N.Y. and Los Angeles. 20th-Fox, with 26 episodes of "Hong Kong" and 16 of "Five Fingers," has sold the rerun hours in about 30 markets. Hobbling the sale of the Metro and 20th-Fox entries, other than quality, is the station need for a larger quantity of episodes for stripping.

The hour reruns to date in some key situations haven't made any rating noise. WABC-TV, N.Y., for example, programs "Hong Kong" Saturday nights against the pix product of WCBS-TV and WNBC-TV. Ratings of "Hong Kong" on the ABC-TV flagship aren't imposing.

However, to accept the current test of the hour reruns as evidence of success or failure in the ratings is wrong, according to some station operators. Frank Shakespeare, v.p. and general manager of WCBS-TV, N.Y., for example feels that the test will come next season when the winners such as "Wagon Train" are riding the rerun trail in what ordinarily are considered non-network time slots.

Shakespeare said at the begin-

(Continued on page 30)

## Shakespeare: Local Stations Must Develop New Marketing Patterns To Offset Spot Biz on Networks

By MURRAY HOROWITZ

With participation buys growing on the networks, it's incumbent on local stations to further develop advertisers who for one reason or another can't buy the networks, Frank Shakespeare, v.p. and general manager of WCBS-TV, made this and other observations, in a yearend interview.

Shakespeare, who helms the top commercial station in the country, said the participation buys have put the networks in the spot business. National advertisers can now buy short-term, regional deals in their participation network buys. There was a time, years back, when a Procter & Gamble, for instance, would buy a network program and allot monies for a variety of reasons to national spot. That no longer holds true to the same extent, with the growth of network participation vehicles. It's now a must for local stations, Shakespeare said, to further develop advertisers who because of their marketing patterns can't go network.

Bulk of sponsor monies on CBS N.Y. o&o flagship currently comes from national spot biz, in a ratio approximating nine to 10. Shakespeare, because of company policy, could not be drawn out as to the dollar volume of the station. He did say this, though, in response to a question, that "to our certain knowledge we have a very substantial commercial (gross) lead over any other station in New York."

As to how the station sales force is handling the increasing problem of networks in the spot biz, Shakespeare pointed to the Macy's department store account and the introduction of a newspaper, the N.Y. Herald Tribune, as sponsor of a newscast. WCBS-TV, like other N.Y. tv outlets, predicates its rates on a three-state coverage area, embracing a potential of approximately 15,000,000 people. A Macy's with a main outlet and suburban stores can be weaned into the medium on the basis of the station's coverage and rate card. Ditto the New York Herald Tribune, which bought the local station's 11 p.m. news show, on the basis of its complementary rather than its competitive aspects. Shakespeare, in going over possible local accounts, said that an advertiser whose business is dependent on one retail oulet wouldn't find a buy on

(Continued on page 30)

*Humorist*

**George Kirgo**

**gives the TV scripter's reaction to agency, critical, talent and sponsorial appraisal on**

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* * *

**another Interesting Feature in the**

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**VARIETY**

**Plus other statistical and data-filled charts and articles**

**OUT NEXT WEEK**

## KHJ 'Perspective' Gets 100G Client

Los Angeles, Jan. 2.

California Federal Savings & Loan Assn. has purchased KHJ-TV's hourlong historical documentary, "Perspective on Greatness" for 13 months at a figure in excess of $100,000. Show, which started with "Al Smith—The Man From Oliver Street," will be broadcast once a month. New sponsor's initial offering will be "The Lindbergh Story," airing Jan. 7 at 9:30 p.m.

Each show will be repeated the Thursday following its initial airing.

Caleb Stratton is executive producer of the series, with John E. Michon as associate producer. Other American figures who are to be included in the telebiopic include Jimmie Walker, Babe Ruth, Will Rogers, Sophie Tucker, Casey Stengel, John L. Lewis, Gen. MacArthur, Roosevelt, Harry Truman, Wendell Wilkie, Admiral Byrd, Dr. Salk, Eisenhower, Gen. Patton, Albert Schweitzer, Robert Frost. It is also being planned to include the Windsors and Dag Hammarskjold.

### CRAWFORD TAPPED

Hartford, Jan. 2.

William Crawford, formerly general manager, has been named veepee of WDRC-AM-FM and the Buckley-Jaeger Broadcasting Corp., owners of the station. Before joining the Hartford station, Crawford was in New York with WOR, WNEW-TV and WNTA-TV.

## Documentarian Wolper Says Minow 'Best Press Agent I've Ever Had'

David Wolper, the independent documentary producer who is in the midst of a busy season, has an imposing roster of projects slated for next season. Possible projects include a series of 10 one hour specials for a client, a half-hour documentary series, and an hour dramatic documentary series.

Wolper, now based in a three-story Hollywood building, was in N.Y. talking to networks, advertisers, distributors and others on '62-'63 plans. In passing, Wolper said that as a documentary maker, he couldn't hire a better press agent than Newton Minow, FCC chairman. He credited Minow for the receptive climate for documentaries now existing in the trade.

Currently shooting "The Story Of" series for Ziv-UA, Wolper was high in his praise for the Ziv-UA arrangement with indie producers. Wolper said that he has no interference from Ziv-UA in shooting, once the project and the idea of the individual episode is okayed. He likened the current Ziv-UA setup in tv, with that of United Artists' arrangement with independent motion picture producers, an arrangement, he added, which has proved very successful with the parent company United Artists.

Wolper, whose production outfit this season has been represented with shows on the network and local level, said that he expects to make a new deal with Ziv-UA, covering at least two series. Indie documentarian also has a deal going with Official Films for the production of the "Biography" series, narrated by Mike Wallace.

Current deal with Sterling Television, covering six entries this season, expires with "Hollywood: The Talkies," which will be sponsored by Proctor & Gamble next

(Continued on page 30)

## Minnesota's Talking Point: More TV Sets Than Washing Machines

Minneapolis, Jan. 2.

The Minnesota video industry undoubtedly enjoyed a happier New Year's than likely would have been the case if there hadn't been issued at 1961's close a federal census bureau report indicating there are more tv sets than washing machines in this state and that, of course, autos are greatly outnumbered.

Twin Cities' tv station heads feel that these figures help to explain why, as they repeatedly claim, "it pays greatly—more, perhaps, than in most other sections of the country—to advertise in Minnesota on video."

Also, these station executives don't believe that the figures cast any reflection on some phase of Minnesotans' cleanliness.

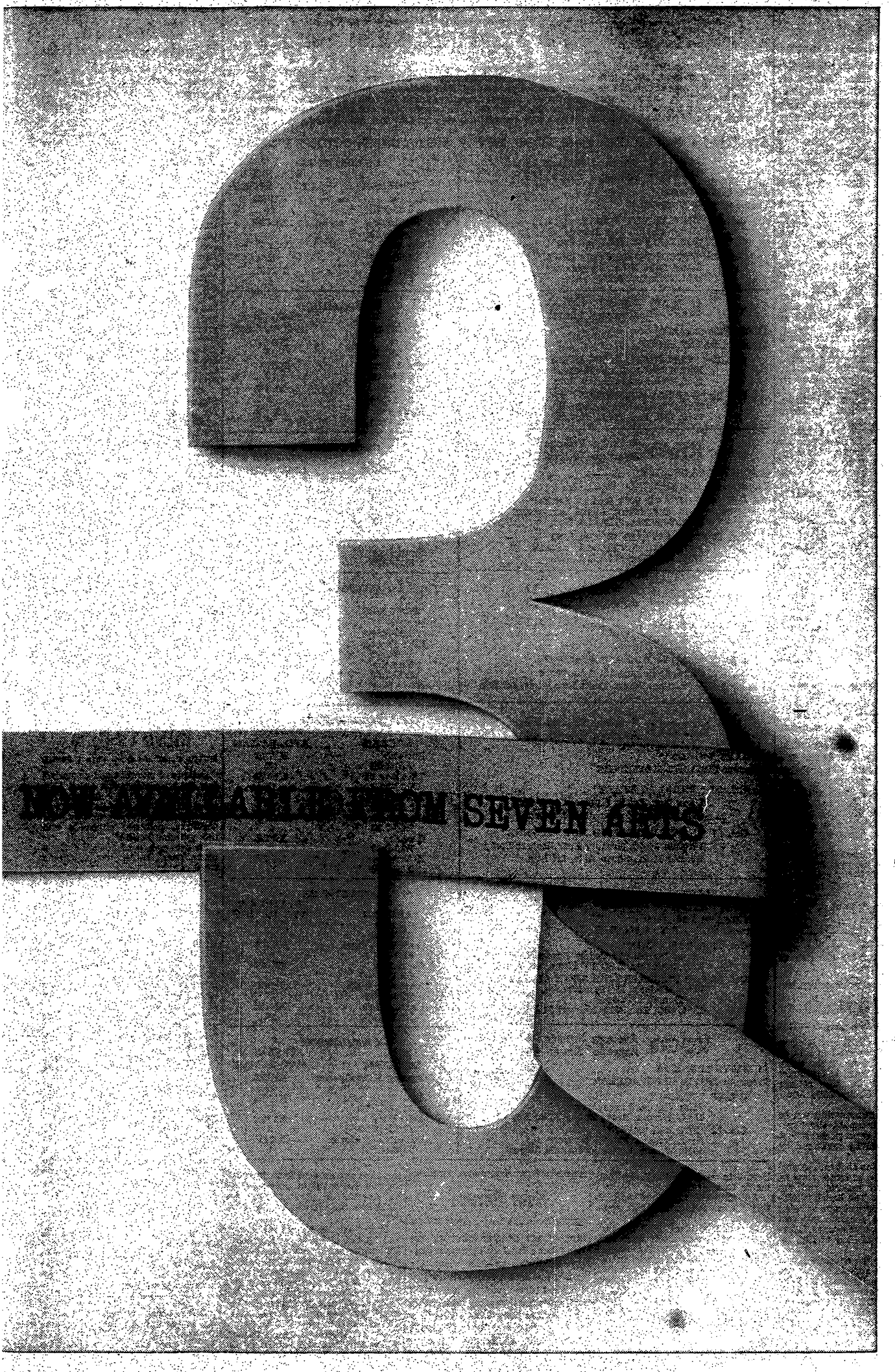
According to this just issued government report, all but 128 929 of the 1,119,271 Minnesota housing units had at least one tv set and a total of 74,757 at least two sets in 1960. At that time, there were 153,444 of this state's households without washing machines. One auto was owned by 613,408 Minnesota households, two by 201,187 and three or more by 27,252.

SEVEN ARTS "FILMS OF THE 50's"
MONEY MAKERS OF THE 60's

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive, GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

VOLUME 3 WARNERS' "FILMS OF THE FIFTIES"


SEVEN ARTS

## Wolper

Continued from page 27

season in November. P&G also sponsored the recent "Hollywood: The Golden Years" on NBC-TV. The six entries were made under the banner of Wolper-Sterling Productions and included such documentaries as "Biography of a Rookie," and "The Rafer Johnson Story." All of the Wolper-Sterling entries were either networked or sold on a national spot basis to a sponsor.

Wolper, under his own banner, has three documentaries slated this season for the DuPont outing on NBC-TV. One of them, just completed, is the "Birth of A Broadway Musical," which follows the trials and tribulations of "Subways Are For Sleeping" until it opened on Broadway. Wolper was less than happy that the musical opened to mixed reviews. He said, though, it still will be around in May when his "Birth" show is telecast. There's been a six-month advance sale for the show, he explained. Others he's doing for the DuPont series are "Invasion, the Sixth of June," a documentary on D-Day, and "Biography of A Movie," based on the Bob Hope, Bing Crosby pic "Road to Hong Kong."

Wolper, who occupies a unique position in broadcasting, credits the network blackout of his original entry "The Race for Space" some seasons back for some of his success. If a network had allowed it on, says Wolper, "I probably would have gotten a good review and been forgotten." The storm kicked up by the network blackout helped to establish his name as an indie documentary producer. Currently, he's one-of-a-kind outfit. Wolper says he stays away from controversial subjects because networks still are jealous of that province and possibilities of a sale are severely limited. He also stays away from the news documentary area for the same reasons. There is a wide area, though, in which he can operate in the documentary field and in that area he's buzzing with biz.

## ABC 'Fighting Third'

Continued from page 23

not before the Wednesday night show is fully shaken down. The opening Smith show will probably originate from Washington, then shift back to New York until the D.C. studios are equipped with adequate production facilities to handle the researching, film editing, cartography, etc., necessary for the show.

Until Smith's stanza fills in the 7:30 p.m. Wednesday berth, a series of six ABC News' special reports have been booked into that time period. Initial one, titled "Profile of An Astronaut," kicks off tonight (Wed.).

Meantime, Smith will run out his commitments to CBS on Feb. 11 when he does an interview with Carl Sandburg on the occasion of Lincoln's birthday.

## CBS-TV Specials

Continued from page 23

case." Ratings cited are Nielsen and Arbitrons converted to a U. S. base. It should be added the web's anni rerun of "Wizard of Oz" drew fabulously well in the ratings again, and the Chevy 20th Anniversary, a 15.7.

Oscar Katz, programming v.p. of the web, who incepted the "specialized special" concept, feels that it works and will be continued by the web.

Leider noted too that unlike previous seasons the program costs of specials are not making red ink run for the web. The Breck "Golden Showcase" for instance is being brought in at a program net cost of $125,000. That compares favorably to the cost of hour vidfilm series episodes.

Upcoming on the specials roster to fill out the remainder of the season are Westinghouse's "The Good Years," Judy Garland, three more Breck "Golden Showcase" dramas, two of which will be "Saturday's Children" and "Fourposter," Henry Fonda and the Family," and three more "Young Peoples Concerts" and two more "Leonard Bernstein and the N. Y. Philharmonic Concerts."

All CBS-TV nighttime specials this season out carries full sponsorship.

It would be ideal if all the four factors of measurement were realized on each and every special. Sometimes a special clicks in one or more of the web's yardsticks; sometimes in all. Overall, though, feeling of Katz, Leider & Co., is that specials to date have lived up to their premise of helping to add balance to the schedule, of being brought in on a realistic cost basis, of offering prestige, and healthy ratings, in general.

# VARIETY ARB FEATURE FILM CHART

*VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.*

**San Diego** • STATIONS: KFMB, KOGO, XETV • SURVEY DATES: OCTOBER 15-28, 1961

### KFMB Average Rating: 15 Average Share: 43

MONDAYS 5:00-6:00
Program: EARLY SHOW

Oct. 16 "ROCKABILLY BABY"
Virginia Field, Les Brown
1957, 20th Fox, NTA, 1st Run

Oct. 23 "SECRET OF CONVICT LAKE"
Glenn Ford, Ethel Barrymore
1951, 20th Fox, NTA

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Popeye 5:00-5:30 | KOGO 15 |
| Yogi Bear 5:30-6:00 | KOGO 14 |
| Groucho 5:00-5:30 | XETV 2 |
| News Now 5:30-6:00 | XETV 4 |

### KFMB Average Rating: 17 Average Share: 45

TUESDAYS 5:00-6:00
Program: EARLY SHOW

Oct. 17 "RETURN OF FRANK JAMES"
Henry Fonda, Gene Tierney
1956, 20th Fox, NTA, 1st Run

Oct. 24 "WALLS OF JERICHO"
Cornel Wilde, Linda Darnell
1948, 20th Fox, NTA, Repeat

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Popeye 5:00-5:30 | KOGO 13 |
| Quick Draw 5:30-6:00 | KOGO 17 |
| Groucho 5:00-5:30 | XETV 2 |
| News Now 5:30-6:00 | XETV 4 |

### KFMB Average Rating: 12 Average Share: 39

WEDNESDAYS 5:00-6:00
Program: EARLY SHOW

Oct. 18 "DOWN TO THE SEA IN SHIPS"
Richard Widmark, Lionel Barrymore
1949, 20th Fox, NTA, 1st Run

Oct. 25 "THE AFFAIRS OF CELLINI"
Fredric March, Constance Bennett
1934, 20th Fox, NTA, 1st Run

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Popeye 5:00-5:30 | KOGO 13 |
| You Asked Fot It 5:30-6:00 | KOGO 8 |
| Groucho 5:00-5:30 | XETV 3 |
| News Now 5:30-6:00 | XETV 4 |

### KFMB Average Rating: 12 Average Share: 35

THURSDAYS 5:00-6:00
Program: EARLY SHOW

Oct. 19 "I'LL 24 DOESN'T ANSWER"
Edward Mulhare, Haya Harareet
1955, Siker Films, Trans Lux Films, 1st Run

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Popeye 5:00-5:30 | KOGO 13 |
| Hick Hound 5:30-6:00 | KOGO 16 |
| Groucho 5:00-5:30 | XETV 3 |
| News Now 5:30-6:00 | XETV 4 |

### KOGO Average Rating: 25 Average Share: 43

FRIDAYS 7:00-8:30
Program: PREMIER MOVIETIME

Oct. 20 "YOUNG AT HEART"
Doris Day, Frank Sinatra, Gig Young
1954, Warner, Seven Arts, 1st Run

Oct. 27 "CAPTAIN HORATIO HORNBLOWER"
Virginia Mayo, Gregory Peck, Robert Beaty
Warner Bros., Seven Arts, 1st Run

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Rawhide 7:00-7:30 | KFMB 22 |
| This Day 61 7:30-8:00 | KFMB 18 |
| Tell Truth 8:00-8:30 | KFMB 13 |
| Straightaway 7:00-7:30 | XETV 4 |
| Groucho 7:30-8:00 | XETV 6 |
| Hathaways 8:00-8:30 | XETV 15 |

### KOGO Average Rating: 16 Average Share: 27

SATURDAYS 9:00-11:00
Program: SAT. AT THE MOVIES

Oct. 21 "DESERT FOX"
James Mason, Sir Cedric Hardwicke
1951, 20th Fox, NBC TV Films, 1st Run

Oct. 28 "NO BUSINESS LIKE SHOW BUSINESS"
Ethel Merman, Marilyn Monroe, Donald O'Connor
1954, 20th Fox, NBC Network, 1st Run

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Defenders 9:00-9:30 | KFMB 28 |
| Gun-Will Travel 9:30-10:00 | KFMB 19 |
| Gunsmoke 10:00-11:00 | KFMB 22 |
| Lawrence Welk 9:00-10:00 | XETV 19 |
| Roaring 20's 10:00-11:00 | XETV 14 |

### KOGO Average Rating: 6 Average Share: 46

SUNDAYS 11:00-12:30
Program: MOVIE SPECTACULAR

Oct. 15 "HONDO"
John Wayne, James Arness
1954, Warner Bros., Seven Arts, Repeat

Oct. 22 "THE BIG TREES"
Kirk Douglas, Patrice Wymore
1952, Warner Bros., Seven Arts, Repeat

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Sunday News Special | KFMB 12 |
| This Week 1961 11:15-11:45 | KFMB 5 |
| Late Show 11:45-12:30 | KFMB 2 |
| Powerhouse Movie 11:00-12:30 | XETV 1 |

## Hour Reruns

Continued from page 27

ning of pix programming on stations some local tv operators buying lacklustre product made the wrong prediction that features just wouldn't draw viewers on tv. It was quite another story when other tv operators bought the quality feature product and bought quality pix in bulk. Shakespeare said he would be watching the ABC-TV test next season with keen interest, for the hours might prove out to be alternative programming for pix when the cinematic pool runs dry.

Jack Paar, it should be noted, will be out of his late night NBC-TV berth next season, a change which offers an optimum climate for the ABC-TV hour rerun push. Warner Bros. product will be drawn from such series as "Roaring 20's," "Sugarfoot" and "Bourbon Street," to fill out the remainder of ABC-TV late night strip. It will be the likes of Wagon Train," though, which will test the future of the hour reruns.

## Shakespeare

Continued from page 27

WCBS-TV economical. The marketing spread of the local or regional advertiser should approximate the reach of the station, upon which rates are predicated.

As to local programming, Shakespeare said the station remains heavily committed to feature programming. With its "Early," "Late," "Late, Late Show" and weekend pix plays, CBS flagship telecasts 26 different pix weekly. Station has one of the largest backlog of pix in the country, with features from Metro, Columbia, Universal, Paramount, Warner Bros. and others. Some recent post-'48's have been sold away from WCBS-TV, but Shakespeare explains the station can't buy all the packages. He adds, with emphasis, that WCBS-TV remains very much in the pix buying field. Station topper sees no lessening of feature programming in the next six years which in tv could be called the "foreseecable future." Then, with the drying up of pix product, alternative programming would be in order.

As to local "live" programming, Shakespeare saw a bright future for news, pubaffairs and a dim one in the entertainment field. He expressed regret that local stations can't command the monies and the talent needed to put on local entertainment shows that would successfully compete with what the networks have to offer. In a cosmopolitan market such as New York, Shakespeare added, there really is no native entertainment vein which a local station could tap, a vein ignored by the networks. A southern station, he said, by way of example, might put on a hillbilly show, an entertainment format popular in that particular area.

News, pubaffairs, on the other hand, lend themselves to local station handling.

Shakespeare said that as a professional broadcaster he is concerned with the dry-up of first-run syndicated product. Station, riding heavy with the network schedule, and pix programming, though, isn't dependent on first-run syndie product.

## NAB's TV Code

Continued from page 1

standards of morality and decency." But in translating this spirit into high quality programming, they must rely on "full cooperation and understanding from sponsors, advertisers, program suppliers and the general public."

In the review of 1961 TV Code operations, these developments were cited:

—An increase in the amount of program time during peak viewing hours via adoption of new ceilings on blurb material.

—New guidelines for toy commercials looking toward prevention of deceiving the children audience.

—A "relatively low" volume of complaints received by the Code offices with most of the gripes aimed at program content rather than commercials.

The NAB report said at year's end, 389 tv stations subscribed to the TV Code as against 383 at the beginning of 1961. There were 22 film producing affiliate members, the same as at the start of the year.

Also cited by NAB was the code board's position on a film version of Eugene O'Neill's "The Iceman Cometh." After reviewing the play at a meeting in Los Angeles, the board said in part:

"The play contains some material which normally would be acceptable only to an audience assembled with advance knowledge of its strong dramatic interpretation . . ."

The board said the play as presented will find varying audience responses. The presentation is "acceptable for telecast, but only under special circumstances," the board said. It called for decisions by individual stations based on knowledge of local taste.

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**Milwaukee**—William R. Davies, an announcer on the Milwaukee Journal stations WTMJ-TV and WTMJ since 1955, leaves to assume missionary duties in Lebanon.

# From the Production Centres

Continued from page 26

honorary member of Delta chapter of Delta Kappa Gamma, for work to effect "a better understanding of current thinking and practices in various fields of education" . . . **John Wessel**, attorney-actor, with several Fred Miller Theatre and Washington Park "Under the Stars," appearances registered, now doing "News at Six," and "News at Ten," commentary on WISN-TV across-the-board.

## *IN CLEVELAND . .*

WJW Radio dropped NBC service, went indie with more news, features. WGAR, which signed to pick up the NBC franchise as soon as it can dump CBS (probably April 30 since no other station seems (interested) picked up one NBC night newscast . . . WJW-TV is dropping morning movies in favor of **Jack LaLanne's** syndie exercise programs, plus children's programming via tape from Storer stations. . . . WERE has two new newsmen, **Ray Carney**, from KBOX, Dallas, and **Ken Hildebrand** from KBQ, Pittsburgh . . . A federal judge in Cincinnati ruled a 1958 canning of **Bill Jorgensen**, now of KYW here, from KTVN-TV, Columbus, was subject to arbitration. This was a reversal of an earlier lower court judgment.

## *IN PITTSBURGH .*

**Hank Greene**, sales manager of KDKA-TV, has been elected president of the Pitt Leukemia Society . . . **Win Fanning**, tv editor of the Post-Gazette, on **Don Riggs** "Daybreak" show with films of his recent visit to Berlin . . . A Duckpin Bowling Show starts in January on WIIC, fully sponsored . . . Throughfare Markets giving up their "Startime Kitchen" which stars **Kay Neuman** and the time period will be used for an expansion of her "Kay Calls" show . . . **William J. Early**, formerly of WDAU-TV, Scranton, is a new account exec at KDKA-TV . . . American Legion has sent a letter of commendation to WWSW for the playing of the national anthem each day at noon . . . KQV's **Dick Drury** has moved to WIL, St. Louis, as program director. . . . "Party Line" with **Ed** and **Wendy King** is now in its 11th straight year at KDKA.

## *IN CINCINNATI . .*

**L. D. (Nick) Bolton 2d** on from WNAX, Yankton, S. D., as assistant to WKRC general manager **Hubbard Hood** . . . WZIP announcer **Rex Dale** doubling as operations manager . . . Crosley tv stations now equipped with five videotape recorders, three in color, and tape recorders are in use at the four tvers . . . Former Crosley staffer **Burt Farber** returns Jan. 14 as featured pianist in Cincy Symphony Orchestra's second "Sound of Broadway" concert. **Barbara Cameron**, another WLW grad, was spotlighted last season . . . Gifts for 15,000 "Neediest Kids of All" were furnished by WKRC's 10th annual Christmas collection of toys and cash . . . Disk jockeys **Joe Bauer** of WZIP to the Army and WCPO's **Jim Dandy** to the Coast Guard.

## *IN DALLAS .*

**Bonita Granville Wrather**, associate producer of the "Lassie" CBS-TV series, here to tubthump "The Odyssey of Lassie," three-part yarn due on the web this month . . . **Jay North** ("Dennis the Menace"), his mother, Mrs. Dorothy North and CBS flack **George Vescio** also in to plug the CBS-TV series. North guested on **Dean Allen's** "Party Time," live KRLD-TV daily show, Tuesday (2) . . . **Mike Shapiro**, WFAA general manager, taking a temporary respite from his Sunday p.m. WFAA-TV show, "Let Me Speak to the Manager," after 26 weeks. He hints a return soon of the popular public service show where viewers penned their gripes and got Shapiro's aired answers . . . **Charlie Jordan Jr.**, son of the late radio station owner and exec v.p. of Texas State Network and KFJZ, Fort Worth, is the new sales manager of KBOX here . . . "Captain Kangaroo" (**Bob Keeshan**) duo Jan. 13 for his third local "concerts for children" with the Dallas Symphony Orch at State Fair Music Hall . . . **Harry Blackstone Jr.**, WFAA announcer, switched to same job at WBAP, Fort Worth.

## *IN DETROIT*

**Jack Hamilton**, vet Detroit newsman, has joined WDTM as director of news and commentary . . . WWJ-TV has added an early evening—6:30 p.m.—newscast on Saturdays to its lineup with **Dick Westerkamp** doing the news reporting . . . **Kristin Engstrom**, a fashion model, is WXYZ-TV's "Sunny Seven" for January. She will appear in public affairs spots, appealing for support of various charity campaigns . . . WJBK will feature a "Year End Review" of major news stories of 1961 and the voices that made the news and reported the events.

# VIDEO FAN YENS HOME TV PLAYBACK GIMMICK

Glenside, Pa.

*Editor, VARIETY:*

Because I don't know whom else to write and because I'm an avid reader of VARIETY and feel it is the hub of show business, perhaps you are the best one to approach with my problem.

Why doesn't someone come up with a "home filming gimmick" for tv sets with a timer that could record a show while you are absent, to be played back perhaps on an open or unused channel and to be viewed at your convenience.

For example, I adore Jack Paar but I can't stay awake long enough to see him and still be the bright-eyed little housewife the next morning. My husband comes first.

That special show put on especially by one of the networks is the same night I'm invited to the best restaurant in town. My social life comes first!

Conflicting shows on the same hour are just as frustrating. I have two eyes, two ears and two tv sets, but only one head (no cracks, please) for absorption. What fun it would be to enjoy one show and know the other is being recorded on another set and can be played back the next day, just for me, curled up in an easy chair by the cozy fireplace.

Please, Mr. Inventor, think. Then put me on the list for the first one made, and do make it reasonable. There must be more tv addicts as hepless as I.

(Mrs.) *Muriel Quinn Craig.*

*RCA some years ago press-previewed such a rig (Vidtape, rather than film) and said it would be marketed in the 60s.—Ed.*

## With the Station Reps

Venard, Rintoul & McConnell reppery has pacted the five tv stations and seven radio stations of the Donrey Media Group.

Stations were among those picked up by Bolling when it bought out Headly-Reed reppery, and are among several of the inherited outlets that have fled since the merger.

While high in the hundreds in national market status, the Donrey Group includes some single-market plumbs. Single-station outlets in tv are Reno (KOLO-TV), Fort Smith, Ark. (KSFA-TV), and Laredo, Tex. (KGNS-TV). The other two video stations are KIRJ, Las Vegas, and KFOY, Hot Springs.

**Briefs:** Alan J. Bell is new director of promotion and research for Advertising Time Sales. He was with Peters, Griffin, Woodward . . . Jack Denninger, veepee of Blair-TV for seven years, resigns to go into business financially for himself . . . Richard Girken, now with Metropolitan Broadcasting's National Sales org, returns to Blair.

## The Kilted & The Jilted

Aberdeen, Scotland, Jan. 2.

Jimmy Copeland, kilted emcee and announcer at Grampian Television, north of Scotland commercial program outfit, claimed that he was ordered out of the studio and "threatened with the police."

Copeland has been moderator of the Grampian TV's nightly news-magazine "News and Views" since the North of Scotland company began operations Sept. 20. His contract was recently brought to a premature close.

"They alleged I was not doing my job well enough," said Copeland, "and that I wasn't sticking to the script and was using words like 'wonderful'."

Copeland said that the Grampian company secretary, Alexander Mair, told him, in front of the receptionist and technicians: Get out or I'll call the police."

Grampian Television claimed they acted legally throughout and gave Copeland full advance notice of his release. They said they paid him in full up to the termination of his contract.

# Freed's Red China TV Special Format: A Peek & a Poke

By ART WOODSTONE

To make last week's "Khrushchev & Berlin" tv special, the NBC News crew for the program had the difficult task of screening 150,000 feet of available celluloid, an unusually high amount for a 60-minute program. On the other hand, the same crew will be lucky to have more than 20,000 feet to screen in making an hourlong film about Red China.

Writer-producer-director Fred Freed is in charge of both productions, being done for the controversial NBC-TV "White Paper" series, and it might well be that the China stanza, slated for airing on Feb. 25, 1962, will be the most controversial of the nine or 10 that will have been done by that date.

Freed has had his research men working on the upcoming program since late last August, and to them it's possibly the toughest job they've ever faced. It's understood that they've gotten help from the U. S. State Department, but the U. S. and mainland China don't have diplomatic relations and no American (at least no American who can be reached for information) has been on the mainland in years.

Freed's Berlin program last week got extensive critical acclaim, partly because it was so outspoken. The China show promises to be outspoken too. Said Freed: "One estimate says that there are 670,000,000 in China. In any case, it's a large population, and if we are going to have an intelligent foreign policy, it's necessary for people here to know China better."

"We think the more information the people can have, the more intelligently they can judge what our China policy should be. We ourselves don't intend to judge, just present as many as of the objective facts as we can."

But presenting the objective facts when American newsmen don't go behind the Bamboo Curtain and when Red China is trying everything in its power to stifle news about itself is quite hard.

If we were working under great handicaps when we did the Khrushchev-Berlin show, we are still working under great handicaps, but for almost the reverse reasons," the producer-director-writer observed. "For the last show, there was all this disparate footage to put together, and, besides, the story was still developing as we worked so there was no real library on which to depend."

As for China, "who has been there and how reliable are they?" Freed asked.

"There is a basic problem because anybody who was there before the spring of 1959 doesn't really know what has happened; the Chinese, we've learned, have had three major famines since then and apparently the great leaps for-

(Continued on page 42)

# Kid Spielers in Big Demand as TV Blurb Talent; 'Real Folks' Touch —On Other Madison Ave. Fronts

By BILL GREELEY

How the happy housewife knew the agency commercial producer was still working at 8:30 p.m., he'll never know. But it was the woman's story that really floored him.

He had mailed queries to more than 100 thesps who had appeared in a new client's tv blurbs in order to shape up the agency's Social Security records. Housewife was a respondent who had four kids, ages two, four, six and eight working commercials. She had called to tell the producer that the family had moved from Manhattan's lower eastside to a posh New Jersey community.

Move was made, she said, at the insistance of the kids. They had held a family meeting and voted to buy mumsy and daddy a new home—"Wasn't that nice." At the same session, the tots also had voted for dadio's retirement and purchase of two cars, one for each of the parents.

The producer didn't say, but he no doubt went back to work happy to be part of an industry that could so enrich the life of an American family.

Of course, not many parents are lucky enough to have spawned four philanthropists two, four, six and eight, but any moppet in video beats putting them out on a paper route.

A child blurb performer gets the minimum of $90 for a day's shooting. The residuals from a commercial that appears twice a week on network shows (not unusual) will bring the kid $5,000 in a year.

And kid spielers are in some demand currently with advertisers and agencies. The New York Mayor's office which okays child labor uner a state law, reports issuance of between 1,500 and 2,000 work permit to show biz children this year, and about 75% were for videoscapes. The soap operas use a few. Variety shows like Sulivan and Como feature kid performers. But mostly the moppets are making commercials.

One of the reasons for the popularity of kids is the blurb trend to "real folks." Recall research (where field interviewers check out what viewers can specifically remember from commercials) has shown that kid voices and actions are very popular. And the audience is not fooled by trick voices. The genuine article will double a viewer's recall and an amazing number will come up with actual spoken phrases and words from the mouths of babes.

Before a child can be used in a commercial, clearance must be obtained through the Society for Prevention of Cruelty to Children. The Society acts as a recommending agency, sending the okay or rejection suggestion along to the city office. Kids must be cleared 48 hours before shooting, except in extreme cases—production crises, etc. In the case of tots from three months to three years, only studio shooting is allowed, and then there must be on-set facilities for child and mother—a fully-outfitted crib, bottle warmer, comfortable chair for mother and a registered nurse. Sets are subject to Society spot check during production.

Anyhow, lest the "two, four, six and eight" story is not to be believed, the client was Prudential. Talk about insurance . . .

**Adsville:** WBAI jazz deejay Les Davis was peddling advice to agency men on his Saturday (30) show. Said all the execs from the big Madison Ave. shops (he mentioned Grey, McCann-Erickson, BBDO and Ted Bates specifically) should take a bus tour of New York's jazz joints and dig the mobs of young kids (college mostly) digging the music—"They (the ad men)," he declared, "would get the shock of their lives—" meaning, presumably, that John Q is hipper than Madison Ave. imagines . . . Advertising Federation of America warns, "You may have a date with a Congressional Committee," pointing out that 24 Senate and House committees now have legislation pending (about 200 bills) which could effect ad men, "which could make your job very much more difficult . . . which would reduce the return on the advertising dollars spent—your dollars" . . . Hanes Hosiery splits with Doyle, Dane, Bernbach this week—"by mutual consent"—with the client sticking to the James R. Flanagan agency where some of the biz has been for 17 years . . . Federation of Nigeria has hired James J. Larkin Assoc.'s for pubrelations . . . Royal Castle System, southern restaurant chain (96 units in Miami), to McCann-Marschalk's Miami office.

# ABC Radio Setting Peak Pace on New And Renewal Biz

ABC Radio wrapped up a record-breaking $4,409,626 in new and renewed business for 1962 during December, according to Jim Duffy, ABC Radio's v.p. over sales. The new one-month sales mark breaks down into $2,280,110 in new business and $2,429,516 in renewals. With three selling months still to go in the first quarter of the new year, the radio web's sales already show a 37% increase over the completed first quarter of 1961.

The Miller Brewing Co. contributed more than $500,000 towards the overall figure with it's sponsorship of the new nighttime "Good News with Alex Dreier" show and renewing its bankrolling of Dreier's drive-time newscast.

Bul of the new business comes from the following advertisers which are coming in for sponsorships ranging from $100,000 to $500,000: Wrigley Jr. Co., which will be on "Breakfast Club" and "Flair"; J. B. Williams Co. in "Breakfast Club"; Knox Gelatine in "Breakfast Club"; Mar Pro in news; General Foods in "Breakfast Club"; Pepsi-Cola in news; and S. C. Johnson & Sons in Dreier's drive-time news and John Cameron Swayze's weather show. Other New advertisers signed in December include Buick, Accent-International, De Soto Chemical Coatings, Wynn Oil, Du Pont, E. J. Brach & Sons, Rexall, Wheel-Horse Products and Tex-American Oil.

R. J. Reynolds Tobacco is returning to the web for the sixth consecutive year, renewing its participation on the newscasts. Reynolds, along with the following five advertisers, all coming back for the third or more year, each contributed between $150,000 and $650,000 in renewals: Hastings Mfg., Pharmaco, Bristol-Myers, Mennen and Foster-Milburn.

Duffy pointed out that each quarter in 1961 racked up a sales improvement over the previous period, a trend which is continuing into 1962. Duffy singled out the "Breakfast Club" as the bellwether of the radio web's activity. First quarter sales volume for the Chicago-originated show is already $204,000 ahead of the same period for 1961. It'll be the show's best quarter in more than two years.

# WOR Palsy Telethon's 410G, With 85% Of Pledges Collected

Do telethonic fundraising campaigns pay off? Definitely yes, according to the results just disclosed on the Greater New York United Cerebral Palsy's two-day telethon over WOR-TV, N.Y., last January.

Final audit shows collections of $410,000, or better than 85% of the $478,000 pledged during the 19½-hour broadcast. Production costs for the UCP telethons, which have been staged annually for 10 years, average around 12%. The total collected by USP for all 10 telethons is $4,160,000.

The 11th annual USP telethon will be staged again on WOR-TV Jan. 13-14, beginning at 10:30 p.m. Saturday night and running to 5:30 a.m. on Sunday. Steve Lawrence and Eydie Gorme again will be the hosts and Dennis James will be master of ceremonies. Tony Cabot's orch will provide the music.

# Return of the Natives

A crystal ball may have its uses—we hear it can make any bowler the glassiest in his league—but as a soothsaying device it's a transparent dud.

That's why customs inspectors don't find crystal balls—or ouija boards—in the luggage of the NBC overseas reporters who return home each year about this time for a round-table skull-session on the 12 months ahead.

But our newsmen do have other assets: wisdom, experience and dedication—a parlay that makes this annual telecast a must for any viewer who likes to know where his next crisis is coming from.

This Friday night's "Projection '62," sponsored by the Gulf Oil Corporation, should be especially enticing to those aware of how splendid the sharpshooting was on last year's "Projection '61." A few specifics:

Joseph C. Harsch declared Great Britain would vote for the seating of Red China the next time the subject came up at the United Nations. (He was so right.)

Frank Bourgholtzer, discussing President-elect Kennedy's appointments of Dean Rusk, Chester Bowles and Adlai Stevenson, foresaw that at least one of the three would not be in his post by Christmas. (Mr. Bowles was shifted well before the deadline.)

Wilson Hall was certain that Cuba, in the next 12-month period, would be more blatant about her moves toward the left. (Castro couldn't have been more obliging; before the year was out, he'd made open and lengthy declarations of his loyalty to the Marxist-Lenin credo.)

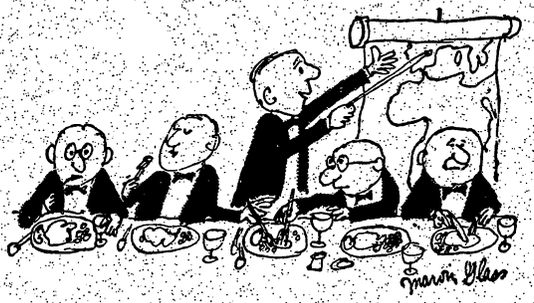
We could extend the "they-told-you-so's" to other areas of last year's telecast as well—Berlin, the Congo, Southeast Asia—but if you were taking notes at the time (didn't *everybody?*) further elaboration on our part would be superfluous.

Let us merely say that the three aforementioned newsmen will again be on hand for this Friday night's symposium, along with Piers Anderton (Berlin); Cecil Brown (Far East); Bernard Frizell (Africa); Welles Hangen (India); John Rich (Paris); James Robinson (Hong Kong); Richard Valeriani (Cuba via Miami); and Sander Vanocur (White House). Frank McGee will again serve as moderator.

Most of our overseas "visitors" will also be participating in a discussion-tour of 11 American cities within the next two weeks for what has become an increasingly important part of their annual homecoming.

Traveling as a group, they'll be addressing—and answering questions at—luncheons and dinners sponsored by some of the nation's most influential economic, political and journalistic organizations.

The number of stops on these in-person appearances has more than tripled in the last two years, with the audiences getting larger and the questions getting more incisive each season. By the time this tour is over, our stalwarts will be aching to return to the calm of Katanga or the nirvana that is Berlin. Everything is relative.



The newsmen pull no punches on these cross-country stops, either in answering a question from out front or in challenging the opinion of an NBC colleague on the dais. Our correspondents don't consider it their mission to make the diners happy enough to skip all the way home. The enormity of the world's problems is too obvious for that sort of nonsense.

Nevertheless, the trouping newsmen are not above reaching for a laugh or two from their audience when the chance presents itself.

Last season, for example, Irving R. Levine warmed up one patricular group by saying he'd intended to speak about the rapid development of India's motor car industry, but had been told that might not be too congenial a subject. (He was speaking before the Economic Club, in Detroit, at the time.)

Possibly the most serviceable laugh-getter of all was Wilson Hall's account of the way his arrest by Castro was handled by his home-town newspaper in Danville, Ill. Said the front-page headline: "Reverend Hall's Son in Jail Again."

The chuckles are terribly welcome, of course, for the critical issues pondered at these meetings—like the seemingly insoluble crises on the annual telecast—get a bit overwhelming. Commentator John Chancellor wasn't making small talk when, toward the end of last year's "Projection '61," he described the show's content as "a catalogue of horrors.

Yet, let no one mistake our newsmen's fact-facing honesty or unbridled candor for hopelessness. "I cannot completely despair," concluded Frank McGee, in summing up that same program. "That which faces us is of human creation, and is capable of human solution." Or, as we should be reminded from time to time, never underestimate the power of a human.

# VARIETY-ARB SYNDICATION CHART

*VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week six different markets are covered.*

*In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.*

*Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.*

**(*) ARB's October 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.**

## LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. *SURVEY DATES: OCTOBER 15-28, 1961.

| TOP TEN NETWORK SHOWS | | | AV. |
|---|---|---|---|
| RK. | PROGRAM—DAY—TIME | STA. | RTG. |
| 1. | Perry Mason (Sat. 7:30-8:30) | KNXT | 39 |
| 2. | Gunsmoke (Sat. 10:00-11:00) | KNXT | 30 |
| 2. | Wagon Train (Wed. 7:30-8:30) | KRCA | 30 |
| 3. | 77 Sunset Strip (Fri. 9:00-10:00) | KABC | 28 |
| 4. | Alfred Hitchcock (Tues. 8:30-9:00) | KRCA | 27 |
| 4. | Candid Camera (Sun. 10:00-10:30) | KNXT | 27 |
| 5. | Defenders (Sat. 8:30-9:30) | KNXT | 26 |
| 5. | Dick Powell (Tues. 9:00-10:00) | KRCA | 26 |
| 5. | Have Gun, Will Travel (Sat. 9:30-10) | KNXT | 26 |
| 6. | Disney's World (Sun. 7:30-8:30) | KRCA | 25 |
| 6. | Donna Reed (Thurs. 8:00-8:30) | KABC | 25 |

| TOP SYNDICATED PROGRAMS | | | | AV. | AV. |
|---|---|---|---|---|---|
| RK. | PROGRAM—DAY—TIME | STA. | DISTRIB. | RTG. | SH. |
| 1. | Sea Hunt (Sat. 7:00) | KNXT | Ziv-UA | 16 | 28 |
| 2. | Invisible Man (Sun. 6:00) | KTLA | Official Films | 14 | 31 |
| 3. | Death Valley Days (Wed. 7:00) | KRCA | U.S. Borax | 12 | 25 |
| 3. | Huckleberry Hound (Tues. 7:00) | KTTV | Screen Gems | 12 | 22 |
| 4. | Shannon (Mon. 7:00) | KRCA | MCA | 11 | 20 |
| 5. | Blue Angels; Rally (Mon. 8:00) | KTTV | NBC Films | 10 | 15 |
| 5. | True Adventure (Mon. 7:00) | KCOP | Teledynamics Inc. | 10 | 19 |
| 6. | Heckle & Jeckle (Wed. 7:00) | KTTV | CBS Films | 9 | 19 |
| 6. | Quick Draw McGraw (Sun. 7:00) | KTTV | Screen Gems | 9 | 17 |
| 6. | Whiplash (Tues. 7:00) | KRCA | ITC | 9 | 16 |
| 6. | Wyatt Earp (Fri. 7:00) | KRCA | ABC Films | 9 | 22 |
| 6. | Yogi Bear (Thurs. 7:00) | KTTV | Screen Gems | 9 | 19 |

| TOP COMPETITION | | |
|---|---|---|
| PROGRAM | STA. | AV. RTG. |
| Lawrence Welk | KABC | 30 |
| Meet The Press | KRCA | 11 |
| Heckle & Jeckle | KTTV | 9 |
| Beat The Odds | KTLA | 9 |
| Beat The Odds | KTLA | 10 |
| True Adventure | KCOP | 10 |
| Pete & Gladys | KNXT | 22 |
| Shannon | KRCA | 11 |
| Death Valley | KRCA | 12 |
| Shannon | KRCA | 11 |
| Huckleberry Hound | KTTV | 10 |
| News | KNXT | 9 |
| Beat The Odds | KTLA | 10 |

## PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. *SURVEY DATES: OCTOBER 15-28, 1961.

| | | | |
|---|---|---|---|
| 1. | Donna Reed (Thurs. 8:00-8:30) | WFIL | 36 |
| 1. | Sing Along With Mitch (Thurs. 10-11) | WRCV | 36 |
| 2. | Flintstones (Fri. 8:30-9:00) | WFIL | 34 |
| 2. | 77 Sunset Strip (Fri. 9:00-10:00) | WFIL | 34 |
| 3. | Ben Casey (Mon. 10:00-11:00) | WFIL | 32 |
| 3. | Untouchables (Thurs. 10:00-11:00) | WFIL | 32 |
| 4. | Real McCoys; Feathertop (Thurs. 8:30-9:00) | WFIL | 31 |
| 4. | Wagon Train (Wed. 7:30-8:30) | WRCV | 31 |
| 5. | Hazel (Thurs. 9:30-10:00) | WRCV | 30 |
| 5. | Int'l. Showtime (Fri. 7:30-8:30) | WRCV | 30 |
| 5. | My Three Sons; Feathertop (Thurs. 9:00-9:30) | WFIL | 30 |
| 5. | Surfside 6 (Mon. 9:00-10:00) | WFIL | 30 |

| | | | | | |
|---|---|---|---|---|---|
| 1. | Sea Hunt (Sat. 7:00) | WCAU | Ziv-UA | 27 | 63 |
| 2. | Death Valley Days (Mon. 7:00) | WRCV | U.S. Borax | 19 | 44 |
| 3. | Ripcord (Thurs. 7:00) | WRCV | Ziv-UA | 15 | 43 |
| 4. | Beachcombers (Wed. 7:00) | WRCV | Filmaster | 13 | 38 |
| 4. | Shotgun Slade (Fri. 7:00) | WRCV | MCA | 13 | 41 |
| 5. | Best of Post; Scoreboard (Sun. 7:00) | WFIL | ITC | 11 | 23 |
| 6. | Yogi Bear (Mon. 5:30) | WFIL | Screen Gems | 11 | 41 |
| 6. | Popeye (Mon.-Fri. 5:00 & 6:00; Sat. 12:15 & 5:30) | WFIL | UAA King | 10 | 40 |
| 7. | Quick Draw McGraw (Tues. 5:30) | WFIL | Screen Gems | 8 | 40 |
| 8. | Whirlybirds (Sat. 5:00) | WCAU | CBS Films | 8 | 44 |

| | | |
|---|---|---|
| Exped; Wants to Know | WFIL | 10 |
| News; Weather | WCAU | 12 |
| CBS News | WCAU | 14 |
| Newsreel; Weather | WFIL | 11 |
| ABC News | WFIL | 11 |
| Newsreel; Weather | WFIL | 13 |
| ABC News | WFIL | 13 |
| Newsreel; Weather | WFIL | 12 |
| ABC News | WFIL | 10 |
| Lassie | WCAU | 23 |
| Early Show | WCAU | 10 |
| Highway Patrol | WCAU | 6 |
| Early Show | WCAU | 11 |
| News; Wea.; Huntley | WRCV | 15 |
| Sky King | WCAU | 11 |
| Friend Flicka | WCAU | 6 |
| Early Show | WCAU | 8 |
| Theatre; NCAA F.B. | WFIL | 6 |

## PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. *SURVEY DATES: OCTOBER 15-28, 1961.

| | | | |
|---|---|---|---|
| 1. | Gunsmoke (Sat. 10:00-11:00) | KDKA | 40 |
| 2. | What's My Line (Sun. 10:30-11:00) | KDKA | 39 |
| 3. | Perry Mason (Sat. 7:30-8:30) | KDKA | 38 |
| 4. | Candid Camera (Sun. 10:00-10:30) | KDKA | 37 |
| 5. | Sing Along With Mitch (Thurs. 10-11) | WIIC | 36 |
| 6. | Andy Griffith (Mon. 9:30-10:00) | KDKA | 33 |
| 6. | Bonanza (Sun. 9:00-10:00) | WIIC | 33 |
| 6. | Route 66 (Fri. 8:30-9:30) | KDKA | 33 |
| 6. | Westinghouse Presents (Tues. 10-11) | KDKA | 33 |
| 7. | Danny Thomas (Mon. 9:00-9:30) | KDKA | 32 |

| | | | | | |
|---|---|---|---|---|---|
| 1. | Sea Hunt (Sat. 7:00) | KDKA | Ziv-UA | 23 | 43 |
| 2. | Yogi Bear (Wed. 6:30) | KDKA | Screen Gems | 20 | 50 |
| 3. | Manhunt (Thurs. 9:30) | WTAE | Screen Gems | 18 | 27 |
| 4. | Huckleberry Hound (Mon. 6:30) | KDKA | Screen Gems | 16 | 44 |
| 5. | Death Valley Days (Mon. 7:30) | KDKA | U.S. Borax | 15 | 28 |
| 6. | Quick Draw McGraw (Tues. 6:30) | KDKA | Screen Gems | 14 | 47 |
| 7. | Mackenzie's Raiders (Sat. 6:30) | KDKA | Ziv-UA | 11 | 25 |
| 7. | Wyatt Earp (Thurs. 7:30) | KDKA | ABC Films | 11 | 24 |
| 8. | Everglades (Thurs. 8:00) | KDKA | Ziv-UA | 10 | 20 |
| 8. | Tallahassee 7000 (Thurs. 7:00) | WIIC | Screen Gems | 10 | 26 |
| 8. | Third Man (Wed. 7:00) | WIIC | NTA | 10 | 24 |

| | | |
|---|---|---|
| Wrestling | WIIC | 19 |
| News; Sports | WIIC | 19 |
| Huntley-Brinkley | WIIC | 12 |
| Hazel | WIIC | 28 |
| Highway Patrol | WTAE | 9 |
| Huntley-Brinkley | WIIC | 12 |
| Cheyenne | WTAE | 21 |
| Highway Patrol | WTAE | 7 |
| Huntley-Brinkley | WIIC | 11 |
| Wrestling | WIIC | 24 |
| Ozzie & Harriet | WTAE | 18 |
| Donna Reed | WTAE | 21 |
| Esso Reporter | KDKA | 16 |
| CBS News | KDKA | 17 |
| Esso Reporter | KDKA | 24 |
| CBS News | KDKA | 25 |

## SEATTLE—TACOMA

STATIONS: KOMO, KING, KIRO, KTMT, KTVW. *SURVEY DATES: OCTOBER 15-28, 1961.

| | | | |
|---|---|---|---|
| 1. | Wagon Train (Wed. 7:30-8:30) | KING | 39 |
| 2. | Disney's World (Sun. 7:30-8:30) | KING | 38 |
| 3. | Donna Reed (Thurs. 8:00-8:30) | KOMO | 37 |
| 4. | Car 54 (Sun. 8:30-9:00) | KING | 35 |
| 4. | Ozzie & Harriet (Thurs. 7:30-8:00) | KOMO | 35 |
| 5. | Cheyenne (Mon. 7:30-8:30) | KOMO | 34 |
| 5. | Perry Mason (Sat. 7:30-8:30) | KIRO | 34 |
| 6. | Alfred Hitchcock (Tues. 8:30-9:00) | KING | 32 |
| 6. | Joey Bishop (Wed. 8:30-9:00) | KING | 32 |
| 6. | 77 Sunset Strip (Fri. 9:00-10:00) | KOMO | 32 |

| | | | | | |
|---|---|---|---|---|---|
| 1. | Shannon (Tues. 7:00) | KING | MCA | 28 | 58 |
| 2. | Death Valley Days (Wed. 7:00) | KING | U.S. Borax | 27 | 46 |
| 2. | Sea Hunt (Mon. 7:00) | KING | Ziv-UA | 27 | 54 |
| 3. | Yogi Bear (Mon. 6:00) | KING | Screen Gems | 25 | 46 |
| 4. | Huckleberry Hound (Thurs. 6:00) | KING | Screen Gems | 21 | 42 |
| 4. | Quick Draw McGraw (Wed. 6:00) | KING | Screen Gems | 21 | 41 |
| 5. | Deputy Dawg (Tues. 6:00) | KING | CBS Films | 20 | 38 |
| 6. | Blue Angels (Fri. 7:00) | KING | NBC Films | 19 | 40 |
| 6. | Mr. Magoo (Fri. 6:00) | KING | TPI | 19 | 42 |
| 7. | You Asked For It (Tues. 6:30) | KOMO | Crosly Brown | 18 | 32 |

| | | |
|---|---|---|
| Once Upon a Holiday | KOMO | 8 |
| Best of Groucho | KOMO | 17 |
| Husky F. B. Hiliter | KOMO | 18 |
| Dateline-ABC News | KOMO | 21 |
| Dateline-ABC News | KOMO | 18 |
| Dateline-ABC News | KOMO | 21 |
| Dateline-ABC News | KOMO | 22 |
| Champ Bowling | KOMO | 17 |
| Dateline-ABC News | KOMO | 16 |
| Huntley-Brinkley | KING | 30 |
| Early Edition | KING | 26 |

## MILWAUKEE

STATIONS: WTMJ, WITI, WISN, WXIX. *SURVEY DATES: OCTOBER 15-28, 1961.

| | | | |
|---|---|---|---|
| 1. | Sing Along With Mitch (Thurs. 9-10) | WTMJ | 39 |
| 2. | Flintstones (Fri. 7:30-8:00) | WITI | 34 |
| 3. | 77 Sunset Strip (Fri. 8:00-9:00) | WITI | 33 |
| 4. | Perry Como (Wed. 8:00-9:00) | WTMJ | 31 |
| 5. | Bob Newhart (Wed. 9:00-9:30) | WTMJ | 30 |
| 6. | Donna Reed (Thurs. 7:00-7:30) | WITI | 29 |
| 7. | Target (Fri. 9:00-10:00) | WITI | 28 |
| 7. | Untouchables (Thurs. 9:00-10:00) | WITI | 28 |
| 8. | Alfred Hitchcock (Tues. 7:30-8:00) | WTMJ | 27 |
| 8. | Ben Casey (Mon. 9:00-10:00) | WITI | 27 |
| 8. | Bonanza (Sun. 8:00-9:00) | WTMJ | 27 |
| 8. | Int'l. Showtime (Fri. 6:30-7:30) | WTMJ | 27 |
| 8. | Joey Bishop (Wed. 7:30-8:00) | WTMJ | 27 |
| 8. | Real McCoys; Feathertop (Thurs. 7:30-8:00) | WTMJ | 27 |
| 8. | Wagon Train (Wed. 6:30-7:30) | WTMJ | 27 |

| | | | | | |
|---|---|---|---|---|---|
| 1. | Death Valley Days (Thurs. 8:30) | WITI | U.S. Borax | 20 | 35 |
| 2. | Border Patrol (Mon. 10:15) | WTMJ | CBS Films | 18 | 53 |
| 2. | Mr. Magoo (Mon. 6:30) | WTMJ | TPI | 18 | 39 |
| 3. | Ripcord (Fri. 10:15) | WTMJ | Ziv-UA | 17 | 46 |
| 3. | Tightrope (Fri. 9:30) | WTMJ | Screen Gems | 17 | 33 |
| 4. | Huckleberry Hound (Wed. 5:30) | WISN | Screen Gems | 15 | 47 |
| 4. | U.S. Marshal; Maverick (Sun. 6:00) | WITI | NTA | 15 | 33 |
| 5. | Lock-Up; Slade (Wed. 10:15) | WTMJ | Ziv-UA; MCA | 14 | 41 |
| 6. | Faces West; Maverick (Sun. 5:30) | WITI | Screen Gems | 13 | 35 |
| 6. | Phil Silvers (Thurs. 10:15) | WTMJ | CBS Films | 13 | 41 |
| 6. | Rescue 8 (Sat. 8:00) | WISN | Screen Gems | 13 | 33 |
| 6. | Shannon (Tues. 9:00) | WTMJ | MCA | 13 | 21 |

| | | |
|---|---|---|
| Hazel; Report | WTMJ | 26 |
| Late Show | WITI | 9 |
| Cheyenne | WITI | 18 |
| Late Show | WITI | 15 |
| Target | WITI | 28 |
| Theatre at 4 | WTMJ | 10 |
| Huntley-Brinkley | WTMJ | 17 |
| Lassie | WISN | 24 |
| Late Show | WITI | 11 |
| Mr. Ed | WISN | 18 |
| Late Show | WITI | 19 |
| Sports; Weather | WTMJ | 16 |
| Camera Eye; News | WTMJ | 16 |
| Alcoa Premier | WITI | 25 |

# Tele Follow-Up Comment

**David Brinkley's Journal**

The same night the David Merrick musical production, "Subways Are For Sleeping," made its bow on Broadway, David Brinkley devoted his entire Wednesday NBC-TV half-hour to a savvy, slick but superficial study of how the show prepared itself for opening night. Brinkley's commentary did not have its usual bite for some reason, but the doing of such a stanza has intriguing overtones for legit producers.

Is it of any advantage to expose the tribulations of a musical in rehearsal to a national audience? There is no answer at this point, because it was never done before, not, at least, before a legitter had time to establish itself on the Main Stem. Guess would be that it can't hurt (which may be a kind of a wishy-washy cop-out) to alert a potential Broadway stub-holder to the existence of the show and, perhaps, to build up interest in the forthcoming legit reviews. However, if the reviews are neutral or bad—as they seem to have been with "Subways"—theoretically, it'll increase the number of people who don't necessarily want to go and see it.

As for the tv show itself, Brinkley's cameras, neatly handled, moved through story conferences by Jule Styne, the composer, Comden & Green, who are the lyricists and book writers, and director Michael Kidd, to the Shubert in Philly for an interview with producer Merrick (who during this tryout stage was mildly dissatisfied with the way things were then going), ensemble rehearsal, adlib musical sessions by the stars, the Boston tryout (which included shots of the big production number, "Be a Santa," and, finally, Brinkley wound it up with the dramatic reminder that while he was speaking (near 11 p.m.) the New York critics were then at their typewriters, dictating whether Merrick and his backers had made a fortunate $400,000 investment or not.

The editing, the multichrome and the other technicalities were done excellently. *Art.*

**NBC White Paper**

Producer-writer-director Fred Freed did a remarkably thorough, intelligent and revealing job in creating "Khrushchev & Berlin," the eighth "White Paper" done for NBC News on television Tuesday (26) night.

Taking essentially used footage, Freed working under the Irving Gitlin pubaffairs banner for NBC-TV, reviewed the last six-months of crisis over Berlin. Most of the time, he did so "over Khrushchev's shoulder," a technique that proved blunt and probably irritating to a number of Americans and U.S. Allies. But being forthright is one of the traditions of this excellent series of public affairs specials, so much so that "White Paper" has faced great timidity among potential advertisers.

Freed's insights were developed skillfully, and among them were views of western "indecision" over how to handle the wall between East and West Berlin; a sidewise but telling glance at the fact that the NATO members knew of the Russian plan to build the wall, an analysis of Russia's aims in creating the crisis and the seeming effectiveness of the plan to date. It was a program filled with skepticism, but it was skepticism that was obviously based on fact.

While everyone ostensibly knows the surface history of the six-month-old Berlin muddle, Freed & Co. gave some viewers a feeling of growing suspense as he recounted the story. Some of the footage, incidentally, was superb, little or none of it purposeless. *Art.*

**Dinah Shore Show**

The Twist also made it on Dinah Shore's show on NBC-TV last Friday night (29) in an outing that was partially pegged to the latest dance craze and the celebration of the New Year. The once-a-month offering bounced along somewhat unevenly despite the impressive guest array comprising Ginger Rogers, Nat King Cole and George Burns.

The song-and-dance numbers on this stanza were first-rate, including a lovely rendition of "Scarlet Ribbons" by Miss Shore, a smooth hoofing stint by Miss Rogers and a couple of male partners, and Cole's "I Won't Twist" novelty followed by a potent projection of "Where Did Everyone Go." Other highlights included a Dinah-Cole duet on some blues and gospel numbers and a teamup of Miss Rogers with Dinah on "Some of These Days." A long-hair-type of chorale, in which the four principals joined vocal forces, made for a standout finale. It was a device used effectively on previous shows in this series.

The comedy bits were the weakest link in the show. Burns, who handled one set monolog in okay form, was saddled with a running gag about his compulsion to sing that was stretched way beyond its value and impaired the overall pace of the show.

Once again, the American Dairy Assn. turned up with a nifty plug production that ranked with the best musical number of the hour. *Herm.*

**PM East**

Mike Wallace's library of personality interviews, accumulated during his WNTA-TV and ABC-TV days, was put to effective use on "PM East" Wednesday night (27) in a Moss Hart tribute. The two-year-old half-hour interview with the late playwright-director was replayed in its entirety and provided the backdrop to the surrounding encomiums from Arlene Francis, Celeste Holm, Martin Gabel and Biff Liff ("My Fair Lady" stage manager), all friends and show biz associates of Hart.

Hart's appearance on the old Wallace show was timed with the publication of his autobiography, "Act One," in which Hart revealed his desperate need for success and riches. For part of the way, and the most interesting part, Wallace pursued this theme in probing whether Hart, now successful and rich, was at last content. On the contrary, Hart pointed out that the quality of his success was disappointing; it had failed to transform his insecurity to well being.

As for being rich, Hart didn't think he was particularly well fixed. He disclosed that he had been making $7,000 weekly for about four straight years from "My Fair Lady" alone, but out of this he kept only $1,000 weekly, a fact which led the discussion into a critique of Federal tax laws as applied to creative artists. In any case, $1,000 a week was barely enough to keep Hart in gold garters or support his compulsion to redecorate his various homes about every six months.

Miss Holm remembered Hart saying, "Your last play shows up in your next electrocardiogram," a line that perhaps explained the playwright's death two days before this "PM East" show was taped. *Herm.*

**Hy Gardner Show**

Joey and Cindy Adams were featured on Hy Gardner's local Saturday midnight interview show over WNEW-TV (N.Y.) and, despite longtime friendship, the N.Y. Herald Tribune columnist asked some pointed questions of the AGVA president and his wife who led a State Dept.-sponsored variety show on a globetrot. It was sparked by N.Y. Journal American columnist, Dorothy Kilgallen's, blast against the Adams show, its purpose, "cultural" qualifications and, above all, its economics, to which the comedian's wife had rebutted in an outspoken "open letter" in a Greenwich Village sheet. Gardner's questions bordered on embarassment to the Adams', but they handled themselves well; gave chapter-and-verse on the purpose of such tours; that meeting the common people of the sundry nations (some of them obscure in name and geographical location) among the new African and Asian states achieved more than striped-pants diplomatic relations; that speaking to them in their own language (both the Adams' demonstrated linguistic agility with deft introductions to their acts, admittedly learned phonetically) likewise established a strong common denominator. Gardner asked Adams the $64 question on the high cost of goodwill entertainment, quoting Miss Kilgallen's $25,000-a-week pricetag, and he answered that this covered 25 people, their traveling, housing and kindred expenses, insurance, etc. Gardner pressed for how much of this was Adams' share and when he answered that it came to "one-fifth of my normal salary" the columnist let it rest.

Marilyn (Mrs. Hy) Gardner, usually the femcee and commercial spieler, was a telegenic vis-a-vis with more folksy chitchat, before Gardner segued into bandleader-numerologist Vincent Lopez's "prognostications" bit.

As for Cindy Adams vis-a-vis Dorothy Kilgallen, remember what the man said about a woman scorned? *Abel.*

**Open End**

For New Year's Eve, David Susskind turned from the troubled times of the world, its leaders and its citizens to the lighter side of life. His "Open End" stanza that evening featured a discussion on the ways and means of stripping and burlesque, mulled by some of the more renown exponents of the art, namely Georgia Sothern, Sherry Britton, Blaze Starr, Monique MonBar and Libby Jones.

Subjects ranged from technique to the social implications of the profession and shed some interesting and entertaining light on a normally spoken - about - behind-closed-doors and much speculated about profession. The ladies were frank and articulate in their remarks and were a colorful asset to the holiday eve's programming. Susskind seemed to enjoy the

(Continued on page 40)

**VOLUME '61**
**With Bob Allard, Jim McGovern, Tony Parker, others**
**Producers: John Sandstrom, McGovern**
**Director: Guy Galante**
**Writers: Bob Watson, McGovern**
**60 Mins.: Tues., 10 p.m.**
**KMSP-TV, Minneapolis-St. Paul, (tape)**

First of what's planned to be an annual local recap of the year's most exciting and important news events covered by chief cameraman Ken Pratt and his crew of this 20th-Fox's ABC affiliated Twin Cities KMSP-TV, proved to be a documentary the skillful handling of which would have done credit to the station if it had been a network documentary.

In assembling the station's best 1961 film clips, including those of many thrilling and colorful happenings hereabouts, and in the scripting and narrating of the accompanying verbal descriptions and explanatory matter, as well as direction of the whole, KSMP-TV staffers Jim McGovern, Bob Allard, John Sandstrom, Guy Galante and Bob Watson did themselves proud.

What ensued for tuned-in set-owners was a tribute to the past year's expert and widespread camera coverage of important local news by Pratt and his assistants. The clips provided an hour of lively viewing that also spelled nostalgia.

There were camera shots calculated to hold attention from lovers to the politically minded. And in accomplishing this the station's news department, which offered the documentary, is entitled to claim a praiseworthy public service.

Among other things, cameraman Pratt, covering a suburban parade, had been an eye witness to a tragic accident when an auto driver died from a heart attack at the wheel and the car careened into the procession, causing many deaths and injuries. Struck down himself, Pratt still managed to get some film which brought to viewers exclusive footage of the event.

Brought back to life for set-owners was the manner in which the Twin Cities landed big league baseball and football and glimpses of some of the sports doings at the stadium where the games were played. Viewers also saw again brief interludes from the football games of the highly successful U. of Minnesota gridders who landed in the Rose Bowl.

Linked together, too, were brief visits to the state legislature during sessions when the governor and members were seen and heard speechmaking. There also was film which covered the apprehension of two boy killers at a time when crime skyrocketed in the Twin Cities as it did elsewhere throughout the nation.

This show likely won much favorable word-of-mouth so that when it goes on the air again, the next time for 1962, there'll be a large viewing audience waiting. *Rees.*

**LET FREEDOM RING**
**With Richard Boone, Laraine Day, Howard Keel, Dan O'Herlihy**
**The Mormon Tabernacle Choir; narrator, Richard L. Evans**
**Producer-Director: Michel Grilikhes**
**Writers: Richard L. Evans, Michel Grilikhes**
**60 Mins., Sun. (31), 3 p.m.**
**AMERICAN MOTORS**
**CBS-TV (tape)**
*(Geyer, Morey, Madden & Ballard)*

There are better ways of telling of the history and heritage of America than was done in the American Motors' year-end special called "Let Freedom Ring." The approach was sophomoric and the scripting was tedious and it turned out to be a dull hour despite all its good intentions.

The technique, conceived by writers Richard L. Evans and Michel Grilikhes (latter doubled as producer-director), related the country's glories through the writings and speeches of some of the nation's greats; Patrick Henry, Thomas Paine, Thomas Jefferson and Abraham Lincoln. The excerpts had a familiar ring, any school kid could probably recite them, and were handled like a primary school course in American history. Even gueststars Richard Boone, Dan O'Herlihy, Howard Keel and Larraine Day pulling them out of a juve level. Miss Day, in fact, brought it down to a pure meller level, in her over emoting on the reading of a letter from President Lincoln to a mother who had lost five sons in the Civil War.

Best portion of the show came from the Mormon Tabernacle Choir of Salt Lake City (where the show was taped). It's a splendid vocal group and most of their renditions had impact.

American Motors restrained itself to commercials fore and aft. The closer, though, was hammered home in hard flag-waving terms. *Gros.*

**THE SUMMING UP**
**With Arch Macdonald, narrator**
**Executive Producer: Win Baker**
**Producer: Mel Bernstein**
**Writer: Harry Durning**
**60 Mins., Tues. 7:30 p.m.**
**SPERRY & HUTCHINSON**
**WBZ-TV, Boston (film)**

In "The Summing Up," WBZ-TV took the subject matter from the previous 11 programs in its outstanding "Complex Community" monthly pubaffairs series, updated it, and produced a comprehensive summary of major problems faced by the Bay State and its capitol city during 1961.

The assignment was monumental—to cover such broad areas as taxation, education, government, urban redevelopment and transportation in the brief span of 60 minutes. But the professional production work of Baker and Bernstein, a hard-hitting, well-researched script by Harry Durning, and an excellent variety of shots, filmed and edited by Phil Galligan and Bob Cirace, accomplished the task.

"Summing Up" featured reports from experts in the aforementioned fields, including Governor John Volpe and Mayer John Collins. Mayer Collins lauded the Westinghouse Hub outlet and series' sponsor: "The Sperry and Hutchinson Company and WBZ-TV, two long-respected citizens of Boston, are to be commended for these objective and informative programs. As responsible fellow citizens they have brought you (the viewer) the facts."

The real value in this telementary—as in its 11 predecessors—was the way it crystalized the significant issues affecting city and state, and generated some serious thinking on these problems. It constituted a strong plea for citizen action.

"Summing Up" was the final 1961 chapter in what was easily the best locally produced pubaffairs series ever to come out of the Hub. *Guy.*

**HIGHWAYS OF MELODY**
**With Jane Morgan, Buddy Ebsen, Kathryn Grayson, Rita Moreno, George Chakiris, Jack Jones, Paul Lavalle Band, Gordon & Sheila MacRae, others**
**Producer: Bob Henry**
**Director: Greg Garrison**
**Writers: Tom and Frank Waldman**
**Choreographer: Tom Hanson**
**60 Mins., Sun., 10 p.m.**
**CITIES SERVICE**
**NBC-TV, from H'wood (tape, color)**
*(Lennen & Newell)*

Everybody tried hard and sometimes was successful, but the best performance on this erratic New

(Continued on page 38)

**YEARS OF CRISIS**
**With Charles Collingwood, moderator; Eric Sevareid, David Schoenbrun, Alexander Kendrick, Daniel Schorr, Marvin Kalb, Peter Kalischer, Blaine Littell, Charles Kuralt, Richard C. Hottelet**
**Producer-Director: Don Hewitt**
**Associate Producer: John Sharnik**
**60 Mins., Thurs. (28) 10 p.m.**
**CBS-TV, from Chicago**

Whatever the demerits posted against CBS News as an aggressive, going operation in the intramural network sweepstakes, the convergence of the web's global correspondents for the annual "Years Of Crisis" telecast, as presented last Thursday night (28), served as a forceful contradiction to any such criticism. A round-table comprising Daniel Schorr, Eric Sevareid, Peter Kalischer, David Schoenbrun, Alex Kendrick, Blaine Littell, Richard C. Hottelet, Charles Kuralt, Marvin Kalb and Charles Collingwood, the latter as moderator, demonstrated anew Columbia's still potent manpower for enlightening a nation. For as such gabfests go, this was a wholly absorbing, engrossing hour.

This time out there was a revitalized "format," for in contrast to previous years, when the year-end wrapups originated from a closed studio, CBS took the tv show on the road, the team "performing" in Chicago before a large gathering of the Chicago Council on Foreign Relations. In one other respect it differed, also, with most of the hour given over to questions aimed at specific correspondents rather than the traditional free-for-all.

This was all to the good, for while it may have had the effect of trimming their sails in "showcasing" their own bailiwick, it made for a more pointed, concise expression of views. The questions, both in written form and addressed from the audience, were germaine to the most crucial issues of the day and aptly phrased. This less formal mode of delving and expounding made for more vivid portraits of the individual correspondents, yet at no time detracting from their information and views. Thoughtful, well-informed men, all, they tackled the Berlin crisis, the Congo, the common market, fallout, the UN, Cuba, etc., with a capsulized positiveness that made short work of the world's gargantuan problems.

Collingwood rates special mention for a singularly relaxed approach, yet with complete control of his panel, the questions and answers. *Rose.*

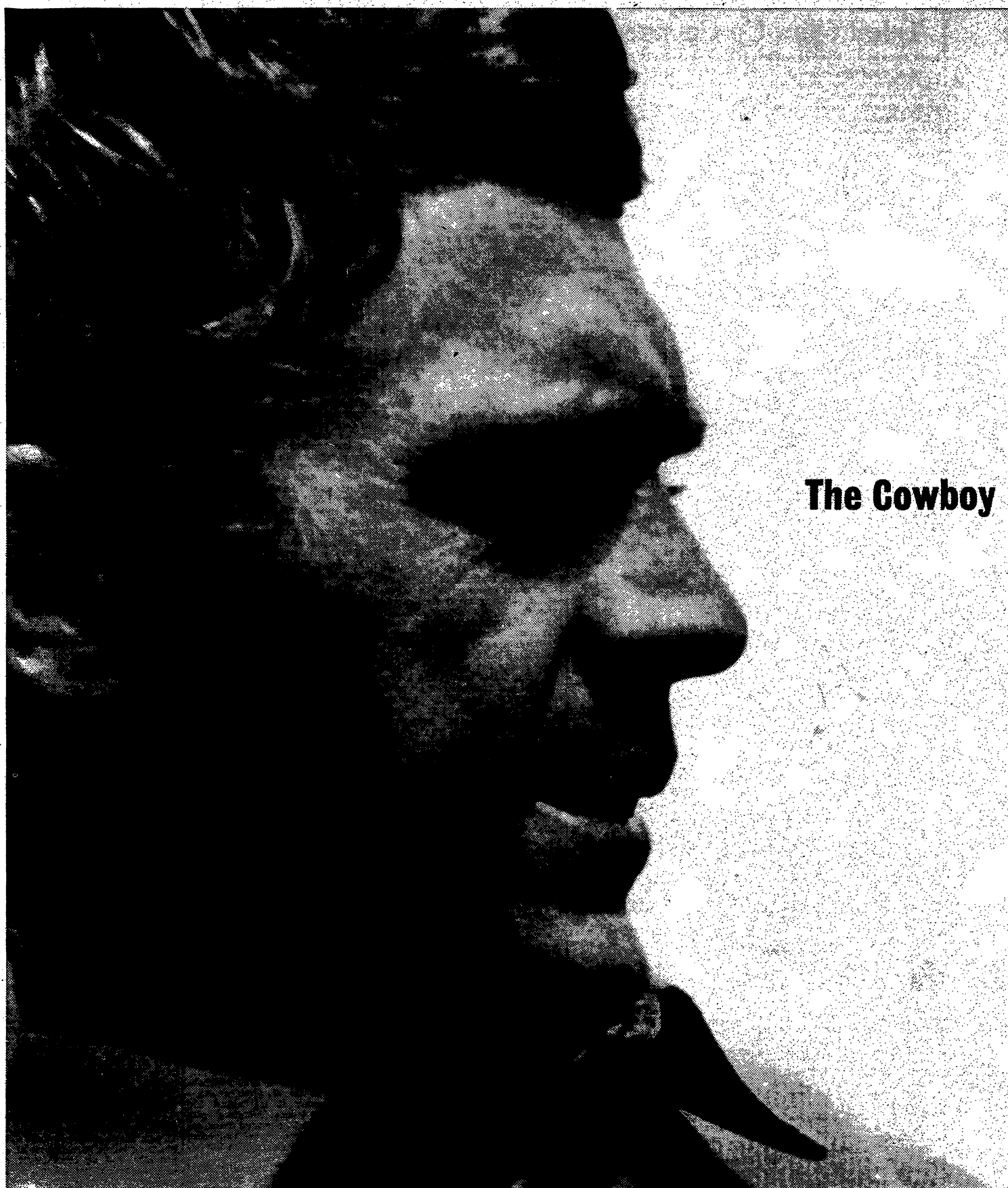
**WORLD PROSPECTS: 1962**
**With Bill Shadel, on-air editor; Bill Lawrence, John Scali, Peter Clapper, John MacVane, Jules Bergman, Edward P. Morgan, Quincy Howe, Bill Sheehan, Lisa Howard, Lou Cioffi, Robert Sturdevant, John Casserly, Charles P. Arnot, Sam Jaffe, Paul Good, Ray Falk, George Bailey, Robert Clark**
**Producer: Jack Kinkel**
**Director: Marshal Diskin**
**PARTICIPATING**
**60 Mins.; Tues. 10 p.m.**
**ABC-TV, from N.Y.**

It takes some doing to gather 18 correspondents for one show, along with film clips, and all the razzmatazz of electronic journalism, and come up with a dull show. That's what ABC-TV did, though, in "World Prospects: 1962," the hour telecast of last Tuesday (26) night.

Faces, ideas, facts, forecasts crowded the screen from 10 to 11 p.m. There were newsreel clips, imposing music fore and aft of the program, and an extravagant set as a backdrop, yet all the aforementioned elements must have left even the most addicted news, pubaffairs viewers limp with ennui before the 60 minutes were up.

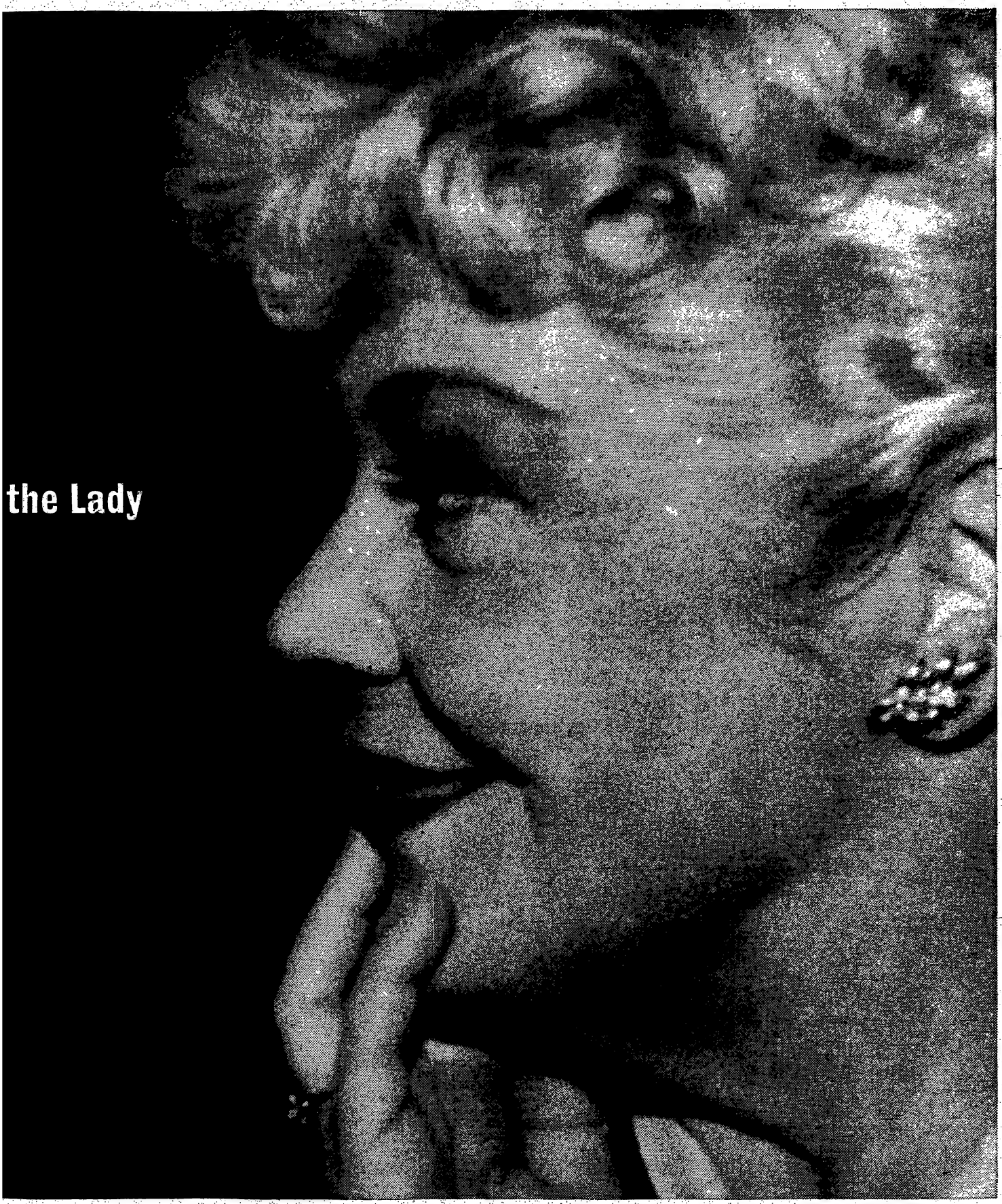
The show was just too crowded, ideas were thrown out without proper development, news forecasts were mixed with news recaps. It was a potpourri that was deadened by just too many ingredients.

The show must have been expensive to produce. There were film clips fronted by the web's correspondents from all corners of the globe. Stories given the year-end treatment included the race for space, a possible U.S.-Soviet summit meeting, Laos, upcoming Congressional elections, Latino developments, the Common Market, U.S. race relations and the newest fad, the Twist. *Horo.*



**The Cowboy**

**...and You!** It's a winning combination: WANTED: DEAD OR ALIVE (94 half-hours), Four Star Films' fast-action Western starring Steve McQueen, which enjoyed a three-year average 24.7 Nielsen rating on the CBS Television Network. And DECEMBER BRIDE (157 half-hours), Desilu's lighthearted comedy series starring Spring Byington, which boasted an average 32.2 Nielsen during




its long prime-time network run. Separately, each is a sure hit. Together, they pack a 1-2 wallop that will have competition reeling. They're available now, separately or together, for local and regional sales. How? That's where you come in. Call one of our offices in New York, Chicago, Boston, San Francisco, Atlanta, Dallas, St. Louis. In Canada: S.W. Caldwell Ltd. CBS FILMS

# Mexico's Third Place TV Status On American Continent; 23 Stations

By EMIL ZUBRYN

Mexico City, Jan. 2.

In little more than a decade, slightly over 11 years since the inauguration of television in Mexico, the industry has made giant forward strides. Today the industry occupies third place on the American Continent and second place in Latin America, only being surpassed by the United States and Brazil.

Mexico has 23 television stations to date, with 22 of these purely commercial and a lone cultural channel (Channel 11) operated by the National Polytechnic Institute. Total potency of stations stands at 780,000 watts and investment exceeds $22,000,000 and growing.

While there are no authentic official statistics on the number of receivers, these total slightly over 1,000,000 sets by now with approximately three-fourths of these lo-

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# WMAK HOMELESS IN NASHVILLE FIRE

Nashville, Jan. 2.

Radio station WMAK was left homeless when a $2 million fire gutted the 105-year old historic Maxwell House here Christmas night (25).

The station was off the air, however, only 60-minutes, after its basement studio was flooded with water. Currently the 5,000-watter is operating from its suburban-situated transmitter and from improvised offices in the Andrew Jackson Hotel.

NEW YORK, WEDNESDAY, DECEMBER 20, 1961

VARIETY

## Television Reviews

**THE MIKE DOUGLAS SHOW**
**With Ellie Frankel Trio, guests.**
**Producer, Woody Fraser**
**Director: Ernie Sherry**
**90 Mins., Mon.-Fri., 1 p.m.**
**KYW-TV, Cleveland**

Judging from its first week's output, KYW-TV's new daytimer, "The Mike Douglas Show," should quickly work up a following and perhaps a steady niche in local television. It also has syndie possibilities since the regional angles are kept to a minimum and also since Westinghouse, station owner, has been scouting for something to get it off the old movie hook, i.e., "PM East and West."

Douglas is bright and brash with a solid 16-year career in show biz, including several years of network tv, big band and nightclub singing and emceeing. He came here via Los Angeles and Chicago, where he did well on NBC originations.

Carmel Quinn was cohost the first week, except that she missed Monday and Tuesday because of a Christmas radio tape commitment with Arthur Godfrey in New York. This week it's Joe E. Brown, and Jerry Lester is due next week.

The second-string talent in the first programs was equally impressive. The opener, for example, had Gretchen Wyler and Dick Patterson of the touring company of "Bye, Bye Birdie." Miss Wyler sang "Spanish Rose" and "Lola" and also chatted a good bit about show biz and the people in it. Patterson, who must have a future as a single, did everything but tear down the studio and was working on the rugs when the management gently removed his microphone. Since he is not a pantomimist, he quit at that point.

The settings, camera work and production in general were smooth and professional, giving even more substance to the syndie possibilities here.

Ellie Frankel is the town's leading girl pianist (jazz type) and she and trio performed admirably, particularly considering that they work all night at the Theatrical Grill, too. Kai Winding brought along his trombone and blasted a couple of numbers. Jim Moran, the super pressagent, was also there, booming a new movie, and Father Joseph Dustin, the banjo playing priest, was along on the opener for some solos and singalongs.

"The Mike Douglas Show" leans more toward show business, with a heavier ration of guests either passing through town, performing here, or hired particularly for the program.

KYW TELEVISION 3
1403 EAST SIXTH STREET
CLEVELAND 14, OHIO
SUperior 1-4500
WESTINGHOUSE
BROADCASTING CO., Inc.

# DOUGLAS DOES IT!

## MIKE DOUGLAS SHOW PUTS CLEVELAND ON THE TV MAP!

## CELEBS USING FORMAT AS A PROVING GROUND FOR NEW AND UNTRIED MATERIAL

Jerry Lester (under towel) clowns for Tony Pastor, Mike Douglas and Johnny Desmond during a recent session on "THE MIKE DOUGLAS SHOW". Of the new program Lester said "This format and KYW-TV crew are great! I've been able to test routines I've been thinking about for years!"

Lovely Carmel Quinn had a full 90 minutes daily to "work out" new and "pet" routines during her week in Cleveland. Of the program she said "THE MIKE DOUGLAS show is a delight! I loved working every minute of it . . . and I know others will . . . I *REALLY* mean that!

Joe E. Brown convulses Elaine Malbine of the Metropolitan Opera and Host Mike Douglas. His week long performance drew equal response from audiences and critics. Of "THE MIKE DOUGLAS SHOW" the famed comedian commented "The audiences seemed to enjoy it . . . I *KNOW* I did!"

Jim Moran, Mike Douglas, Gretchen Wyler and Dick Patterson study a fright mask during a more quiet moment (see VARIETY review). If you have a yen to spend a full week in Cleveland working to an audience of a quarter of a million with that material you have a "hunch" about, contact Woody Fraser, KYW Television, Cleveland, Ohio—Telephone SUperior 1-4500.

# Television Reviews

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Year's eve musical potpourri was by George Chakiris, who danced wonderfully, sang well and who surely is destined for bigger things. Despite this young man and some pleasant work by Buddy Ebsen, this hourlong NBC-TV stanza was hardly a sustained success.

It was never bad, but it was rarely good, the humor and talk being at best cornpone or, at worst, fatuous. It was a loosely constructed jaunt across the eastern half of America, and a viewer could sometimes anticipate the musical cliches that were rendered. The program was hosted by Gordon & Sheila MacRae, studded with Jane Morgan, Rita Moreno, Kathryn Grayson, Jack Jones and by the raucous and labored enthusiasms of the Paul Lavalle band.

The Sunday (31) tape telecast often ran down on fuel, and then something would happen, like a Chakiris dance and the old motor (model T variety) would rev up.

*Art.*

**NEW YEAR'S EVE PARTY**
**With Xavier Cugat, Abbe Lane, Page Morton, others**
**Producer-Director: Sid Smith**
**60 Mins., Dec. 31, 11:15 p.m.**
**CHOCK FULL O' NUTS**
**NBC-TV**

(*Peerless Advertising*)

This New Year's Eve special from the Waldorf-Astoria's Starlight Roof was like giving a camera eye to one of the old band remotes. There were cutaways to Page Morton and Abbe Lane and a ringer from the audience did a mombo twist, but mostly it was Xavier Cugat fronting his 17-piece band (which seems to have swung from Latino personnel to New York's 802 union hall) and songs by Miss Lane.

Whole outing, however, had an easy-going air with Cugat fronting the band with his little Mexican hound under one arm and a curl-stemmed pipe in one hand. Miss Lane never looked better (sexier, that is) doing four numbers in three languages.

There were pans and close-ups of the dancing aud to good atmospheric effect, and Miss Morton provided contrast with downbeat vocals in a quiet, intimate setting.

At midnight, and at a couple of points leading up to it, there were cutaways to Ben Grauer, a vet observer of the scene, at Times Square. He declared it a more raucous celebration than many in the past.

Sponsor Chock Full O' Nuts also bankrolled the concurrent Guy Lombardo pickup from the Roosevelt Hotel on CBS.

*Bill.*

**JUNIOR ACHIEVEMENT**
**With Dave Moore, others**
**Producer-writer: Jim Dooley**
**Director: Clarence Anderson**
**30 Mins., Thurs., 9:30 p.m.**
**TWIN CITY FEDERAL SAVINGS & LOAN**
**WCCO-TV, Mpls.**

In complete, scholarly and highly skillful as well as interesting fashion, this once-every-four-weeks "WCCO-TV Report," public affairs presentation of the CBS affiliate's news department, explores subjects which should be of vital concern to everybody.

Like its predecessors, this particular documentary had to do with a phase of the American way of life. In this instance it devoted itself to Junior Achievement and particularly to the latter's numerous Twin Cities' such groups. They are the teenagers' organizations engaged in various lines of business endeavor under expert tutelage and guidance in a way designed to develop their members' skills and to impress upon the members the free enterprise system's advantages.

Naturally convinced that free enterprise is the foundation of the American way of life and that there is need for such commercial training to help sustain free enterprise—the sort of training Junior Achievement provides, leading Twin Cities' industrialists and merchants and those elsewhere sponsor, advise and finance these groups. They thus expect to help many young people to follow in their footsteps.

Like the series' predecessors, this documentary deserves kudoes for being splendidly written, produced, directed, photographed and narrated. Hats therefore go off to Jim Dooley, Clarence Anderson, Bob Johnson and Dave Moore who were responsible for the aforegoing and who had been acquitting themselves so well previously.

There was a lucid explanation of just what Junior Achievement is, the reasons and need for its existence, the purpose which it serves and what it's accomplishing. During the action-packed, engrossing half-hour, viewers were taken behind the scenes of a number of the groups to witness the members at work and to hear the young leader tell in interviews about their most serious problems.

Prominent Twin Cities' businessmen also appeared on the program, expounding their views anent Junior Achievement and inviting the public to cooperate and assist financially in the Twin Cities grouos' plans. They also urged the purchase of stock in the Junior Achievement companies at 50c per share to help the movement along.

Twin City Federal Savings & Loan, sponsor of the series and of a Minneapolis Junior Achievement company, is one of the nation's largest. Narrator Moore handled its commercials most commendably.

*Rees.*

# Timex

Continued from page 21

rehearsals of "rival commitments."

Timex is taking two-thirds of the Hope show in February. Last week, Scripto signed for the other third, the Scripto order coming in first. Watch company is also taking half of the Hope show in March. Considering time and talent, this means that Timex is spending about $626,000 for its share of the two Hope tv'ers.

Since Timex is supplying the rerun of Montand, the sponsor in that case merely has to fork out the $130,000 to NBC-TV in time charges for a one-shot hour. Montand will go into one of two unspecified Friday night slots in May.

**Cincinnati**—Richard E. Nason, general manager of KFRC, RKO General's San Francisco radio station, joined Jupiter Broadcasting (WSAI-AM-FM) here as president Jan. 1.

Mgt. William Morris Agency

Q. How can I be sure my spots will get to the stations ON TIME?

A. Let BONDED do it. Their Single Service System can take care of all your post-production headaches.

BONDED TV FILM SERVICE
NEW YORK
CHICAGO
LOS ANGELES
TORONTO
A Division of NOVO INDUSTRIAL CORP.

AVAILABLE NOW IN YOUR MARKET

TV's Most Dramatic Program Concept . . .

Unprecedented in TV News Reporting

# United States Hearing Highlights

Has Proven Audience Appeal

Now, for the first time in television history, timely on-the-scene coverage of significant, drama-packed Governmental hearings is available through the medium of a brand-new weekly hour-long show, United States Hearing Highlights.

Television's greatest hours in the past are best remembered for comprehensive coverage of the Kefauver Crime Hearings, the McCarthy Hearings, the Labor Racket Hearings. Vitally important hearings such as these are being conducted constantly throughout the nation . And now Hearing Highlights will be ON THE SCENE to bring to you and your audience an hour-long weekly condensation of the most dramatic, most significant moments of Your Government in Action . . . informing the American people on critical issues affecting all their lives.

Hearing Highlights is television reporting at its best—with a Pulitzer Prize-winning Capitol Hill newsman providing the "know-how" that projects this show far above the routine news reporting slot. Pulitzer Prize Reporter Clark Mollenhoff serves as both editor and commentator of Hearing Highlights. Mr. Mollenhoff, one of America's top award-winning newsmen, has—in addition to the Pulitzer Prize—been the recipient of the Raymond Clapper Memorial Award, the Heywood Broun Memorial Award, the National Headliner Award, three Sigma Delta Chi Awards and the John Peter Zenger Award.

Mr. Mollenhoff, of the Washington Bureau of the Cowles Publications (Look, the Des Moines Register, and Tribune and the Minneapolis Star and Tribune), was awarded the Pulitzer Prize—journalism's highest honor—in 1958 for his explosive expose of labor union racketeering, a series of articles which touched off the now-historic Senate Labor Racket hearings. His knowledge of behind-the-scenes Washington, his long experience in Governmental reporting make Mr. Mollenhoff a "natural" as commentator and editor of this no-holds-barred brand of Governmental news coverage.

AN ACTION-PACKED SERIES OF AWARD-WINNING STATURE

Hearing Highlights has an audience-proved format—a fast-moving, provovocative behind-the-scenes show that will provide new entertainment and information dimensions for your 1962 programming. It is an appealing weekly package for sponsors; a show that lends prestige and stature to both sponsor and station.

Hearing Highlights is NOT a re-run of old film clips from past hearings. Each week during 1962, Hearing Highlights cameras will be ON THE SCENE at important Government hearings, recording on film and tape for your audience the controversy, the legal and legislative sparring, the humor, the grave and momentous decisions generated by these procedings. And each Sunday, these highlights will be available to you while the hearings STILL ARE IMPORTANT NEWS, FRESH NEWS.

Hearing Highlights has no cast of actors; no make-believe plot. The cast of Hearing Highlights is comprised of real-life people—high officials of our government leaders of our military . . . distinguished legislators . . . leaders of business and industry . . . men and women from all walks of life who suddenly have been projected into the news by the machinery of Government as it maintains its continuing vigil over the freedoms of our land and our people.

HEARING HIGHLIGHTS CAMERAS ARE READY TO ROLL

The first filming by Hearing Highlights will start on January 23, 1962, at the opening of the Federal Communications Commission's investigation and study of Radio and Television Network Broadcasting.

Film and tape highlights of this important hearing will be available for Television and Radio on Sunday, January 28, 1962.

And, this is just the beginning! Mr. G. Bennett Larson, producer of Hearing Highlights, and Mr. Mollenhoff already have scheduled for their cameras an impressive list of hearings during 1962 . . . providing the authentic backdrop for dramatic weekly reports of what the watchdogs of our Government are doing to safeguard our freedoms and keep America strong and secure.

This timely, brand-new show will bring new audience-building strength, new informative entertainment to your 1962 program schedule. And you can buy this full-hour program at the cost of what a first-class half-hour show sells for. Hearing Highlights already is receiving the overwhelming endorsement of leading broadcasters, legislators, government officials and educators. It will pay you to investigate the reasons why Hearing Highlights promises to be the brightest new show for 1962!

*For Further Information Contact*

G. BENNETT LARSON or WILLIAM L. CLARK

**Washington, D. C., Television & Radio Program Service, Inc.**

Jefferson Suite, 1200 16th Street N.W., Washington 6, D. C.

Telephone: District 7-4707

# TV Followup Comment

Continued from page 35

company considerably, they being as much a diversion from routine for him as for the viewers.

Remarks were often amusing and the show maintained a light and enlightening atmosphere, as the participants displayed an eagerness to talk and were charming and articulate when they did. The seg was further testament to the flexible and versatile attitude "Open End" continues to maintain. *Kali.*

**Intertel**

Another corner of the globe was examined in this well-made, incisive "Intertel" series. Title of the latest one-hour telementary was "Don't Label Me," a study of the neutralist position of British Guiana's newly elected prime minister, Dr. Cheddi Jagan.

Seen on WABC-TV, N. Y., Sunday (31), from 5:30 to 6:30 p.m., the documentary proved to be a telling, honest probe of Dr. Jagan and the emerging country which he now heads. This telementary was produced with intelligence and imagination by the Canadian Broadcasting Commission.

Throughout his long interview with CBC newsman Douglas Leiterman, Dr. Jagan refused to align himself with either the east or west. He called himself a humanist and socialist and an admirer of Cuba's Castro. He acknowledged that his criticism of colonial policies may be more directed to the west, for that's where the experience of his and other Latino countries lies. Yet, he retained an innocence of communism and the way its practiced that belied his seeming knowledge and intelligence.

Documentary also caught the setting of this former British colony now in transition toward fuller independence, the poverty of many of its people, the primitive conditions of its economic development, and the color of peoples' personalities. It posed the question of whether western economic aid should be given, in light of Dr. Jagan's "Don't Label Me" position. Concensus of those interviewed, which included a non-native business leader, an opposition politico, and a British governor general, was that the risk of aid should be taken by the west. *Horo.*

**WBBM-TV Views the Press (Chicago)**

"WBBM-TV Views the Press," normally an alternate-week Sunday afternoon entry in a 15-minute format on the Chi CBS o&o, was slotted in midweek prime time (9:30 p.m.) on Thursday (21) as a 30-minute special. Outing was a shrewd and knowledgeable survey of the sometimes wayward ways of the four Chi daily newspapers in handling the week's news.

Foreign editor Carter Davidson used admirable restraint in tracing some of the contradiction and occasional bobbles of the press without resorting to sensationalism or heavy handed deprecation of the competing news medium. However, there was plenty that was sensational in letting the newspaper stories speak for themselves. Davidson pointed out that the Washington correspondent for one Chi paper caused a minor panic in the grain market here with a front page story that Poland was going to purchase a scarce grain from the U.S. Prices zoomed in that particular commodity until it was found out that the writer had listed the wrong grain. The paper retracted the story in a brief item on the business page two days later.

In another instance, one of the Chi dailies picked up a wire service story from California that claimed that two women had died from taking an oral contraceptive manufactured by a Chi firm. Stock in the company plummeted 18 points in one day, more than likely wiping out scores of small investors. The women were found to have died from other causes, again two days later.

Davidson also demonstrated the lack of editorial differences (the four papers are owned by two publishers) in the case of their handling of the Congo situation. In each instance, the papers took what Davidson considered an "extreme right wing point of view," although they used different approaches. Davidson did admit that there were greater differences in their editorials on local politics.

News analyst John Madigan contributed a 10-minute rundown on the four gossip columnists, terming their daily pillars "trivia, publicity handouts, and a rehash of stories handled better elsewhere in the paper." He said that they often contradicted other stories in the same paper, and suggested they should cut down to three times a week and stick to saloon gossip. *Mor.*

**20th Century**

CBS' "The 20th Century" which has given some laudable dissertations on a wide variety of subjects changed its style momentarily in its expedition into the whys and wherefores of Dave Brubeck's art. Brubeck, who heads one of the best known jazz quartets, is a scholarly musician who takes his work seriously and who has provided a dimension of articulate literacy to the field of jazz. Like a classical musician, Brubeck believes in developing his theme, but unlike the composer who can develop at leisure, the jazz musicians must improvise on the scene.

Brubeck heads a gifted outfit which has probably one of the best alto saxes in the business, Paul Desmond, plus the other talented members, drummer Joe Morello and bassist Eugene Wright. The separate interviews with the men by Walter Cronkite revealed a highly volatile and exciting art. It was emphasized by Brubeck, that even though they go far afield, they work within a stipulated set of ground rules from which they may not depart. Theirs is a highly disciplined and important part of the musical sphere, and one which has done much to develop the music of this period.

The majority of the show was taped at Brubeck's Connecticut home where it's revealed that he is a family man, who goes for greenery and domesticity and who leads a quiet contemplative life when the wife and kids permit it. There were also scenes from his recent gig at Basin St. East, N.Y. It's quite a contrast from the more publicized musicians who are in conflict with the law on a variety of charges. Brubeck's type doesn't get into the papers. *Jose.*

# Daytime TV Billings

Continued from page 23

823 minutes had been bought in tv daytime in just a couple of weeks, and that included all of Colgate's daytime investment for the next couple of months. Now Colgate, Bristol-Myers and Whitehall, all with previous NBC-TV buys as a base, together last week added another 183 minutes to NBC, this accounting for a total of $2,000,000.

Besides that, there is a $1,000,000 outlay for "Today," the early morning NBC-TV'er, split between Fruit of the Loom and Revere Copper, both new to daytime.

It's hard to stop with those two when counting new daytime advertisers. "Why, it's almost getting out of hand," one network sales exec laughed. Bristol-Myers is buying "like crazy" for its new Vim detergent, Colgate has Liquid Ajax, Best Foods has Knorr Soups; Dow Chemical is brand new to pre-dark; Kellogg is moving back into daytime ($300,000 in the first quarter alone on CBS); Nestle, from a little daytime business last year, is now prepared to spend $3,000,000; Kimberly-Clark is new to daytime.

Particularly in NBC and ABC precincts, new business is "the biggest thing that has happened." The networks have been working like mad lately, it is reported, to develop new pre-dark accounts. Ironically, CBS, which is said to emphasize other areas of selling more, came up with Del Monte in a recent victory over the persuasions of the other two. Incidentally, this Del Monte biz is felt to be the direct outgrowth of McCann-Erickson's "infatuation with the beauties of daytime television advertising." McCann's Coast people reported wild successes with its Golden Grain product after a pre-dark tv web campaign, and it was this that evidently opened the door for the $940,000 Del Monte buy.

ABC-TV's daytime sector has racked up $11,000,000 in new business during the last month. Availabilities are so tight that some advertisers have had to be turned away because no suitable package could be fashioned out of the available supply of open minutes.

Locked-up sales picture on ABC-TV stems from the entry of numerous new companies and products into daytime network tv during the last year. ABC-TV, for instance, now is riding with 80 companies, representing a couple of hundred different products, on its daytime roster.

Advertisers newly entering the daytime tv ranks on ABC-TV include Clairol, Mennen Baby Products, Dr. Scholl's Footcare Products, Pillsbury, Gold Seal, R. T. French, Campbell's Soup, Minnesota Mining & Manufacturing, Isodine, Hublein's A-1 Sauce and Luden's.

Lorillard, which tested a campaign for Spring cigarets on daytime with a major portion of the business going to ABC-TV, is sticking with the web. So is Lever Bros., one of the original clients for ABC-TV's "Operation Daybreak," launched four years ago. Lever Bros. has bought into the half-hour Tennessee Ernie Ford show which is bowing on the web April 2 in the 11 a.m. slot.

All this business marks quite a switch from last year, when the only thing the competition did for at least two of the three webs was force prices down—and still there weren't enough takers.

# Radio Com'ls

Continued from page 22

programming in the public interest. We intend to continue our efforts and invite more stations to join us."

Gill revealed he has discussed the Code with Federal Communications Commissioners who advised him that "their regulatory problems would be reduced substantially" if more stations adhered to the letter and spirit of the Code.

"Also," he added, "as a result of my discussions with persons involved in the legislative and regulatory aspects of broadcasting, I am convinced that restrictive legislation would have been enacted were it not for our Code.

Among the "New Look" measures taken in the Radio Code field last year were: stricter time limits on commercial copy; new Code provisos spelling out specifically the bans on personal products such as hemorrhoid cures and femme hygeine items; and substitution of the word "shall" for the old "should" in prescribing and proscribing practices and policies.

# Wheelin' & Dealin'

Continued from page 21

says it does not contemplate installing Hitchcock Sunday 9 to 10.

But the fact that CBS has indicated it intends to write off "GE Theatre" in the Sunday 9-9:30 period (a situation that has invited considerable distress at the General Electric agency, BBDO) has suggested to some close to the picture that Hitchcock may yet wind up going Sunday 9 to 10, at GE and Lever's expense (unless they stay with the time and buy Hitchcock).

Where all of this leaves MCA, which in one way or another has been involved in all of the properties and personalities concerned, provides an intriguing footnote. The Hitchcock show, of course, is out of Revue shop, which isn't hurting. But on the other hand "GE Theatre," threatened with cancellation, also carries an MCA identification tag. And so does Benny. The epilog has yet to be written.

# Yugoslav

Continued from page 22

so many, many stations that we cannot make any comparison."

He pointed out that some of the thriller and gangster shows are not exactly to his taste, but then "you can't expect all people to like highbrow entertainment—and the people enjoy these shows."

He said that "when you realize that tv in America is an around-the-clock matter, then you will agree with me, I think, that they do a good job. No one can be a genius for 24 hours a day."

He would like to take some of the commercial documentaries to show to his people. He was also impressed with the discussion programs. He disliked the quiz shows and thought that many commercials are in bad taste.

Grubisic pointed out that commercials in Yugoslavia come in one solid block. They broadcast tv for about five hours a day. Three times per week they transmit 15 minutes of commercials.

**Steubenville** — Friendly Group has named two veepees, George Moore, sales manager of WRGP-TV, Chattanooga, and D. T. Knight, general manager of KODE-TV, Joplin. Moore has been sales manager of the Chattanooga station for the last three years. Knight, one of the founders of the Joplin outlet, has been general manager since 1959.

# Foreign TV Review

**ONE STEP BEYOND**
**(The Avenger)**
**With Andre Morell, Lisa Gastoni, Stanley van Beers, Carl Jaffe, Richard Leech, Steve Plytas, Walter Gotell, Carl Duering, Jan Conrad, Charles Russell, Robert Crewdson, John Newland**
**Producer: Peter Narriott**
**Director: John Newland**
**Writer: Martin Benson**
**30 Mins., Wed., 8:55 p.m.**
**Associated-Rediffusion, from London**

Idea of this filmed half-hour skein is to retail stories, based on fact, that defy rational explanation. Thus, in "The Avenger," a German general in occupied France, attempted to recreate a party held by a French marquis on the eve of the Revolution. His ghoulish object was an invite the villagers, dress then in period costume, dine them and wine them —and then ship them off to forced labor Germany.

But the plan misfired, for the guests fled to the woods. Only the local priest turned up for the feast, which was duly held. Mysteriously, glass was shattered, a disused fountain began to spout, and minuets came from the air. The wrathful General shot his French mistress, whom he suspected of being at the bottom of the supernatural doings, and the climax was his own death at the hands of an invisible mob, just as the Marquis had been killed by his peasants 150 years before.

This maintained a fair interest, but John Newland, who introduces and closes each segment, provided some very questionable evidence for its truth. Also, the character of the General, as played by Andre Morell, was so irredeemably black that it lacked conviction. *Otta.*

# NBC Aqua-Carnival

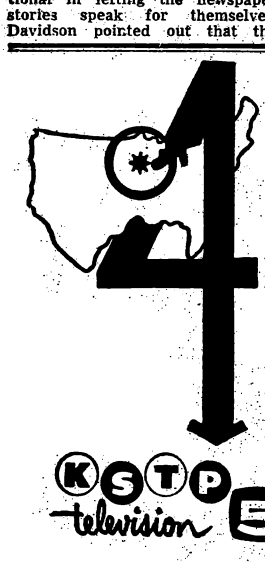
Continued from page 21

smaller but deeper, for the diving acts. On a stage 30 by 30, there'll be plenty of room, NBC feels, for the "dry acts" taken from vaude and comedic ranks. Arthur Cantor will be associated in the production with McKnight.

Network hasn't yet fixed pricing on its tickets, but it will be a reserved seat affair, after the fashion of a Broadway show.

Web hopes that the water show will rank alongside Radio City Music Hall as the town's "biggest live" entertainment attraction. And, naturally, there are hopes of using the "Aqua-Carnival" as the basis for a one-shotter on NBC-TV, but whether before, during or after the season, NBC Enterprises boss Al Stern and the NBC-TV management haven't yet decided.

Incidentally, the last time there was a water show on the island of Manhattan was in the '20s when the old Hippodrome carried one for a brief stint. NBC, obviously, intends running its own water show for two consecutive months, twice daily.

4th in the NATION!
in retail sales per household*
That's Minneapolis-St. Paul, with retail sales of $4,649 per household. In this key market, KSTP-TV is the *first* television station serving 810,800 homes.
KSTP television 5
100,000 WATTS NBC
MINNEAPOLIS • ST. PAUL

A WORLD IN PANTOMIME + DANCE
mata and hari
announce the opening of their studio in
CARNEGIE HALL
January, 1962
Private and group instruction for dancers and actors
Pantomime
Basics in characterization
Free style technique
Body control
Interviews by appointment — CARNEGIE HALL
Studio 607 881 Seventh Ave., N.Y.C. Tel. JU 2-2625

# Mexico's Third Place TV Status

Continued from page 38

cated in the Federal District (this capital and its suburban areas).

The industry takes pride in the fact that it is 100% Mexican, and has not relied on foreign technicians because of the know-how of such outstanding engineers as Guillermo Gonzalez Camarena and Jorge Suarez. Initially several American technicians worked on setting up of first installations, for a 60-day period. And since then foreign consultants have been called in from time to time to supervise and revise existing installations periodically. However, technical operation is completely in Mexican hands.

As a source of work, both direct and indirect, the industry employs upward of 20,000 persons including writers, actors, producers, scene designers, directors, musicians, technicians, etc. And these prepare programs reaching an audience estimated as nearing the 6,000,000 mark.

This is only the beginning, for in January of 1962, the Department of Communications is expected to act on applications for 22 new channels. Despite official denials, it is expected that one of these, at least, will be assigned in this city.

Mexico now produces around 80,000 television receivers annually, and production facilities are to be expanded for expected boom when gaps in republic-wide coverage, especially in deep south areas such as Acapulco, Oaxaca, Yucatan and Quintana Roo blossom out with stations.

Color, subject of controversey at the moment, may yet be sprung as a surprise by Emilio Azcarraga and his Telesistema Mexicano early in 1962. Although Azcarraga, in a press statement sometime back, inferred that color in Mexico was not feasible and "too costly" to make it practical, it is known from an inside source that Guillermo Gonzalez Camerena is furiously working at perfection of what he calls a "chromatic" system. While technical details are not given out, this apparently works on a kaleidoscopic principle.

The Camerena color system has the advantage, allegedly, of not requiring a color receiver, or any adaptations of standard black-and-white sets, to receive color images that reportedly are clear and sharp. Tests over a Guadalajara channel, as well as closed circuit work by Camerena, apparently have reached the point where there are no bugs in color transmission. However just when this system will be sprung on the Mexican public is Azcarraga's secret.

**Mex Feevee, Color?**

Robert Najero of Najero Films has also said that standard system color will come to Mexico within six months. This would make it somewhere around May of 1962, with color allegedly to be unfurled on a new channel in this capital. Programming to include retransmission of American programs, and inclusion of ordinary black-and-white shows, to fill out available time. The Najara system is to be offered as feevee, according to his own statement, with this ranging from $8 to $12 monthly. However, no confirmation of either new channel authorization, or official okay for color feevee can be obtained from Department of Communications officials.

In the standard programming over existing channels, there's far too much reliance on filmed and videotaped series, especially those imported from north of the border. There has been a good deal of sound and fury directed against American episodics in recent months, because of their preoccupation with violence, brutality, killing, sex and other unacceptable themes, even including presentation of ways of life far removed from that lived by the average Mexican family, as depicted in "Father Knows Best," for example.

Main campaign is centered against too realistic oaters, crime and thriller shows, and as this is written the Departments of State and Communications have worked out their "new deal" for local television, with this involving censorship to be imposed via the film Bureau. Nothing much is known about this except that "radical" changes are anticipated, and this can be interpreted in a possible official ban against the more objectionable American produced episodics.

Mexican programming, especially in field of episodics, is downright amateurish; badly produced and acted, and obviously suffering from too little financing and too fast a shooting pace. Few of these shows, however, are able to get Mexican tv time. As a matter of fact, tv producers incurred wrath of feature length producers in fall of last year by stringing together three or four sequences of an episodic, calling it a feature, and releasing this theatrically. This practice has now stopped, not so much because of any federal or producer intervention, but because pictures did not make money at the boxoffice.

Television has, however, been a major force in bringing entertainment to citizens in the low income groups. Workers who could not afford tickets in the past now see and hear opera, bullfights, concerts, ice shows, boxing, football, plays, musical revues, folklore, etc. on the homescreens for free. It has been argued that this wholesale telecasting of spectacles would harm boxoffice. Actually there has been no boxoffice decline, and poorer segments are getting their first look at top entertainment.

# 'I Saw It Happen' As Stark, Blair TV Entry

Hollywood, Jan. 2.

Wilbur Stark and Buzz Blair are packaging "I Saw It Happen," half-hour cross-the-board daytimer, for CBS-TV. Skein is a dramatization of lives of "interesting" people.

Stark also is developing a half-hour show, "Where There's a Will," dramatic anthology with a gimmick. He's likewise acquired a feature film property, "And Then There were Nine," for production under his own banner.

# Canada CFTO-TV

Continued from page 21

some difficulty in meeting their obligations," said Andrew Stewart, BBG chairman. Only two tv stations were obtaining the advertising revenue they expected and all indie outlets were exceeding their operating-cost estimate, said Stewart.

As a result of over-optimism in financial forecasts, these trans-Canada tv stations were hard-pressed to meet their program commitments, made to the BBG. According to Stewart, there is lack in tv variety and the stations are not providing Canadian programming in the 7 p.m. to 11 p.m. slots, despite their pledges.

# AFM Cheers ABC Network Ruling; 'B'cast Bargaining System Saved'

Washington, Jan. 2.

Although the pronounced split on the National Labor Relations Board in a television musicians' bargaining dispute turned out to be academic, the decision has nevertheless has been hailed as a significant victory by the American Federation of Musicians.

In a 3-2 decision, the board reversed an earlier ruling, overrode the recommendations of its trial examiner and dismissed a complaint of unfair labor practices against the American Broadcasting Co. by the splinter Musicians Guild of America.

The board also significantly ruled that any negotiations between musicians' union and the networks should hereafter be on a "nationwide multiemployer unit" basis.

MGA and AMF merged last fall, making the question of which is the proper bargaining unit at ABC a moot point. But it was the additional unit designation ruling which meant victory for the AFM (as well as the networks which sided with the union).

A legal representative for AFM in Washington, in citing the decision as a triumph, added:

"If the board had affirmed its earlier position, it would have destroyed the whole system of bargaining in broadcasting. Not only musicians, but other entertainment craft unions would have been affected."

The whole issue revolved around the disagreement between the board on the one hand and the AFM and the networks on the other over designation of the negotiating unit; as well as an AFM-ABC contract negotiated before MGA won the representation election at the network.

In March, 1959 MGA sought to win bargaining rights on film music-making, asking that three separate units limited to Los Angeles County be set up for negotiations with the networks.

The networks, joined by AFM, contended that bargaining should be on the nationwide multiemployer basis because that is the way it had always been done.

They also produced a new contract that had been negotiated with AFM, the union security and deferral provisions of which barred a new election, according to the networks.

In December, 1959, the board ordered elections at ABC and CBS,

(Continued on page 42)


Announcing

NEW series of

the third man

THE THIRD MAN RATES FIRST!

TOP-RATED ½ HOUR IN AMERICA'S TOUGHEST MARKET!

28.9

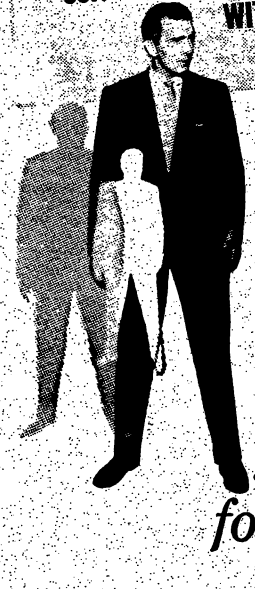
ARBITRON: New York Aug. 6-12

35.5 Schenectady 35.1 Sioux City

54.2 Tallahassee 41.9 Montgomery

36.7 Greenville N. C.

WITH MANY MORE TOP RATINGS!



38 ALL NEW THIRD MAN PRODUCTIONS

The new action packed series starts January 1, starring Michael Rennie as the witty, wily Harry Lime, and Jonathan Harris as his comrade-in-adventure, Bradford Webster. The same audience-proved format of mystery and intrigue that has made The Third Man a top-ranking show will continue. But audiences will find the new series even faster moving—more thrilling—than ever before.

Budweiser has renewed its sponsorship of this explosive half-hour of international adventure in 80 markets. All other markets, including the entire West Coast, are still open . . . so act now!

call NTA for availabilities

Offices:

New York, New York
10 Columbus Circle
JUdson 2-7300

Chicago, Illinois
612 N. Michigan Ave.
MIchigan 2-5561

Beverly Hills, California
8530 Wilshire Blvd.
OLeander 5-7701

St. Louis, Missouri
915 Olive St.
CEntral 1-6056

# Vidpix Industry: $150,000,000

Continued from page 23

tures of Ozzie and Harriet."

Despite the fact a few of the hour-long entries scored this season, the sentiment in the trade is that the networks went overboard on the longies during last spring's buying season, and the impetus will return to the half-hour length this next time around. Tradesters point out the over-emphasis of the hour show was a bad thing because (1) such shows are so expensive they require multiple sponsors, and the result is none of the bankroller are happy when they neve to split the tab with so many others, feeling there is no sponsor identification for any of them; (2) if a network has two so-so or mediocre hour shows the same night, it kills that night off financially, whereas with four half-hours in the same time, this would be less likely; there is a glaring shortage of writers, and this is more pronounced in the 60-min. segs which requires much better yarns to keep the viewer tuned to the show; the price of a hour seg is so high, it makes for an almost prohibitive investment.

Of course, the hour show will be with us, despite these sound reasons against it. But the difference is the networks are expected to be far more choosey before going into such deals, and there is apt to be much less stretching of half-hours into the longer segs (a la "Tales of Wells Fargo").

Still trembling from FCC Chairman Minow's attack and subsequent network pressures over violence in tv, the industry actually hasn't suffered much from having had to remove the violence from its programs. As a matter of fact, many execs and producers will agree that it was a good thing, that the writers have had to turn out better scripts as a result, and the producers to do better work, unable any longer to rely on old-hat fights, etc. for their dramatic content.

However, apparently inspired by the hub-bub from Washington, viewers are writing in protests as never before, despite the toning down of violence. Their beefs cover the spectrum, from a complaint "Calvin and the Colonel" was derisive of that respected southern institution, the colonel, to one from a John Birch Society supporter over a CBS-TV "Naked City" seg which hadn't even been aired. (He'd heard somewhere the story of an American Nazi was an attack on the Birchers). Execs and producers have learned to take the beefs in stride, but they often express disappointment the networks give them so little support when the complaints come in.

An oft-heard producer beef is that the networks say they want more mature, adult drama to meet the criticism tv's diet is too bland, but when such fare is filmed, the nets are the first to run for the hills if somebody writes in complaining that this type of show is on tv. "You can't have it both ways," argues one exec of an anthology show which specializes in such themes, but has been the target of criticism from stations, viewers and sponsors.

In a medium noted for playing it safe, this situation is not surprising.

As for the next season, the pilot situation shapes up with a surge of comedies and a wholesale trend to the medico shows, this latter the obvious result of "Ben Casey" and "Dr. Kildare." Most of the telefilmeries are working on various phases of the medical profession's operations (no pun intended), and this includes projects on psychiatry, the public health service, nurses, plastic surgery—you name it. If it has anything to do with the white brigade, it's being projected as a series.

Of course, latching onto a trend like this has its hazards. The most notable example occurred this season, when a flock of animation cartoon shows came on in prime time, a result of the success of "The Flintstones." As of mid-season, none of them had scored even mildly, and at least one was axed.

Much the same thing happened several years ago, when Warners' "77 Sunset Strip" registered so strongly. The following season there was a rash of private eye apers, but none of them made it like "77" and they are long gone, while the Strippers roll on.

Again, this season CBS-TV tried a carbon of "Wagon Train" by ordering a similar series, "Frontier Circus," from Revue, which films "Train." "Circus" at its best is just a pallid imitation of "Train."

Actually, tv's problem is that there isn't enough creative brains to supply quality material every night of the season. It's a dilemma not faced by the motion picture industry, which nonetheless has had more than its share of troubles finding enough good, box-office product.

It's questionable that tv will ever be able to solve what appears to be an insoluble situation. There just aren't that many top producers, writers, directors and actors around. In the face of this dilemma, tv can only try to upgrade quality, but anyone who thinks the day will come when tv fare will all be top-quality, be it live or film, is living in dreamland.

Behind the scenes, steps to better programming are evident. The studios are gradually eliminating the hacks, be they producer, writer or director. (Sometimes even a studio is known as a "hack operation" because of its product, but these lots aren't doing too well these days.) Not too long ago, the hack—the merchant of mediocrity—never had it so good. He was in great demand because he fulfilled the one requirement—he did it fast and met tv's quick shooting sked—and this applied to the writer, producer or director—sometimes all of them. One of these hacks—a writer who candidly admitted he was just that—told us a few years ago he was earning $75,000 a year because of his ability to turn in a script quick—not good, but quick. That situation is changing today, and most producers are trying for superior talent.

No one close to the situation would for a moment predict next season will see any great rise in quality—the word itself defies any such long-range prediction. But the real difference these days is that in most sectors of the Hollywood telepix spectrum, there is an honest effort being made in this direction. Most executives and companies recognize that the day of the get-it-done-quick-and-under-budget-if-possible operator is vanishing.

The hack is still here, but fewer doors are open to him than ever before.

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**New Orleans** — Rupert Copponex has taken over as program director of WWL-TV. He has been a production-director for the station for three years, too, a 13-month leave of absence in November, 1960, and returned to replace Robert Guy, who resigned.

## Payoff On An Image

**Dunoon, Scotland, Jan. 2.**

Here's a twist—a 48-year-old viewer, spinster Mary Winifred Harper, has left $4,560 to her tv idol, BBC newscaster Richard Baker, in her $54,000 will, just published.

Miss Harper first met the newscaster when she invited him to become honorary president of the Scot branch of the British Televiewers' Society. She was secretary of the branch.

Said Baker: "I suppose it started with Miss Harper becoming very fond of the television image of me. Then we met. She was an honored guest at my wedding."

## Keep 'Em Laughing

Continued from page 1

Andy Griffith (CBS); "Dennis the Menace" (CBS); Danny Thomas (CBS); "Mr. Ed" (CBS); "My Three Sons" (ABC); "Dobie Gillis" (CBS) and "Car 54" (NBC).

The click half-hours as represented by "Hazel," "Car 54" and Joey Bishop are undisputed factors in NBC-TV's reemergence as a hot network this season (though in no way minimizing that network's success in achieving a balanced programming schedule) and, for all the success of a "Defenders" and a "Gunsmoke," it's the emphasis on situation comedy that's parlayed CBS into its No. 1 position.

ABC's decision to put new emphasis on comedy in plotting next season's schedule merely serves to reaffirm the increasing Nielsen stature of the situation comedy. The fact that ABC shows up with only one show in the Top 20 national Nielsens, and that a situation comedy, would seem to offer proof positive that it bet on the wrong cycles by going thataway instead of thisaway in formulating '61-'62.

## AFM Cheers

Continued from page 41

finding insufficient interest at NBC for one. It also brushed aside the negotiating unit and contract contentions.

MGA won the March, 1960 election at ABC, but lost to AFM at CBS. Guild overtures to begin negotiations were met two months later by an ABC refusal and renewal of its unit and contract arguments.

NLRB Examiner James Hemingway held a hearing in Los Angeles in September, 1960 on AMG's unfair labor practices complaint against ABC for its refusal to bargain.

Five months later Hemingway recommended that the board cite ABC for unfair labor practices and order the network to "cease and desist."

After interim network appeals and arguments, shored up by two Supreme Court opinions which held that similar contract deferral provisions could not be overlooked in determining legality of union security clauses, the board reversed itself.

Members Philip Ray Rodgers and Boyd Leedom disagreed sharply with the majority of Chairman Frank W. McCulloch, John H. Fanning and Gerald A. Brown.

In a written dissent they said the Supreme Court opinions were not pertinent and charged the majority with ". . . undermining the principle of administrative regularity, and . . . weakening the integrity of board decisions."

# Inside Stuff—Radio-TV

Opening of the competition for the eight CBS Foundation News Fellowships offered at Columbia U. for the academic year 1962-63 has been announced. Closing date for applications is Feb. 28, with the winners to be announced in April.

Entering their sixth year, the fellowships have been held by 40 representatives of the broadcast journalism field working in 21 states and three foreign countries.

Applications are invited from news and pubaffairs staff employes of CBS News, CBS owned radio and tv stations, stations affillated with CBS Radio and CBS-TV, non-commercial educational stations, and also from teachers of courses in news and pubaffairs techniques in college and universities.

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Oscar Katz, v.p. in charge of programming for CBS-TV, was instrumental in making Carol Burnett an honorary member of the truck-drivers' union.

The way Katz tells it, he had a terrible time finding a cab for Miss Burnett after Wednesday's CBS News bash at the Waldorf-Astoria. Finally, in front of CBS headquarters at 485 Madison, a truckdriver recognized the comedienne and stopped to offer her a lift. Miss Burnet accepted. Katz helped her in the cab of the huge trailer truck which drove her to her midtown apartment. She is now, according to the driver, an honorary member of the Teamsters Union.

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Representatives of the three major religious faiths in Chicago have amen-ed the petition of the Chi chapter of American Federation of TV and Radio Artists that the FCC hold public hearings on the license renewals of the NBC Windy City o&os, WNBQ and WMAQ. A telegram was dispatched to the Commission last week stating that public hearings held in Chicago "would give us the opportunity we desire to appear publicly and express our evaluation to the Commission of the service WNBQ and WMAQ have offered to the people of this area."

The wire was signed by Rev. John S. Banahan, director of radio-tv for the Archdiocese of Chicago; Dr. Edgar H. S. Chandler, exec vice president of the Church Federation of Greater Chicago (Protestant); and Rabbi Irving Rosenbaum, exec vice president of the Chicago Board of Rabbis. It stated also that "the religious communities . . . recognize the broadcast media as among the strongest forces for good and evil in our society today."

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ABC-TV has invited 35 daily paper and mag reps to Grossinger's, N. Y., Hotel over the Jan. 5-7 weekend for the 12th annual Barrel Jumping World Championship which the web is taping for its "Wide World of Sports" show for Jan. 14. Chuck Howard is producing the show with Frank Slingland directing.

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Committee was appointed to supervise the activities of the public information, lecture and service bureau of the Academy of Television Arts & Sciences.

N. Y. chapter prexy Betty Furness named announcer Charles Mountain to head the 12-man group. Others on the new committee are David Bader, Dr. Louis Brown, Lynne Ellen, David Garth, Jack Glickman, Adele Kenyon, Charlotte Manson, Sally Powers, Tom Pyle, Melba Rae and Alice Weel.

ATAS' lecture bureau formerly functioned as a single national unit until it was lately divided into eight separate chapter committees.

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A recent Chicago-datelined story (VARIETY, Dec. 20) on WNBQ's ascent in the local ratings, via parent NBC-TV's click this year, was based on the October ARB and Nielsen reports. Soon after the story ran the November Nielsens came in, showing that WBBM-TV's "Best of CBS" feature film on Saturday nights snapped back with a 27 rating versus a 13 for WNBQ's "Movie 5." Also, "At Random," Irv Kupcinet's talkfest, perked back to first place after midnight on Saturdays, beating WNBQ's wrestling show until 1:30 a.m.

# Freed's Red China Special

Continued from page 31

ward in their civilization have ceased or have been suspended."

Because no available American has been in China for about 12 years, Freed has gone to Japanese, French and particularly Canadian and English sources—"but the problem is even complicated with them. None of them has been there for any considerable period of time, and how much can a man be expected to conclude in one month?"

As the result of the famines, China, which had grown into a giant industrial power in the previous eight or nine years, has turned off as much as possible the normal information supply route out of Hong Kong. As for the Chinese refugees, Freed observed, many of them are unwilling to talk because they often have relatives still on the mainland. Then, too, quite a few of the refugees come from richer Chinese provinces, so that there views might have a parochial outlook. Besides, Freed warned, in true journalistic fashion, "they are refugees and left probably because they have some kind of argument with the Chinese government." Implication was that this might color their objectivity.

A Swiss journalist, Fernand Gigon, went into China last spring and summer—he was the latest of NBC's sources on the scene—and shot about 5,000 feet of film. He was there about six weeks, Freed recalled. The rest of the footage was made before last spring, some of it coming, according to the NBC News exec and writer, "through various finagling . . . from inside China."

So far, NBC says, there has been no pressure from anybody in this country to stop the China show. As a matter of fact, nobody at the web ever said that they expected pressure, but since a certain of pressure—fore or aft of the show—is seemingly par for the "White Paper" course, it's safe to assume that some NBC execs anticipate more of the same as the result of airing a program on China, considering that feelings here about Red China are running pretty high.

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**Hartford** — N. Thomas Eaton, news director for more than 20 years, has been named veepee-news of WTIC radio and tv here. He was in New England with the old Transradio Press Service for six years before joining WTIC.

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# Accurate Reporting Service Folding In Music Biz Shift From Plug to Disk

After some 30 years of servicing the music business, radio and later tv, ad agencies, sponsors et al., Martin Alexander admits that he is compelled to fold his longtime Accurate Reporting Service. This was a song logging service on radio (later tv) performances. Accurate is discontinuing as of Jan. 20.

It flourished in the era of the band plugs, the radio "wires" into the sundry hotels, and in a period when "remotes" from location name orchestra locations and national hookups could help "make" a song.

This dates back to the 1920s, when payola again came to the fore because it actually was an extension of an even earlier subsidy by the music publishers, with cutins to vaude and musicomedy headliners and song stylists; payments for gowns or special scenery, and even flat $25-$50 weekly fees so long as a "plug" ballad remained in the act. Music publishers, for that reason, maintained a string of branch offices across the land to check up on this or that plug and see if the song was still "in" when they opened at the sundry Orpheum, Keith, Pantages and kindred circuit houses. With the band vogue the leaders and certain singers became cut-ins and suddenly blossomed as songwriters although there were quite a few who genuinely authored tunes or lyrics.

As the disk jockey took over as the song exploitation keynoter, the value of Alexander's Accurate Reporting Service was minimized but continued. He was also bucking the "Peatman sheet" (Prof. John G. Peatman, of CCNY, who also logged current pop and standard performances on radio and tv, and broke them down into the two categories).

The rest is music history—both ASCAP and BMI get their performance logs from all their licensees. With the second consent decree for the American Society of Composers, Authors & Publishers, the current plug took on added values to the writer and publisher, as was true from the beginning with Broadcast Music Inc.

All this tended to water down Alexander's rating service value and so did his subscriptions. Finally he told the music trade, agencies et al. that it just wasn't worthwhile maintaining his monitoring staff. Most, frankly, stated that, in light of the development of the music plugging system, the several hundred dollars per annum didn't make it worthwhile. Paradoxically, one or two insist that they "can't see how the music business can do without it."

## Kidisks, Dubbed as An 'Automatic Grandmother,' Boom German Wax Sales

Frankfurt, Jan. 2.

An odd Christmas jukebox assortment which has been dubbed the "automatic grandmother" is credited with booming sales for the record industry in Germany and Italy. For the first time in these countries, children's fairy tales and special Christmas songs and stories for youngsters have been put on record players in many restaurants and cafes.

The babysitter shortage, made more difficult by the country's acute labor dearth, has meant that more and more parents are taking the children along on shopping sprees, and on afternoons and evenings out in the locales.

And so the "automatic grandmothers" spread the entertainment for the kiddies, while the older ones look after themselves.

It's estimated that this year's record sales in West Germany will reach a high of 75,000,000 platters, a hefty increase over the 60,000,000 that moved over the counter in 1960.

Several firms brought out records slanted especially for the Christmas trade. Among them were a disk by Serge Jaroff and his Cossack choir singing Christmas songs in Germany, and a Caterina Valente waxing of "Silent Night" in Italian. Latter tune has had a big sale with the thousands of Italian laborers in Germany to help out with the employment situation.

### ATLANTIC'S MONTEL DEAL

Atlantic Records has worked out a deal with Montel Records to handle national distribution of the latter label's disk, "Lonely Man" by Dale Houston. The disk will remain on Montel.

Atlantic is planning a campaign for the platter with Larry Maxwell, Norman Rubin, Moe Shulman, Red Baldwin and Joe Galkin on the road pushing it.

## Maestro Group's Briefing Session

The Orchestra Leaders of Greater New York, a group of maestros within Local 802, American Federation of Musicians, who are waging a court fight against the union over salary taxes and other points, is holding a meeting for "a selected group of leaders" this evening (Wed.) in the Terrace Room of the Hotel New Yorker.

Among speakers at the meet will be Godfrey P. Schmidt, attorney for the OLOGNY, who has been conducting the organization's case for employer status. Topics to be discussed will concern the temporary injunctions against the 1½% Local 802 tax on salaries, the 10% traveling surcharge, the $1 per man welfare plan and the pending antitrust action against 802 and the AFM.

The relations between orchestra leaders and the union and the ramifications of the court orders and the January Federal Court trial which may establish and settle the issues and relationships between the union and the orch leaders will also be analyzed.

## SYNTHETIC AUGMENTS ITS CUTRATE LINES

Synthetic Plastics Record Corp. has added two new labels to its string of cutrate lines. They are Guest Star Records and Diplomat Records.

The Guest Star label is pegged to the cutrate releasing of disks waxed by guest name artists. The first set of releases on the handle will be released next week and will feature such performers as Pearl Bailey, Errol Garner, Count Basie, the Dukes of Dixieland, Jimmie Rodgers, Tito Puente, Julius La Rosa and others. There will be 10 LPs in the label's first output.

Diplomat is also debuting in January. Its initial release will contain waxings by Enoch Light, Jose Melis and Enzo Stuarti and will also contain a Twist package. According to Ira L. Moss, executive v.p. of Synthetic Plastics, the Diplomat label will gradually replace the company's Promenade and Pirouette lines for more streamlining of the diskery's operations. Synthetic Plastic also produces the Peter Pan label.

## Jazz Fest Drops 750G Action Vs. Newport, R.I., Over Gig Cancellations

Newport, R.I., Jan. 2.

Newport Jazz Festival Inc., is dropping its $750,000 damage suit against the city of Newport as a result of cancellation of two concerts of the 1960 festival, following the beer can riot.

The Festival directors, prexy Louis L. Lorillard said, have asked their attorney, Morris Kirsner, to withdraw the suit "because they feel that now nothing can be gained except more ill will and further bad publicity."

Withdrawal of the action is seen as relieving the friction between the Jazz Festival group and the city. Last summer, the jazz bash was produced by Sid Bernstein and John Drew Jr., under the banner of Music at Newport. It was the first year since its inception that the festival had been produced by a group other than the Lorillard headed organization, of which George Wein is producer director.

No announcement has yet been made as to who gets the 1962 jazz bash.

## 30% Pay Boost Averts Strike Of P.R. Musicians

San Juan, P.R., Jan. 2.

A verbal agreement was reached last week between hotels and nightclubs and the local musicians' union, which had threatened a general walkout at the San Juan Intercontinental Hotel on Dec. 29 in demand for higher salaries.

The agreement was reached after a three-and-a-half-hour meeting between the hotelmen and Abraham Pena, president of Local 468, AFM. The Flamboyan Club was also represented, along with hotel clubs La Concha, Caribe, Tropicoro, Fiesta Room and Voodoo Room.

The hotelmen agreed to a three-year contract providing minimum salaries of $108 weekly the first year, $118 the second year, and $126 on the third.

The current minimum is $83 a week, but most musicians reportedly had been earning more than this.

## Jimmy Cairns Retiring As BMI Chi Office Head

Chicago, Jan. 2.

Jimmy Cairns, who has headed the Chi office of Broadcast Music Inc. since its inception nearly 22 years ago, will be retired by the firm in January at the age of 65. Stan Myers will assume charge of BMI activities here.

Cairns will affiliate himself with Janjo Music, a publishing and talent management firm headed by Don Talty.

# Livingston, Bonbright New Cap Chiefs As Co. Halves Corporate Structure

### MGM'S PREMIUM MGR.

Paul Livert, show biz vet with a background in premium sales and merchandising, has joined MGM/Verve/Cub as premium merchandising manager. He will be responsible for premium tie-ins with nationally advertised products for the lines.

He will be headquartered in New York.

## Am-Par Alters Corporate Title

Am-Par Record Corp., the diskery subsid of American Broadcasting-Paramount Theatres, has changed its corporate title to ABC-Paramount Records Inc. Latter is the name of the outfit's flagship label. The Am-Par name will no longer be used, according to the president Sam H. Clark, but the firm is retaining the rights to the name for an indefinite period of time.

Clark relates that the change was brought about when it no longer became necessary for the outfit to work under the Am-Par name. Previously, because of production and distribution holdings in the overall AB-PT structure, the name Am-Par had been set as the diskery title. A realignment of these interests, however, no longer makes this necessary.

Clark says that it had always seemed better to bring the company under the ABC-Par banner because of the confusion the two names caused but that it wasn't possible until now. Edith Schaffer, attorney and secretary of ABC-Par, handled the legal details for the switch. The change of title does in no way affect the diskery's operation, distribution included, except that all business will be conducted under the ABC-Par banner rather than Am-Par.

## MRS. PAT BALLARD TO MAKE U.S. HOME AGAIN

Mrs. Pat (Hilde) Ballard, widow of the songsmith, has decided that she "is too much 100% American" and is returning from Baden-Baden to resume residence in the States. When the author-composer died suddenly last year she rejoined some of her family in Germany, where they are in small industry, manufacturing, etc.

While abroad Mrs. Ballard placed several of her husband's song manuscripts with Chappell's in Munich. In the U. S. he was chiefly associated with Edwin H. Morris Music which published Ballard's smash "Mister Sandman" and other songs.

Mrs. Ballard is returning Feb. 4 on the SS America and will stay again at the Hotel Madison, New York, which was long their Gotham base when not in their Troy, Pa., home.

Hollywood, Jan. 2.

Alan W. Livingston is the new top man at Capitol Records Inc., second only in responsibility and authority to prexy and cofounder Glenn E. Wallichs. The scope of Livingston's new domain embraces diskery's worldwide operations, including its phonograph and accessories business.

The move is part of company reshuffle to enhance its market position in both the record and electronic industries by dividing its existing corporate structure into two complete business groups: Records & Phonographs, to be headed by v.p. Livingston; and Mail Order & Electronics, to be headed by veepee Daniel C. Bonbright.

Livingston, until now Cap's vice president for creative services, will now additionally be responsible for all company sales, merchandising, studio and international operations pertaining to the record, phonograph and accessories business.

**Bonbright's Sphere**

Bonbright, previously the disk company's vice president for administration and finance, will be responsible for all of the company's mail order activities, including the Capitol and Angel Record Clubs, as well as for all of Capitol's electronics companies, owned and to be acquired. Cap's present electronics subsidiary is EMI/US.

Wallichs also indicated that additional exec personnel changes and additions may be expected. However, he confined himself to the following statement: "With the growth of Capitol's business and our company's diversification into electronics, mail order, home instruments and other products and services, we have felt the need to streamline our corporate organization and take fuller advantage of our management resources in order to meet the challenges of today's highly competitive market.

"Capitol is preparing to meet this challenge by 1) welding its management manpower and resources into a fighting team capable of expanding its position in the record industry through improved product, marketing and efficiency; and 2) by concentrating its management and expanding its use of resources in the electronics business in a balanced relationship with EMI (Electric & Musical Industries)."

**Livingston's Duties**

Livingston will now call the shots over the record, phonograph manufacturing, sales, merchandising, studio and internal operations. In short, he will direct all

(Continued on page 46)

## Kapp Unveiling Jan.-Feb. Program at L.A., Chi And New York Sales Meets

Kapp Records is holding a trio of sales meets this week to introduce to its distributors, salesmen and managers its January-February program and detail its singles and album release schedule. The sessions will take place in Los Angeles, Chicago and New York and will be attended by some Kapp artists in addition to the diskery's staff and some foreign distribs.

The conclaves kick off today (Wed.) in L.A. at the Beverly Wilshire Hotel where a full-day program is planned. Present at the meeting will be Kapp sales chief Phil Skaff, v.p. Mickey Kapp and execs Marty Verbin, Macey Lipman and Bill Hall. On Friday (5), the Chi meet will be held at the Sheraton Hotel with the diskery's prexy, Dave Kapp; Skaff, Lipman, Verbin and Jim Saltzman in attendance.

The New York session will be held Saturday (6) at the Summit Hotel, where the Kapps, Skaff, Lipman and Verbin will be joined by Moe Preskell, director of promotion; Eric Steinmetz, export manager; and field men Marv Tabolsky and Bill Mulhern.

In addition to domestic distribs, reps of Martinez Vela, Puerto Rican distrib; Don McKin of Canada and Ken Kaizawa of Hawaii will participate.

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Of

VARIETY

# Mottola's 'Strum-Along,' Tokens' 'Lion,' Shore's 'Down Home' Top New LP's

**TONY MOTTOLA: "STRING BAND STRUM-ALONG"** (Command). There doesn't seem to be any stopping producer Enoch Light when it comes to capitalizing on sound. This time out, he's blending guitars, mandolins, ukuleles and banjos on a string of happy swinging standards and it adds up to solid enjoyment for the audio contingent. Tony Mottola supplies the captivating plucking lead and he's followed by a bunch of boys who know their way around. "Tip Toe Through the Tulips." "Bye Bye Blackbird," "June Night," "Carolina In The Morning" and "Ain't She Sweet" are just some of the tunes that sustain this package's free-wheeling glow.

**THE TOKENS: "THE LION SLEEPS TONIGHT"** (RCA Victor). This combo, which was launched as a rock 'n' roll outfit, hit the jackpot in the folk idiom with its version of "Wimoweh," newly titled as "The Lion Sleeps Tonight." From there, these Brooklyn youngsters have dipped into a repertory of traditional tunes with solid results. Their offbeat harmonizing style is used very effectively on the title tune, "Jamaica Farewell," a jungle number and assorted other oldies.

**DINAH SHORE: "DINAH DOWN HOME"** (Capitol). To Dinah Shore, Dixieland is "Down Home" and that's the beat concentration in this package. She goes from swinging Dixieland to slow Dixieland with a vocal grace that's quite appealing and will make lots of programmers happy. The singer gets plenty of help from the expertly fashioned arrangements by Jack Marshall. The songs are of such standard vintage as "Way Down Yonder in New Orleans," "Carolina in the Morning," "Down Home Rag," "Do You Know What It Means to Miss New Orleans" and the like.

**DAVE GRUSIN: "SUBWAYS ARE FOR SLEEPING"** (Columbia). Dave Grusin is a jazz newcomer to the Columbia fold and makes a fine impresh with his keyboard workover of Jule Styne's "Subways Are for Sleeping" legituner score. Styne has supplied some bright melodies and Grusin develops them with a Steinway finesse that will get him good programming display. He's accompanied by Don Lammond on drums and Milt Hinton on bass.

**OSCAR PETERSON-RAY BROWN-ED THIGPEN: "THE TRIO"** (Verve). Recorded at a jazz spot in Chicago, this set captures Oscar Peterson's trio in a free-flowing, toe-tapping groove. This is a sample of swinging modern jazz spotlighting Peterson on piano, Ray Brown on bass and Ed Thigpen on drums. Longrunning numbers include such standouts as "I've Never Been In Love Before," "Chicago," "The Night We Called It A Day" and "Whisper Not."

**WOODY WOODBURY: "SALOONANTICS"** (Stereoddities). Florida comedian Woody Woodbury has his fourth LP in this outing which was recorded live at the Bahama Hotel, Fort Lauderdale. It should please his fans and others in that it contains a clever assortment of generally amusing gags and stories and even a song. The comic's delivery is nicely suited for waxing in that his diction is clear and nicely phrased so that the listener has a chance to follow the gags and plots to advantage. His material is the usual mixture of cleanliness and off-color topics but there isn't any offensive stuff in the package. It's an entertaining and well-handled set.

**LOUIS PRIMA: "DOIN' THE TWIST"** (Dot). In the torrent of Twist disks, this album floats along on the ebullient vocal style of Louis Prima and Sam Butera's Witnesses, a solid rocking combo. The Twist beat isn't the most varied and doesn't wear well over a dozen tunes. But Prima has mixed it up with tunes like "Marie," "Alright, Okay, You Win," "Route 66," and "The Glow Worm" while Butera's combo does a couple of instrumentals not strictly in The Twist tempo.

**IRVING FIELDS: "TWISTING"** (Everest). Everest Records' entry In The Twist sweepstakes features Copa lounge trio leader Irving Fields and a group working over several tunes in the terp craze groove. The package is somewhat different than most Twist LPs in that it has a mellower tone, more in a society vein. The beat is there, however, if more muffled than most teen-Twist platters so the overall effect is one of a bridgegap somewhere between the hard rocking teen sound and the softer, more subtle society tone. As such it probably has more appeal for the new adult recruits to The Twist than the teeners, although there is something for them here too.

**"THE COLORFUL PERCUSSIONS OF ARTHUR LYMAN"** (Life). Arthur Lyman's combo from the Hawaiian Islands here utilizes its skill with a variety of percussion instruments, such as vibes, marimbas and piano, on an excellent group of songs. A big sound is generated by this quartet on numbers like "Exodus." "Never On Sunday," "I Talk To The Trees," "Moanin'." "Red Sails In The Sunset" and several island songs.

**"PLAY AND SING ALONG TOO"** (Ad Lib). This is a package with a gimmick. Aimed at the kiddies, the album contains four cut-out "bumble bees" (pre-fabricated instruments into which one hums to produce a sound) and features "Uncle" Clyde Sechler holding a play and sing session with a childrens' chorus and, of course, the kids at home. It's a cute idea, assembled well with several folk and familiar tunes brightly and crisply arranged and conducted by Geogre Seravo. There are games for the kids, conducted by Sechler, and the chorus on the disk performs nicely, backed by an eight-piece group. Unfortunately, however, the "bumble bees" aren't what they're cracked up to be musically, but there's still some fun to be had with the platter.

**FATHER JOSEPH DUSTIN: "MORE SONGS FATHER TAUGHT ME"** (Riverside). A Catholic clergyman from Detroit, Father Joseph Dustin brings some more of his swinging banjo talents to another collection of oldies. Backed by a nifty rhythm group, Father Dustin's banjo works out colorfully on tunes like "Sheik of Araby," "Shine On, Harvest Moon," "In A Little Spanish Town," a Stephen Foster medley and "Sweet Georgia Brown," among others.

**ERIK DARLING: "TRUE RELIGION"** (Vanguard). A member of The Weavers, Erik Darling is a sensitive folk instrumentalist and singer who rates this solo showcase. In this collection, Darling plays varied banjos and guitars as accompaniment to his soft-voiced renditions of songs like "True Religion," "Woody Knows Nothing," "Virgin Mary," "Frankie and Johnny" and "Lonesome Valley," among others.

**EWAN MacCOLL: "BRITISH ARMY SONGS"** (Washington). This is a fresh idea for a folksong collection. Ewan MacColl, a Scot singer with a vigorous style, delivers these informal songs of British troopers with a colorful and sometimes sentimental lilt. The songs, which are not generally known in the U.S., include "Bless 'Em All," "The Dying Soldier," "When This Ruddy War Is Over," "On The Move" and "The Ghost Army of Korea."

**DICK RIDGELY & BUD SMITH: "SUMMER IN SOUTHHAMPTON"** (Charles). Dick Ridgely is a drummer who also owns a steak joint in Water Mill, L.I. He combines both avocations by playing at his bistro nightly with Bud Smith on piano and organ. In addition, Ridgely also writes tunes and this album showcases both his drumming and writing abilities nicely. Put out as a limited edition (available at the club or by mail), the platter has 14 tunes, five of which were penned by the versatile Ridgely who is accompanied effectively by Smith. It is a well-rounded set which shows off their talents well, featuring a solid and flexible beat and pleasant sound.

**THE OLYMPICS: "PARTY TIME"** (Arvee). This rocking combo fits right into the current twist craze. In fact it's hardhitting and swinging rhythms turned up in a powerful hoofing hit, "Hully Gully," a couple of years ago. In this offering, the quartet ranges over the field from the Madison, the Coochie Coo, the Cha Cha and the Twist. It moves all the way.

*Herm.*

**LAWRENCE WELK**

Presents His Newest Hit Album for Dot Records—"MOON RIVER"

## MERC COMES UP WITH NEW 'DEPTH' PROCESS

Chicago, Jan. 2.

Mercury Records is adding another wrinkle to its sound series. Called F;35d, the new process involves orchestrations which place orchestral sections at specified distances from the recording microphones and purportedly gives an impression of depth as well as the side-to-side stereo sound.

The disks are first taped on a 35m. Merc will use a sampler, "Music In Depth," and six new albums to introduce the new process.

## Longplay Shorts

United Artists Records will introduce its new "Sweet Sixteen For '62" plan at a series of three regional meetings to be held in New York, Chicago and L.A. this week. The plan will also serve to introduce a new Wide World Series with "Music Of The Toreadors" by **Ricardo Vidal**, and recorded in Spain, as its initial LP . . . Among the key entries in Mercury's "Operation Gold Seal" sales push for the new year are "Galaxy 30," a two-pocket "introduction disk" featuring songs by Mercury's 30 top artists, and "The Civil War" by **Frederick Fennell** and the **Eastman Wind Ensemble**. Merc is pitching the latter album ($12.96 stereo, $10.96 mono) at schools and universities. Package includes two records and a 24-page lithographed booklet giving a summary history of the Civil War and background on how the record was made.

**Mary E. McDonnell** will be public relations director of the International Sound Fair which will be held in Detroit July 25-29 . . . **Bernie Woods**, sales manager for the new Ad-Lib Records, signed four new distributors last week . . . Three new four-track stereotapes have been added to Capitol's tape catalog. They are **Frank Sinatra's** "Nice 'N' Easy," **Jackie Gleason's** "Velvet Brass" and "Love Scenes" with the Hollywood Bowl Symphony Orch conducted by **Alfred Newman**.

Columbia's countdown on **Mitch Miller's** "Sing Along" series which includes 15 LPs, has 5,000,000 sets sold in 1961 alone . . . **Don Shirley**, with a new Cadence LP due in February, heads out on an extended one-nighter tour of colleges Feb. 12 . . . For its initial release of the new year, Angel Records is offering an "International Music Festival" composed of seven albums from as many different countries . . . **Harold Drayson**, national sales director of Caedmon Records, hosted a surprise birthday party for New York record distributor **Harry Lew**, of Stanley-Lewis Inc., last Wednesday (27) . . . **Carmen Dragon's** "Nightfall" will be the only Capitol Classics release for January.

# Top Singles Of The Week

*(The 'Best Bets' of This Week's 100-Plus Releases)*

**BRENDA LEE . . . BREAK IT TO ME GENTLY**
**(Decca) . . . . . So Deep**

*Brenda Lee's "Break It To Me Gently" (Northern*) will break out strongly in all spinning areas because of the potent piping dished out on this serviceable ballad. "So Deep" (Metric†) swings in a frisky hand-clapping groove that will get its share of play.*

* * *

**JACKIE WILSON . . . THE GREATEST HURT**
**(Brunswick) . . . . . There'll Be No Next Time**

*Jackie Wilson's "The Greatest Hurt" (Pearl†) is fashioned along blues-ballad lines that are belted out for surefire spinning impact. "There'll Be No Next Time" (Merrimac†) gets a big ballad flavoring with a rocking musical backing that gives it strong spinning chances, too.*

* * *

**THE EVERLY BROS. . . . CRYING IN THE RAIN**
**(Warner Bros.) . . . . . I'm Not Angry**

*The Everly Bros.' "Crying In The Rain" (Aldon†) pours out the kind of duo harmonizing the teeners go for with a lyric motif that's right up their alley. The disk should rack lots of royalties while the Everlys are serving time with the U. S. Marines. "I'm Not Angry" (Egap†) has a catchy rocking beat that makes excellent spinning fodder for the juke crowd.*

* * *

**WANDA JACKSON . . . . . A LITTLE BITTY TEAR**
**(Capitol) . . . . . I Don't Want To Go**

*Wanda Jackson's "A Little Bitty Tear" (Pampert) gets another fine rendition (Burl Ives has one on Decca) and gives this slice a chance to rise to the top of the spinning heap. "I Don't Want To Go" (Ridgeway†) is one of those bluesy weepers that gets occasional spins.*

* * *

**LLOYD PRICE . . . . . BE A LEADER**
**(ABC-Paramount) . . . . . 'Nother Fairy Tale**

*Lloyd Price's "Be A Leader" (Prigrant) builds up a zingy pattern for the teeners who'll take to this shouting message in a big way. "'Nother Fairy Tale" (Prigant) tears apart some nursery rhymes with a groovy rocking bounce.*

* * *

**JOE HENDERSON . . . . BABY DON'T LEAVE ME**
**(Todd) . . . . . Right Now**

*Joe Henderson's "Baby Don't Leave Me" (Copar-Forrest†) should swing out of left field into spinning contention because of the insinuating vocal attack on a persuasively attractive ballad. "Right Now" (Copar-Forrest†) gets by via its interesting vocal style but it'll be tough going in the spinning circuits because of its overly slow mood.*

* * *

**DORIS DAY . . . . . SHOULD I SURRENDER**
**(Columbia) . . . . Who Knows What Might Have Been**

*Doris Day's "Should I Surrender" (Daywin†) has the pop ballad appeal that the current market can go for and it could get a good spinning ride. Tune is from the "Lover Come Back" pic. "Who Knows What Might Have Been" (Stratford*) is a charming little ballad out of the "Subways Are For Sleeping" score and rates programming time.*

* * *

**STEVE LAWRENCE . . . . . OUR CONCERTO**
**(United Artists) . . . . Send Someone To Love Me**

*Steve Lawrence's "Our Concerto" (Shapiro-Bernstein*) plays up a big ballad mood with an impressive vocal that is sure to attract the "good music" stations. "Send Someone To Love Me" (Maxana*) has a warm ballad feel that could produce a spinning glow for the right programmers.*

* * *

**BERT KAEMPFERT ORCH . . . . . AFRIKAAN BEAT**
**(Decca) . . . . . Echo In The Night**

*Bert Kaempfert Orch's "Afrikaan Beat" (Roosevelt†) is a vigorous instrumental with enough rhythmic pace to get it played on all spinning levels. "Echo In The Night" (Valencia*) is in a more romantic vein but it has a good spinning potential for those who program tasty instrumentals.*

* * *

**BOBBY EDWARDS . . . . . WHAT'S THE REASON**
**(Capitol) . . . . . Walk Away Slowly**

*Bobby Edwards' "What's The Reason" (Bourne*) freshens up the oldie with a flavorsome beat and vocal lead that will catch on with the younger set. "Walk Away Slowly" (Pampert) swings with a country lilt that should get lots of action in the alfalfa area.*

* * *

**KENNY KAREN . . . . . SUZIE FORGIVE ME**
**(Columbia) . . . . . The Light In Your Window**

*Kenny Karen's "Suzie Forgive Me" (Aldon†) is a woeful tale of a kid who cracks up his car causing his girl friend to lose the power of her legs. He steals money for the operation, but love or something gets her on her feet again. It's right out of the "Tell Laura I Love Her" school of morbidity and the juves should eat it up. "The Light In Your Window" (Aldon†) shows a good vocal styling on an average ballad piece.*

* * *

**PETE FOUNTAIN . . . . . YES INDEED**
**(Coral) . . . . . While We Dance At The Mardi Gras**

*Pete Fountain's "Yes Indeed" (Embassy†) is the Sy Oliver standard dressed up in an exciting musical framework led by a hot clarinet that will win spins all over. "While We Danced At The Mardi Gras" (Miller*) spins along a frolicsome route with Fountain's clarinet taking some fancy turns.*

* * *

**JOYCE DAVIS . . . . . CHANCES ARE**
**(United Artists) . . . . . Mean To Me**

*Joyce Davis' "Chances Are" (Korwin*) is the Johnny Mathis click of several years ago revived with a likeable swinging beat that will please lots of spinners. "Mean To Me" (Ahlert-Crom-well*) could get another spinning run via this potent reading.*

* * *

**THE CASLONS . . . . . FOR ALL WE KNOW**
**(Amy) . . . . . Settle Me Down**

*The Caslons' "For All We Know" (Feist*) puts the oldie in a position to attract the younger set with the offbeat harmonizing that they always seem to find attractive. "Settle Me Down" (Aldon†) bounces along with a happy beat that could pull some coin into the jukes.*

*Gros.*

*ASCAP. †BMI.

# MGM Adding New Album Lines in '62 To Meet Needs for Steady LP Flow

New album lines will be the key to MGM Records' activities in 1962. In addition to the Verve and Cub lines, which are its subsid labels, MGM is taking on the handling of Charlie Parker Records, a jazz label, and Choreo Records, a new diskery set up by Fred Astaire.

According to Arnold Maxin, MGM president, the distributors need a continuity of album product and "our own production problems can't satisfy all their needs." He claims that it doesn't cost any more to handle new lines and in this way the company can sustain a flow of album distribution to meet current market needs.

In addition to the album push for the coming year, Maxin is planning a buildup of Verve as a pop singles line apart from its already established jazz album image.

Although album sales now bring in between 80% and 85% of the disk industry's total revenue, Maxin does not plan to de-emphasize his singles output. "The buildup of new singles artists remains just as important as ever," he says, "because they can eventually be developed as potent album sellers." Connie Francis, who started out a pop singles artist, is now racking up hefty album sales for MGM, not only in the U.S., but all over the world.

For the coming year, Maxin is also planning closer affiliation between the Metro picture company and his record operation. Already in the works are disk tieins for such major pix as "Mutiny On The Bounty," "The Four Horsemen," and "How The West Was Won." Maxin is even projecting into 1963 for diskery acitivities with the "Brothers Grimm" pic. He's also planning to reactivate the label's kiddie line. This will be a re-packaging job of MGM's old Lion line.

## Giuffre's Jazz Trio May Be Far-Out for O'seas Auds But Take's Groovy

Frankfurt, Jan. 2.

The free form jazz trio of Jimmy Giuffre's drew considerably mixed reactions during its recent one-night stands in Austria and Germany. At every performance, a handful of listeners who obviously didn't dig the abstract and unusual jazz walked out. But plenty stayed, and more came, and the net result was that the Giuffre month-long tour proved a financial success.

Unusual in this part of Europe is that jazz artists from the U. S. who arrive here are already well known to local jazz audiences. But the Giuffre group, with Giuffre on clarinet, Canadian Paul Bely at the piano and Steve Swallow on bass, is a new name here, and the music they play is certainly not a type to which European jazz fans have been exposed.

As one American critic in Germany, Dick Gitlin, wrote for "Stars and Stripes," "The trio's experimental work is shockingly different from other forms of jazz. It reaches back to draw from the chamber music sounds of such as Bartok and Bach and adds flourishes all its own as well as liberal improvisation."

Fact that the tour paid off, though, proves that the tickets can be sold here and newcomers can find acceptance in Europe. The group is slated for a return tour in 1962.

## Miron's Cultural Mission

Issachar Miron, vice-president of ACUM, Israeli performing rights society, is due in New York early this month for an extended visit concerning a project to provide a showcase in the U.S. for Israel's musical activities.

Miron's visit is not an ACUM mission, but one of national concern to forge new cultural links between Israel and the U.S.

## Limeliters Thin 5G, S.F.

San Francisco, Jan. 2.

Limeliters grossed a weak $5,000 in two afternoon children's concerts at Berkeley Community Theatre Friday (29) and Frisco's Masonic Auditorium Saturday (30).

## Disks' 'Summit' Talks

The disk industry apparently is out to put an end to the Cold War on its own. A couple of weeks ago Columbia issued a Jimmy Dean disk called "Dear Ivan," in which Dean delivered a plea to a Soviet citizen for peace, better understanding and belief in God.

Now, Capitol is coming up with a female counterpart to the Dean disking. It's Jeanne Black's reading of "A Letter to Anya." Against the background of "The Battle Hymn of the Republic," the thrush makes a plea to an imaginary Russian girl for international peace and co-existence, pointing out that, despite the impending shadow of thermo-nuclear war, the U.S. and Russia can find a new path of mutual understanding.

# Princeton Revue Settles AFM Tiff

Cincinnati, Jan. 2.

Settlement of a dispute over standby pay for 12 members of Local 1, AFM, averted interference to the Princeton Triangle Club revue performance in 2,500-seat indie Taft auditorium tonight (2).

The Cincy Princeton committee chairman, Craig Nalen, and Eugene Frey, union attorney, said the agreement donates money normally paid for extra musicians to the Fine Arts Fund, which supports the Cincinnati Symphony Orchestra, Summer Opera and Art Museum.

The Princeton troupe, under yellow card arrangement with the stagehands union for the annual holidays tour, includes an orchestra in the current edition. Nalen contended that a standby combo was not required for overture and intermission music. He said the Taft contract called for union ticket handlers.

The show raises funds for Princeton scholarships.

## MUZAK SPREADS INTO WELSH, SCOT MARKETS

London, Jan. 2.

Muzak now has a daily audience of more than 1,000,000 in the United Kingdom, asserts company exec Robin McDowall. After two years of operations in Britain, the firm's first phase of expansion is complete, he says, and every town in England with a population of more than 100,000 has access to Muzak.

Already the company (for which Associated TeleVision holds the British franchise) has started to spread into Wales. Cardiff is the first Welsh city to get the planned music treatment and it's slated to move into Scotland later.

## Chancellor Sets Distrib Deals in U.K. & Orient

Chancellor Records will be distributed throughout the U.K. by Pye Records of England. The label has also set licensees in Hong Kong and Japan.

Colonial Records will handle Chancellor product in Hong Kong and Yamaha will do likewise in Japan. All three companies are independent licensees and will cover their specific areas. Chancellor had previously been handled by EMI and its affiliates in these territories.

According to Rocco B. Ochuida, the label's foreign manager, the move was made because Chancellor's managerial department has sent several of its artists such as Fabian and Frankie Avalon on foreign personal appearance tours and plans to do more of this in 1962. It was felt that independent diskeries overseas would be more beneficial to the company in this program.

As a further development of the policy, the diskery is also dickering with companies for representation in Australia, New Zealand, India and South America.

## Decca Releasing 21 New Albums, Introing 7 Phono Models in Jan. Promotion

Decca Records is releasing 21 new Decca and Coral albums in its January promotion. The drive also calls for introduction of seven new phonograph models and a push on six recently-released singles on the Decca, Coral and Brunswick labels.

The January promotion will be the first of scheduled monthly promos through 1962. The entire Decca/Coral/Brunswick catalog is being made available to the trade under an incentive plan for dealers along with other sales aids provided through Decca field reps.

In the pop genre, the diskery is releasing waxings by Burl Ives and several debut platters like Art Mooney's first Decca LP, Cab Calloway's initial Coral platter and a first Decca showcasing for Charles K. L. Davis. In the country and folk area, releases are on tap from Bill Anderson, Billy Grammer, the Ivy League Trio and the Wilburn Bros.

In other categories, a new group called the Castaways will debut with some calypso treatments and the Melbourne Highland Pipe Band will also bow. Dance packages have been prepared by Jan Garber and Bert Kaempfert. Decca's organ output will be increased by a waxing by Al Bollington, and Vincente Gomez will offer a Flamenco guitar platter. Pop violinist Dick Kessner has a release as does Liberace.

Classical releases include performances by Morini and Firkusny, Ruggerio Ricci and the debut of the Original Piano Quartet. Decca/Coral/Brunswick singles include outings by Brenda Lee, Jackie Wilson, Bert Kaempfert, Pete Fountain, Kitty Wells and Webb Pierce.

# ASCAP Wins Court OK to Negotiate Renewal License With TV B'casters

Having received a deposit of tv rights from 85% of the publisher membership and more than 80% of the writer membership last week, the American Society of Composers, Authors & Publishers is now authorized to negotiate a renewal license with the broadcasters.

This came on the heels of a denial by N.Y. Federal Judge Sylvester Ryan of an injunction requested by The All-Industry Television Station Music-License Committee to restrain and enjoin ASCAP and its members from refusing to exercise authorizations it has received from its members to issue licenses to the petitioners and from otherwise interfering with or restricting the granting of such licenses.

More specifically, according to Judge Ryan, the Committee had sought as interim injunctive relief to set aside a resolution of ASCAP's board of directors providing that the authorizations received by ASCAP be held in escrow until like authorizations are executed and delivered by a total of at least 80% of the membership. (The broadcasters were seeking an interim rate of 75% of current rates.)

Judge Ryan further stated, "It appears that the requirement that 80% of the membership deposit authorization with ASCAP before any television performance licenses will issue has been in effect since 1948, when television rights were for the first time licensed on a fee basis; and that the parties to this proceeding have been operating under television performance licenses for the last four years.

"A major problem now presented in negotiations for renewal of the existing licenses arises from the fact that petitioners now seek a type of license on an interim and final basis quite different from that which they have had in the past; that is, they seek and have asked for a blanket license limited only to the television programs which each station originates locally and excluding those programs filmed or taped by third party producers.

"As to these latter programs, petitioners seek no license but would have each ASCAP member individually and directly license the producer to permit broadcasts by the petitioners. This exclusion, it appears, would ultimately embrace a substantial number of programs, and such a license the ASCAP members appear to be unwilling to grant."

In holding that the "status quo" should be maintained until the determination of a new license, Judge Ryan said, "No irreparable harm is threatened petitioners, for ASCAP is financially responsible and the ultimate determination will be retroactive to Jan. 1, 1962.

The hearing on the new rates has been set for Feb. 14.

## Disneyland's Distribs

Disneyland/Vista Records has made two changes in its distributor setup for 1962. The switches affect the New Orleans and Houston areas.

As negotiated by Dick Kline, assistant to the label's national sales manager Phil Sammeth, the N.O. market will be handled by Henry Hildebrand's All South Distributing Corp. A new firm headed by Bob West and Hildebrand, Texas Record Distributors, will distribute Disneyland/Vista product in the Houston area.

# Xmas Disk Sales Perk British Biz

London, Jan. 2.

Christmas disk biz is so active, say British diskeries, that they expect total 1961 sales to be more than $7,000,000 over last year which saw the record makers earn a boff $81,000,000. According to a report from the Board of Trade, October sales were valued at $4,500,000, repping 3% more than the same month in 1960.

Domestic sales, at $1,900,000, were up by 11%. But exports took a tumble and, at $632,800, were 27% less than for the previous year.

Production of the four-track 45 rpm disks in October was 5% more and some 2,128,000 albums were produced, a rise of 21% over last year. Over the 10-month period, production of both the 45 rpm and albums rose, says Bot.

## Return of the 'Leer-ics'?

By DON MORRISON

*(reprinted by permission of the Mpls. Star)*

*Minneapolis Star columnist Don Morrison's observations below (Dec. 18, 1962) speak for themselves:*

If the bluecoats and bluenoses are shopping around for something to suppress, now that the heat is off "Tropic of Cancer," I have a dandy for them.

This moral menace is worse than Henry Miller's novel, because its consumers do not even have to be literate to come under its evil sway; in fact, I suspect that few of them are.

And, it is incomparably more subversive to juvenile morals than Henry Miller (whose metaphysical blather would drive a teenager back to Mad magazine long before he reached the first erotic passage in "Cancer"). That of which I speak is aimed specifically and seductively at the minor child. Further, it is all-persuasive, invading the pink-and-white, dimity-flounced boudoirs of every transistorized maiden in the community.

I speak of the teenage Top 20 of popular songs. I do not refer to their quality as music, unspeakable as that may be, but to the lyric.

I chanced to hear one of these songs the other day. I am sure that it is played a dozen times a day by those local radio stations that turn a dubious buck by pandering to the tastes of cretins.

In this song, some pimpled Lothario was gloating to his girl friend, and I quote the lyrics verbatim: "What would they do; what would they say? They think that we're in school all day, but we're making love."

Now, most popular songs are about love. In my day, however, it was love, licit or illicit, being made on the Isle of Capri or in Blue Hawaii or South of the Border.

Because of the exotic locales, I always assumed it was love being made by people with the price of rail or steamship passage, that is, adults.

I cannot recall being incited musically to truancy. I cannot recall any song that hymned amorous dalliance among and between adolescents.

The above lyric so fired my curiosity that I went to a record shop and, blushing furiously, asked to hear some of the current teen-age hits. Most of them were below the belt.

One roundelay goes as follows: "Wake up, little Susie; we've both been sound asleep. Wake up, little Susie and weep. The movie's over, it's 4 o'clock and we're in trouble deep. Whatta we gonna tell your momma? Whatta we gonna tell your pop?"

Another teenage song was husked out by a young woman with a voice so breathlessly sensual that one syllable of it overheard on Hennepin Av. would cause Pat Walling to unloose a veritable barrage of cannon.

Interspersed with ecstatic moans, she sang: "Teach me, Tiger, how to kiss you. My lips belong to you, but teach me first what to do. Touch me, Tiger, when I'm close to you," etc.

Obviously, this is a girl who can't wait to get to the Isle of Capri—or even for school to let out.

Elvis Presley has a new song called "Little Sister, Don't Do What Your Big Sister Done."

This sounds like pious, if ungrammatical advice, save that Mr. Presley happens to be urging the junior female not to kiss him and then run away as her elder sibling did—or done.

If Henry Miller's novels are pornographic, then surely these recordings are pornophonic. Some are even stereopornophonic, which is twice as bad.

We may soon have songs celebrating every aspect of juvenile misconduct. Why neglect teen-age narcotics addiction?

I'm roughing out a number that could shoot right to the top. It is called: "I Loved that Girl, I'd Hate to Lose Her 'Cause She's a Pusher and I'm a User."

## Britain Will Follow U.S. Trend Toward Indie Disk Pkgers.: Franklyn Boyd

London, Jan. 2.

Back from New York where he's been seeking American songs for British artists, Franklyn Boyd, a pubber in the Belinda group, predicts that Britain will follow the U.S. trend toward independent a&r men who freelance material to record companies. Already, he notes, Britain has latched onto one recent Yank idea, namely, signing of writers to specialize for one artist.

"We're usually about a year behind the States," says Boyd, "and I'm sure independent record producing will grow in Britain. In fact, at least one freelance is doing this successfully now." Boyd sees no reason why there shouldn't be others.

Another current facet of the U.S. market that may rub off in Britain is the trend towards younger a&r men, says the publisher. "Over there," he points out, "the younger element of the a&r fraternity is growing and getting big results."

### GOGI'S 65-PIECE BACKING

Gogi Grant will cut another album for G&G Records Jan. 4 and 5 tagged "Spring Is Here Time."

# On the Upbeat

## New York

Nico Fidenco's Italian clicks, "Tied to a Grain of Sand" and "What a Sky," is getting a U.S. release via RCA Victor International . . . **Steve Lawrence & Eydie Gorme** will host **Gary Moore's** CBS-TV show Tuesday (9) when Moore vacations . . . The two Twist bands, **The Orchids** and **The Commanders**, have been held over at the Roundtable through Jan. 7 . . . Singer **Jeannie Thomas** begins an engagement at the Lake Club, Springfield, Ill., Jan. 8 . . . **Chuck Clark** makes his disk debut on Sheraton Records this week . . . **Teddy Randazzo**, star of Paramount's "Hey, Let's Twist," opens at Las Vegas' Thunderbird Hotel Jan. 11 . . . **Dave Pike's** jazz trio inaugurating a new Sabbath afternoon series Sun. (7) at Aspects Gallery on East 10th St.

**Duke Ellington** will debut as a solo pianist in a program of his own compositions at the Museum of Modern Art tomorrow (Thurs.). He'll be assisted by **Aaron Bell** on bass and **Sam Woodyard** on drums, both of whom are in his regular orch. It's the first Jazz Profiles concert of the season at the Museum and Ellington will include some new music for the occasion . . . **Sonny Rollins** and his group will give a concert at the Museum Jan. 25.

## Philadelphia

**Ella Fitzgerald** opened at the Latin Casino Jan. 2 . . . **Rose Murphy** and the **Slam Stewart Trio** at the Red Hill Inn Jan. 5-7 . . . **Sayannah Churchill** set for the Erie Social Club Jan. 5-7 . . . Two local acts signed for the Florida season at the Back Room Restaurant, Hallendale, The Ink Spots with **Jimmy Holmes** will headline, while **Freddie Meade** & the **Calendars** are the Twist band . . . **King James** works Pep's this week . . . **Jackie Lee**, former vocalist on the Sid Caesar tv show, into Palumbo's Jan. 2 . . . The Chetwynne Lounge, Main Line jazz spot, shuttered because of clause in lease declaring that the eating place was mainly a convenience for the tenants of the apartment building housing the spot.

## Ray Charles Accoladed By Paris Disk Academy

Ray Charles may be having his troubles in the U. S. but in France he's copping his honors. A Paris disk academy has awarded the singer-pianist a certificate of merit in the jazz field.

The document was awarded to Charles by the Academie de Disque Francais for his ABC-Paramount waxing, "Genius Plus Soul Equals Jazz," the only non-French jazz disk to be so acknowledged. The document was relayed to Sam H. Clark, ABC-Par prexy, from the line's Paris outlet, Disques Vega, to which the award was presented.

**Charles' 12G in Frisco**

San Francisco, Jan. 2.

Ray Charles grossed $12,000 in two performances at Longshoremen's Hall Friday (29) night. House was scaled to $4.75.

## Yamaha's Pic Music

Yamaha Music, U.S. affiliate of Japan's Nippon Gakki enterprises, has moved into the motion picture field by securing rights to the musical background for "Yojimbo." Yamaha, which is headed in New York by Eddie White, also added the catalog of Chancellor Records for Japanese exploitation.

Singles signed to Yamaha recently also include Eddie Fisher's "Tonight" and "Breezin' Along With The Breeze," and Vaughn Monroe's "Bye, Bye Blackbird."

## Cap Chiefs

Continued from page 43

of Capitol's affairs other than its electronics business.

According to Wallichs, the general business policies of the two separate operations will be determined by an executive committee consisting of Livingston, Bonbright and himself. The new organization goes into effect today (Tues.).

Livingston joined Cap in 1946 and made his first big step when he headed the children's record operation. He made a solid impression by developing the successful "Bozo" series and then became artists & repertoire chief. He won veepee stripes as head of album production in 1949 and in '51 was upped to veepee in charge of a&r.

NBC lured him from the Capitol fold in '56, offering the dual exec capacities of prexy of California National Productions and v.p. in charge of Coast programming. He returned to disk company in October, '60.

Bonbright joined Capitol in '46 as secretary and counsel. In '51, he was named veepee for finance and in '55 he was upped to veepee for administration and finance. In March, '61, he was named to serve as Cap corporate veepee in charge of the diskery's electronics activities, in addition to his other responsibilities.

The HIT! OF THE WEEK
CONNIE FRANCIS
sings
"WHEN THE BOY IN YOUR ARMS"
(is the Boy in Your Heart)
b/w
"BABY'S FIRST CHRISTMAS"
K-13051
M-G-M Records

# VARIETY'S RECORD T.I.P.S.

## (Tune Index of Performance & Sales)

*This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.*

| This Wk. | Last Wk. | No. Wks. On Chart | | Label |
|---|---|---|---|---|
| 1 | 1 | 8 | THE LION SLEEPS TONIGHT<br>Tokens | Victor |
| 2 | 6 | 5 | PEPPERMINT TWIST<br>Joey Dee & Starlighters | Roulette |
| 3 | 3 | 8 | RUN TO HIM<br>Bobby Vee | Liberty |
| 4 | 2 | 10 | WALK ON BY<br>Leroy Van Dyke | Mercury |
| 5 | 8 | 5 | THE TWIST<br>Chubby Checker | Parkway |
| 6 | 9 | 4 | I CAN'T HELP FALLING IN LOVE<br>Elvis Presley | Victor |
| 7 | 7 | 12 | PLEASE MR. POSTMAN<br>Marvelettes | Flare |
| 8 | 5 | 7 | HAPPY BIRTHDAY SWEET SIXTEEN<br>Neil Sedaka | Victor |
| 9 | 4 | 10 | GOODBY CRUEL WORLD<br>James Daren | Colpix |
| 10 | 22 | 4 | I KNOW<br>Barbara George | AFO |
| 11 | 10 | 10 | LET THERE BE DRUMS<br>Sandy Nelson | Imperial |
| 12 | 14 | 5 | WHEN I FALL IN LOVE<br>Lettermen | Capitol |
| 13 | 12 | 5 | WHEN THE BOY IN YOUR ARMS<br>Connie Francis | MGM |
| 14 | 16 | 4 | ROCK-A-HULA<br>Elvis Presley | Victor |
| 15 | 11 | 14 | BIG BAD JOHN<br>Jimmy Dean | Col |
| 16 | 13 | 11 | MOON RIVER<br>Henry Mancini | Victor |
| 17 | 21 | 3 | SMALL SAD SAM<br>Phil McLean | Versitile |
| 18 | 17 | 5 | UNCHAIN MY HEART<br>Ray Charles | ABC |
| 19 | — | 2 | NORMAN<br>Sue Thompson | Hickory |
| 20 | 32 | 3 | LITTLE BITTY TEARS<br>Burl Ives | Decca |
| 21 | 18 | 9 | JUST OUT OF REACH<br>Solomon Burke | Atlantic |
| 22 | 43 | 2 | BABY IT'S YOU<br>Shirelles | Sceptor |
| 23 | 26 | 4 | COTTONFIELDS<br>Highwaymen | UA |
| 24 | 37 | 3 | THE WANDERER<br>Dion | Laurie |
| 25 | 24 | 4 | TOWN WITHOUT PITY<br>Gene Pitney | Musicor |
| 26 | 28 | 3 | FUNNY HOW TIME SLIPS AWAY<br>Jimmy Elledge | Victor |
| 27 | 23 | 10 | GYPSY WOMAN<br>Impressions | ABC-Par |
| 28 | 15 | 8 | I DON'T KNOW WHY<br>Linda Scott | CA |
| 29 | 27 | 4 | THERE'S NO OTHER<br>Crystal | Philles |
| 30 | 48 | 3 | TWIST HER<br>Bill Black Combo | Hi |
| 31 | 20 | 5 | REVENGE<br>Brook Benton | Mercury |
| 32 | 33 | 2 | JINGLE BELL ROCK<br>Chubby Checker & Bobby Rydell | Cameo |
| 33 | 47 | 2 | DEAR LADY TWIST<br>U. S. Bonds | LeGrande |
| 34 | 38 | 10 | MOON RIVER<br>Jerry Butler | Vee Jay |
| 35 | 25 | 6 | 'TIL<br>Angels | Caprice |
| 36 | 34 | 21 | YOU'RE THE REASON<br>Bobby Edwards | Crest |
| 37 | 19 | 14 | FOOL NUMBER ONE<br>Brenda Lee | Decca |
| 38 | — | 1 | LETS GO TRIPPIN'<br>Dick Dale | Adelton |
| 39 | — | 1 | IRRESISTABLE YOU<br>Bobby Darin | Atco |
| 40 | 29 | 4 | JAMBALAYA<br>Fats Domino | Imperial |
| 41 | — | 1 | POOR FOOL<br>Ike and Tina Turner | Sue |
| 42 | 41 | 5 | TURN AROUND, LOOK AT ME<br>Glenn Campbell | Crest |
| 43 | 19 | 2 | MAJESTIC<br>Dion | Laurie |
| 44 | — | 2 | I HEAR YOU KNOCKIN'<br>Fats Domino | Imperial |
| 45 | 44 | 16 | BRISTOL STOMP<br>Dovells | Parkway |
| 46 | 36 | 8 | LANGUAGE OF LOVE<br>John D. Loudermilk | Victor |
| 47 | 45 | 11 | GYPSY ROVER<br>Highwaymen | UA |
| 48 | — | 10 | EVERLOVIN'<br>Ricky Nelson | Imperial |
| 49 | — | 1 | I TOLD THE BROOK<br>Marty Robbins | Columbia |
| 50 | 30 | 11 | CRAZY<br>Patsy Cline | Decca |

# Promoter Hal Leventhal Stashes His Xmas Loot: $20,578 From 3 N.Y. Gigs

It was a merry Christmas for Harold Leventhal, folk manager and concert promoter. On Saturday (23) he presented three New York concerts, one at Town Hall and two at Carnegie Hall for a combined gross of $20,578. Of the three, two were SRO and the third, an 11:30 p.m. Carnegie stint, missed by about 200 seats.

A combined attendance of 5,720 customers turned out for the sessions. The Town Hall outing featured the Modern Jazz Quartet, with guest appearances by Curtis Fuller, Jimmy Heath and Freddy Hubbard. It was the group's first solo concert SRO date drawing 1,550 patrons for a gross of $4,918 with tickets scaled to a $3.85 top.

Both Carnegie shows featured the Seeger family (Pete, Peggy and Mike) and the New Lost City Ramblers. The first session, which began at 8:30, went SRO, drawing 2,185 customers with ducats scaled to a $3.50 top. The second session pulled 1,985 customers, with tickets scaled to a $3 top. Total gross for both Carnegie shows was $15,660.

Leventhal leaves New York today (Wed.) for a three-week European trip to London, Paris, Milan and Rome to set concert and tv appearances for Leon Bibb, versRobert DeCormier and the Weavers, all of whom he manages. He will also investigate possibilities of setting up publishing outlets there for his Sanga Music, in which he's involved with David Platz of Ludlow Music, and Fall River Music, both BMI folk music publishing outfits.

**Scot Singer's U.S. Dates**

Glasgow, Jan. 24.

Peter Mallan, young Scot tenor, planed to the U.S. Dec. 21 for dates in New York, Chicago and Toronto.

Singer recently waxed his own tune "My Christmas Wish," backed by "My Ain Folk," for Parlophone. He is an ex-fireman with the Glasgow Fire Service.

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A BIG HIT!
YOU DON'T HAVE TO BE A TOWER OF STRENGTH
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MAGIC MOMENT
WHO CAN? YOU CAN!
SOMETHING YOU NEVER HAD BEFORE
OH MY LIEBCHEN
COME A-WANDERING WITH ME
WHY GO ANYWHERE AT ALL
FOR THE FIRST TIME
THIS KIND OF A GIRL
MUSIC PUBLISHERS HOLDING CORPORATION

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# Col Gets Nikki Price; Prestige Corrals Eddie Kirkland; Other Pacts

Nikki Price, formerly Jeannie Johnson and "Miss Chicago 1955," has been signed by Columbia Records. Her first album will be cut this month. She's appeared on tv in filmed commercials and in singing groups on several occasions.

**Prestige: Eddie Kirkland**

Eddie "Blues Boy" Kirkland has been signed by Prestige Records. The singer has already cut several sides for Prestige, the first two of which will be released on the diskery's Tru-Sound label. Kirkland toured with bluesman John Lee Hooker for seven years before starting out on his own about three years ago. In addition to singing, he plays harmonica and guitar, the latter a complex home-made instrument.

**Cadence: Jean Thomas and Willy Wills**

Cadence Records has inked pop chirper Jean Thomas and pop/rhythm and blues singer Willy Wills. Both will begin waxing for the label in January, primarily as singles artists but will also cut albums if the occasion arises.

**Epic: George Maharis**

George Maharis, singer-actor currently costarring on the vid-series "Route 66," has been signed by Epic Records. He will cut his first platter soon for early 1962 release. In addition to his current tv stint, Maharis has been active off-Broadway and on other tv shows as well as films. His show biz career was begun, however, as a band singer, although he has never cut a disk until now.

**Capitol: George Chakiris and Kathy Linden**

Actor George Chakiris and chirp Kathy Linden have been inked to Capitol Records pacts. Chakiris will cut his first outing, an LP, in February, with Dave Cavanaugh a&ring the session and Jack Marshall conducting the orch.

Miss Linden, who previously clicked on the Felsted label on a couple of waxings, will be under supervision of a&r producer Nick Venet. She has appeared on several network tv segs and played niteries.

**Plaza: Ric Lance**

Ric Lance, 18-year-old pop singer, has been inked by Plaza Records. His first waxing will be released this month. Next month he'll embark on a 21-state tour to promote his efforts.


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Sung by Joyce Mayo
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Instrumental by West End Six
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2939 Serantine St., New Orleans 19, La.

For Intreing Sing-Alongs
"LET'S SING THE SONGS OF DAYS GONE BY"
(That Daddy Used to Sing)
Published by GEEPIO MUSIC ASCAP
2939 Serantine St., New Orleans 19, La.


# RETAIL ALBUM BEST SELLERS

*(A National Survey of Key Outlets)*

| This wk. | Last wk. | No. wks. on chart | |
|---|---|---|---|
| 1 | 1 | 13 | **ELVIS PRESLEY** (Victor) **Blue Hawaii** (LPM 2426) |
| 2 | 2 | 10 | **HENRY MANCINI** (Victor) **Breakfast at Tiffany's** (LPM 2362) |
| 3 | 3 | 24 | **JUDY GARLAND** (Capitol) **Judy Garland at Carnegie Hall** (WBO 1569) |
| 4 | 4 | 52 | **CAMELOT** (Columbia) **Original Cast** (KOL 5620) |
| 5 | 5 | 9 | **MITCH MILLER** (Columbia) **Holiday Sing Along** (CL 1701) |
| 6 | 11 | 12 | **WEST SIDE STORY** (Columbia) **Soundtrack** (OL 5670) |
| 7 | 9 | 16 | **KINGSTON TRIO** (Capitol) **Close-Up** (T 1642) |
| 8 | 6 | 9 | **FRANK SINATRA** (Reprise) **I Remember Tommy** (R 1003) |
| 9 | 7 | 18 | **LIMELITERS** (Victor) **Slightly Fabulous** (LPM 2393) |
| 10 | 10 | 21 | **DAVE BRUBECK** (Columbia) **Time Out** (CL 1397) |
| 11 | 13 | 87 | **SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450) |
| 12 | 8 | 21 | **JOHNNY MATHIS** (Columbia) **Portrait of Johnny** (CL 1644) |
| 13 | 15 | 10 | **WEST SIDE STORY** (Columbia) **Original Cast** (OL 5230) |
| 14 | 12 | 18 | **MITCH MILLER** (Columbia) **Your Request** (CL 1671) |
| 15 | 19 | 6 | **CHUBBY CHECKER** (Parkway) **The Twist** (P 7001) |
| 16 | 16 | 12 | **BOB NEWHART** (WB) **Behind the Button Down Mind** (W 1417) |
| 17 | 17 | 19 | **HARRY BELAFONTE** (Victor) **Jump Up Calypso** (LPM 2388) |
| 18 | 14 | 50 | **GREAT MOTION PICTURE THEMES** (UA) **Various Artists** (UAL 3122) |
| 19 | 25 | 20 | **RAY CONNIFF** (Columbia) **Somebody Loves Me** (CL 1642) |
| 20 | 31 | 3 | **CHUBBY CHECKER & BOB RYDELL** (Cameo) **Chubby Checker and Bobby Rydell** (C 1013) |
| 21 | 36 | 4 | **KING OF KINGS** (MGM) **Soundtrack** (MGM 1E2) |
| 22 | 22 | 71 | **NEVER ON SUNDAY** (UA) **Soundtrack** (UAL 4070) |
| 23 | 20 | 11 | **SHELLEY BERMAN** (Verve) **Personal Appearance** (V 15027) |
| 24 | 26 | 3 | **JOEY DEE & THE STARLITERS** (Roulette) **Doin' the Twist at Peppermint Lounge** (R 21566) |
| 25 | 35 | 8 | **FERRANTE & TEICHER** (UA) **West Side Story** (UAL 3166) |
| 26 | 24 | 5 | **MILK AND HONEY** (Victor) **Original Cast** (LOC 1065) |
| 27 | 29 | 11 | **CONNIE FRANCIS** (MGM) **Never On Sunday** (E 3965) |
| 28 | 28 | 50 | **RUSTY WARREN** (Jubilee) **Knockers Up** (JLP 2029) |
| 29 | 30 | 18 | **EARL GRANT** (Decca) **Ebb Tide** (DL 4165) |
| 30 | 32 | 17 | **PETER NERO** (Victor) **New Piano in Town** (LPM 2383) |
| 31 | 44 | 8 | **BOB MOORE** (Monument) **Mexico** (M 4005) |
| 32 | 27 | 4 | **CHUBBY CHECKER** (Parkway) **Your Twist Party** (P 7007) |
| 33 | 39 | 34 | **CARNIVAL** (MGM) **Original Cast** (E 3946) |
| 34 | 21 | 4 | **MITCH MILLER** (Columbia) **Christmas Sing Along** (CL 1205) |
| 35 | 18 | 4 | **BING CROSBY** (Decca) **Merry Christmas** (DL 8128) |
| 36 | 37 | 5 | **HOW TO SUCCEED** (Victor) **Original Cast** (LOC 1066) |
| 37 | 23 | 11 | **ENOCH LIGHT** (Command) **35MM Stereo** (RS 826 D) |
| 38 | 34 | 28 | **ELVIS PRESLEY** (Victor) **Something for Everyone** (LPM 2370) |
| 39 | 50 | 2 | **LAWRENCE WELK** (Dot) **Moon River** (DLP 2314) |
| 40 | — | 5 | **DAVE BRUBECK** (Columbia) **Time Further Out** (CL 1690) |
| 41 | 40 | 40 | **PAUL ANKA** (ABC-Par) **Sings His Big 15, Vol. II** (ABC 323) |
| 42 | 41 | 9 | **JOAN BAEZ** (Vanguard) **Joan Baez, Vol. II** (VRS 9094) |
| 43 | — | 3 | **FRANKIE LAINE** (Columbia) **Hell Bent for Leather** (CL 1615) |
| 44 | 47 | 35 | **MITCH MILLER** (Columbia) **Tv Sing Along** (CL 1628) |
| 45 | 46 | 18 | **60 YEARS OF MUSIC AMERICA LOVES** (Victor) **Various Artists, Vol. III** (LOP 1509) |
| 46 | — | 1 | **MANTOVANI** (London) **Songs of Praise** (LL 3251) |
| 47 | — | 1 | **FLOWER DRUM SONG** (Decca) **Soundtrack** (DL 9098) |
| 48 | 42 | 2 | **JIMMY DEAN** (Columbia) **Big Bad John** (CL 1735) |
| 49 | — | 2 | **RAY CHARLES** (Atlantic) **Do the Twist** (8054) |
| 50 | 33 | 6 | **ELLA FITZGERALD** (Verve) **Ella in Hollywood** (V 4052) |

# Lotsa Discords Face Today's Tyro Jazz Singer, June Christy Asserts

Tokyo, Jan. 2.

Although long one of the leading jazz influenced chirpers, June Christy offers scant encouragement to those who might try to emulate her. "If I were starting today I would give up," said the pert, trombone voiced blond during a break in her six-week Nipponese tour. "I wouldn't know where to go or how to begin."

Miss Christy feels chances are fewer for the jazz singer launching a career today compared with her own experiences a couple decades ago.

"I have sympathy for those trying to start in the jazz field, particularly singers," Miss Christy opined. "Musicians can generally find a place to jam or someone to play with, but for a singer, there's little opportunity. Only two or three jazz bands are using singers and I don't know of any other way to get started," noted Miss Christy, who was catapulted to popularity during her eight years with the bands of Stan Kenton.

"The only other way a jazz singer might get started," she reflected, "is to get lucky with a first record. And that's difficult because the companies are out for hits with rock 'n' roll.

**Urges TV Exposure**

"It's almost impossible for a new jazz singer to find someone to give him a contract and exposure," Miss Christy continued. "If a singer is not particularly interested in jazz, there are still some opportunities. The way to learn and to get exposure would be on tv.

"And I feel sorry for new singers who come up with fast hits," she said. "They are not prepared. With one hit record, the singer gets hot and the club owners pay big salaries to sign him. But by the time the singer gets to a second club, the hit record has died. Yet the owner still has to pay the big salary. A lot of clubs have been ruined that way."

Here with husband Bob Cooper, an ex-Kentonite who swings a tenor saxophone, their eight-year-old daughter Shay and piano accompanist Ian Bernard, Miss Christy learned once more that the status of success does not insure smooth proceedings.

Once here, she was informed that her repertoire would have to be revised to include not only such identification songs as "Something Cool," "Midnight Sun," "How High the Moon" and "Wllow Weep for Me," but also to cover such songs of current interest in Japan as "Over the Rainbow," "Bewitched, Bothered and Bewildered" and "'S Wonderful."

"I came with my own library assuming they knew what they were buying," Miss Christy explained. "Then I had to learn a bunch of tunes in a hurry. Ian and Bob were kept busy writing arrangements. I wish we had been warned."

In the U.S., perhaps the greatest handicap for a singer of taste is the scarcity of good, new songs. "When we make an album, we try to get fresh material," Miss Christy noted. "At Capitol we have pretty much of a free hand. We'd like nothing better than new songs. But they're very difficult to find. An exception was a recent album of Christmas and New Year's songs I did called 'This Time of Year.'

"Generally," she continued, "if a writer brought in new, good songs, he probably would be refused. The a&r men are to be blamed. They are so concerned with hit records that there's hardly been a good hit in recent years. 'Misty' is all I can think of. The a&r men are going for the bad tunes which become hits. The good tunes either don't get written or get lost in the shuffle."

In Japan, except for having to revise her presentation, Miss Christy has encountered pleasant surprises. She said, "I thought the language barrier would be difficult, but I found that most Japanese singers work with English lyrics. And I've heard some very good ones.

"The musicians are absolutely fantastic. I have worked with three different big bands and found that after only one rehearsal, they play everything perfectly. You don't find that in the States. And the rhythm sections—drummers are always a problem when you go into a club—are equally good. I've had a series of good drummers here. I haven't run into any bad ones.

# SOPRANO TAKES OWN PUBLICIST TO USSR

Dorothy Kirsten of the Met Opera opens the first of several cultural exchange dates in Soviet Russia Jan. 21 at Tiflis. She will sing later with the Bolshoi Opera in Moscow, also in Leningrad and Riga. Doing "La Traviata."

Peter Gravina of the Rasponi publicity shop in N.Y. will go to Russia with the soprano to handle her U.S. and world publicity feeds.

# Anglo Sets Its Pix Tunes Via British Indie Diskery

London, Jan. 2.

Anglo Amalgamated Film Distributors has made a deal with Oriole Records, a small independent label, for an album packaging songs and music from Anglo-released pix such as "She'll Have To Go," "Payroll," "The Criminal," "The Frightened City" and "The Tommy Steele Story."

Titled "Moviemedley," the album marks the first time a British film distributor has linked with an indie diskery for such a project. Also in on the deal was the Rank-owned pubbery, Filmusic.


ELIGIBILITY TO ASCAP MEMBERSHIP

Applicants for membership in the American Society of Composers, Authors and Publishers who meet the following requirements will be accepted as members:

**WRITERS:** Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published;

**PUBLISHERS:** Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale for at least one year, and who assumes the financial risk involved in the normal publication of musical works.

Stanley Adams
President

AMERICAN SOCIETY
OF COMPOSERS, AUTHORS AND PUBLISHERS
575 Madison Avenue, New York 22, N. Y.

# Mass. Okayed Unlicensed Bookers, Prober Charges in Resigning Post

Boston, Jan. 2.

The out-of-town booking and bypassing of licensed Massachusetts bookers and an unlicensed booking hassle broke open again here with the resignation of former booking agent Ben Ford Abrams, of Revere, investigator of theatrical booking practices for the state since 1957.

Abrams resigned in a letter of protest to Frank E. Giles, public safety commissioner. The former booker charged that Giles had permitted unlicensed agents in the state to book acts.

"I cannot stand by and see you as present commissioner of public safety make a farce of a business that required a lifetime of planning and supervision," he said in the letter.

"In the past two months," he added, "the illegal practice of allowing non-licensed agents to function within the Commonwealth of Massachusetts, with your knowledge and approval, has created chaos and confusion in an honorable profession."

Abrams said he was resigning so that "as a private citizen," he could continue to protect the 60-odd licensed theatrical booking agents in Massachusetts "against the unfair practices you have condoned."

As a booking agent, Abrams in 1946 sponsored the law which requires that theatrical agents be licensed. Since that time booking agents are required to pay a $200 license fee. The law also provides that to book entertainment in the state bookers must be domiciled in Massachusetts.

Abrams also claimed many flagrant cases of out of state bookers, mainly New York city bookers, who are bypassing local bookers completely and booking shows into the state directly from New York in violation of the Massachusetts law.

Abrams said he will return to the booking business with offices in New York and Boston the early part of the year.

## Al Jolson's Alleged Son Plans Nitery Act Using Jolie's Songs & Billing

Chicago, Jan. 2.

Harry Brown, claiming to be the 49-year-old son of the late Al Jolson, is prepping an act based on Jolie's hits and will make a bid for the nitery circuit this spring. He is using the Al Jolson billing.

A mail piece, showing a picture of him in blackface, advertises this: "Son of late Al Jolson is now available for booking, singing songs that his father made famous."

Longdistanced at his home in Phoenix, Ariz., Brown said that he had not previously used the Jolson name because of an alleged agreement between his mother, Bessie Lee, and the star not to trade on his kinship while Jolson was alive. Brown said Miss Lee was Jolson's first wife and was married to him for a year in 1909-1910. (What doesn't add up is that, according to his own figures, Brown-Jolson should be 51 instead of the 49 he claims.)

Brown said that he had done some work as an emcee-comic-singer in small clubs during the '30s and '40s and for the past 10 years has been the part-owner of a restaurant. "Jolie was the greatest thing that ever happened to show business," Brown said, "and I wouldn't do anything to hurt his beloved memory. I'll never be as great as he was, but I'll be up there trying."

## Brooklyn Spot's Names

The Town & Country Club, Brooklyn, which is going back to the name standard, has signed Abbe Lane-Xavier Cugat for a four-weeker starting May 4.

The nitery is currently operating on a weekend policy, but expects to open fulltime the latter part of January, with name acts on top.


Vet Show Boat

**Cap'n Billy Bryant**

has a sentimental reminiscence of how a hard-luck immigrant finally justified himself,

***My Father's Unknown Talent***

* * *

another interesting Feature in the

*56th Anniversary Number* of

VARIETY

Plus other statistical and data-filled charts and articles

OUT NEXT WEEK


# K.C. Riviera Lists 126G Liabilities In B'ruptcy Petition

Kansas City, Jan. 2.

A voluntary petition in bankruptcy was filed by the Riviera Club Inc. in Federal Court here last Wednesday (27). The petition was signed by Smith F. Brandom Jr., president of the corporation which did business as the Cabaret Riviera.

The nightclub on the lower level of the Broadway-Valentine Shopping Centre opened with a flourish Sept. 8, and closed Dec. 19 with little warning. The papers listed liabilities of about $126,000, somewhat less than the $145,000 originally estimated.

Liabilities included $14,500 due Joe E. Lewis, who was the second of a two-week engagement when the club closed. The petition was filed by A. J. Granoff, attorney, and Charles C. Shafer Jr., a city councilman and a vice president of the club.

Henry E. Murphy, referee in bankruptcy, granted the club until Jan. 12 to file its bankruptcy schedule and statement of affairs. The amount of assets were not listed in the petition. George V. Aylward Jr. was appointed receiver.

## CHARLES CORP. BUYS 2 CLEVE. JAZZ CLUBS

Cleveland, Jan. 2.

Kornman's Restaurant and Hickory Grill, two of Cleveland's most prosperous jazz clubs, have been acquired by Charles Corp., a national food services organization with a home base here, through an exchange of stock.

Both of the de luxe musical dining spots will operate as completely owned subsidiaries of the buyers, but no changes in policy or staff are being planned. Jules and William Weinberger, owners of the restaurants, were made vice presidents of the food company.

William will have charge of the Charles Corp. catering division and central commissary. His brother Jules was made responsible for company's overall food operation as well as its industrial and restaurant food services.

Kornman's Front Room has been showcasing such jazz attractions as Jimmy McPartland, Miami Beachcombers, Buddy Cole and current Playboys Quartet. Hickory, run by Jules Weinberger, also features jazz units ranging from Jack Teagarden to Muggsy Spanier and Red Allen in current engagement. Two-week stands also have been set by Hickory for Johnny "Scat" Davis Feb. 12 and Dizzy Gillespie, March 12.

## TV's Hotel Test

The Statler-Hilton Hotel, N.Y., is receiving an experimental broadcast by the Telad Corp. which is transmitting through unused channels of the tv spectrum a program of information and features designed to appeal to hotel guests.

The hotel gets a program fitted to its specifications. When the service is fully developed, advertisers will be able to select a series of hotels or one hotel for commercials.

# Twist to Stretch Borscht Belt Into More Shows, Predicts Charlie Rapp

The Twist will be a major ingredient in borscht belt entertainment this year, predicts Charlie Rapp who is the largest rest resort booker in the U. S. What's more, he believes, the Twist will be responsible for many hotels installing entertainment policies.

A hotel only has to run a Twist night, he said, and it will find that one night of entertainment isn't sufficient. It will go on to other show policies for other evenings. The hotel across the road will have to provide the same entertainment. Thus more shows will prevail in the Catskills, he prophesized.

However, it's not because of the Twist alone that the mountains will have more entertainment this year than last year, Rapp says. The major hotels in the area have been expanding. Some are building huge additions, others are adding theatres or niteries. The tendency is to increase not only in size but also the entertainment budget.

While the Concord and Grossinger's have been on a name policy, with the Concord spending the top dollar for acts, the other hotels will start using higher level names as well as some of the disk renowns in order to attract the monied as well as the more youthful clientele.

As hotels become larger, asserts Rapp, the more opulent their entertainment requirements will be. The acts will be a wedge to get into the same league of public acceptance as the two top hotels to the hill-country.

With more growth of entertainment in the mountains, the number of prime talents emerging from the area will be on the upbeat. The Catskills have always been considered a top developer of acts. They can count on at least one act a season. Totie Fields emerged last summer, and Jackie Mason came out the year before. The area, Rapp feels, will not go back to the era of social directors, not at least while hotels have to compete with inns having name acts.

## Neither Snow Nor Etc. Stays Austin Mack From Leaving His K.C. Hotel

Kansas City, Jan. 2.

Getting out of town amidst the town's severe snowstorm Dec. 22 called for some imagination on the part of Austin Mack, pianist for Joe E. Lewis. Mack and his wife had reservations on a train to the Coast leaving here that evening. They had been here with Lewis at the hapless Cabaret Riviera which closed suddenly Dec. 19.

When the snow began to pile up around noon Friday, Mack phoned for a cab. When it was evident he would have no success at reserving one, he tried a limousine service, but that, too, was refused.

Following the suggestion of the limousine service, Mack telephoned an ambulfance company. He and his wife and five pieces of luggage were picked up by the vehicle at the Hyde Park Hotel. The Macks rode up front with the driver, while an attendant rode atop the baggage in the rear. The charge, $12.

## Injured in Crash, Vocal Trio Leaves Scot Revue

Aberdeen, Scotland, Jan. 2.

The Mudlarks, British singing trio, withdrew here from the Donald Bros.' winter revue, "Christmas Crackers," as a result of an automobile accident in which the two male members of the three-some, Jeff and Fred Mudd, were badly injured.

Trio will not be able to fill dates until the end of January. The act's place in revue at His Majesty's Theatre here has been taken by The Beltones.

## Mont'l Resumes Names

Montreal has resumed name bookings, but on a less frequent than when that city was one of the top nitery towns on the continent. Hildegarde has been set for the Ritz Carlton, Jan. 28, and Myron Cohen has been booked for El Morocco, April 21.

El Morocco, formerly one of the top nitery buyers, has been in near-retirement as a name dispensary.

## Indpls. Agency Expands

Chicago, Jan. 2.

Ross W. Christena Associates, Indianapolis talent agency, is going into radio-tv commercials production and is opening a nightclub tours department.

Bandleader-jinglesmith Charles Holden has joined the firm to write commercials, and Maurice De Swert heads up the nitery tour.

### Freedomland's Ad Budget

Freedomland will have an advertising budget of over $750,000 for the forthcoming season. This will be spent on newspapers, magazines, business publications, billboards, movie trailers, radio and television as well as direct mail.

Ad account for the Bronx amusement park will be handled by Cole Fischer & Rogow Inc.

## Raze Ottawa's Fairmont Club for New Parkway

Ottawa, Jan. 2.

Onetime venerable nitery, the Fairmont Club, had been eyed by Montreal and Toronto interests for revival after it shuttered last fall when its liquor license was lifted by police. But hopes for the revival are gone.

The Fairmont is in the hands of building wreckers this week. The National Capital Commission bought the property for $88,000 and will turn it into part of NCC's already started parkway.


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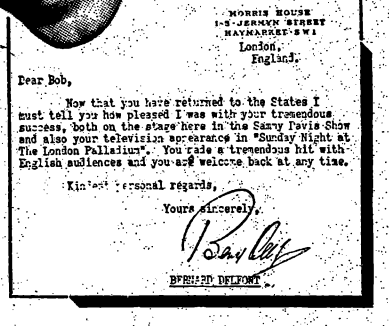

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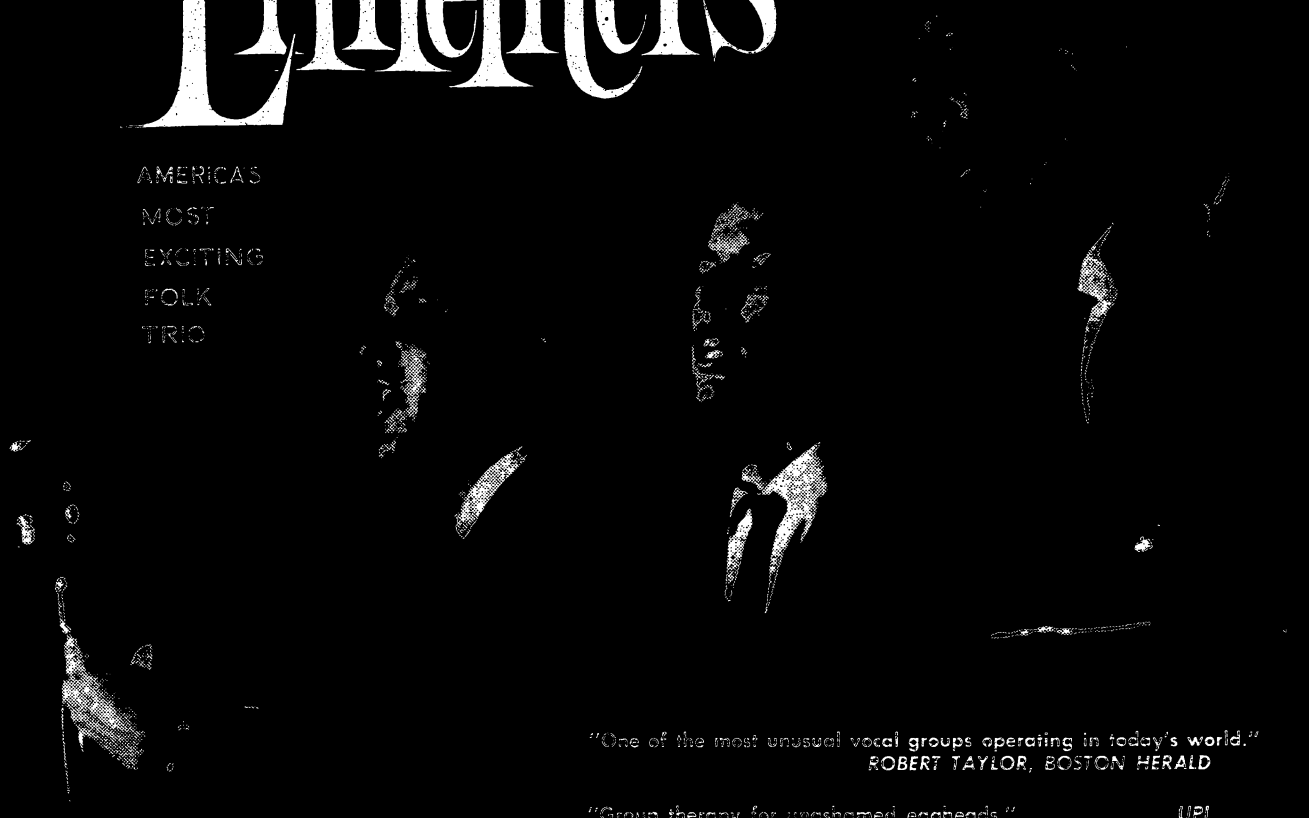

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# Ice Shows Slipping as Grosses of 3 Major Productions Take a 30% Slide

Ice shows, which have maintained wide popularity for years, have shown signs of slipping this season. Grosses of all three major shows are off, with takes running as much as 30% below last year in some situations.

One of the more disturbing aspects of the icers is the reversal of boxoffice trends. In former years, the pattern was to sell out the latter part of the run well ahead of the opening night. The preem and one or two days immediately following had to be gimmicked up by either having some organization sponsor the show or to have the house amply papered so that appearances would be maintained. The first to sell out in advance were the weekends, then the nights close to the end of the run. However, this season, the final nights are not selling out in advance.

The biggest moneymaker in the field this year has been the International edition of "Ice Capades" which has been playing in virgin territory in many instances. But the major reason for its success has been the fact that the bulk of its expenses have already been amortized. The costumes, arrangements, routines and sets had been previously used by the first company of "Ice Capades." Thus the expenses are far lower than would be normal.

The major shows, "Ice Capades," "Ice Follies" and "Holiday on Ice," have been bumping into some strange situations. Towns which had been highly profitable in former years have turned sour. In some of them, the poor gate was not related to local conditions, such as storms, strikes or high unemployment levels. These are the items that are worrying the producers.

The icers are taking comfort in the fact that it may be the entire field of arena shows that are hitting a slump. For example, the Ringling Bros. and Barnum & Bailey Circus has been hitting evil days in some cities. A couple of weeks ago in Philadelphia, the circus threatened to pull out of the city forever unless business perked up.

Some other types of arena shows, such as the rock 'n' rollers, similarly have failed to maintain pace. Even a current hotseller such as Judy Garland didn't make expenses in some situations.

## FAMED BUENOS AIRES NITERY TO SHUTTER

Buenos Aires, Dec. 26.

Another Buenos Aires landmark is disappearing, one which is familiar to show biz people around the world the Ta-Ba-Ris' night spot on the Avenida Corrientes, near Esmeralda. Josephine Baker, Maurice Chevalier and Lucienne Boyer are only a few names which have been included in the shows at this spot. For radio or newspaper folks, the Tab was always a refuge where good food could be had at any hour.

Like so many other niteries and eateries in the Buenos Aires of today, the Tab is being pushed out of business by the economics of the "gastronomics" as the waiters' and other eatery unions are called. Andres Trillas, manager and part-owner of the Tab, when announcing the shuttering said that dismissal compensation for the waiting staff would cost him nearly $100,000 but that it is cheaper to shutter than to try and continue operating at a loss.

## Cincy's Bev Hills Club Shutters Until March

Cincinnati, Jan. 2.

Beverly Hills, Greater Cincy's top nitery since 1937, shuttered yesterday (Monday) due to "slack season" and reopens in March, according to manager Garson Tucker. He said the spot's new policy is undecided.

The temporary closing came after a New Year's Eve capacity party of 600 as new reform Sheriff George Ratterman, of Campbell County, Ky., took office.

Business has been slow since Oct. 19 when name floorshows gave way to dining and dancing with music by a small combo following state charges of gambling and liquor license violation.

### KATYNA'S PLAZA, N. Y., DATE

The Persian Room of the Plaza has started to sign talent for the season starting Sept. 12. Preem has been assigned to singer Katyna Ranieri.

Miss Ranieri took off for Rome last week following dates in the U.S. and Mexico.


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# Food, Drink, Fun Taxes Lifted For Japan Tourists

Tokyo, Jan. 2.

Foreign travelers to Japan will enjoy benefits of the government's enlargement of tax exemption treatment for tourists in the new fiscal year which begins in April.

In promoting tourism as an important foreign currency earner, a new measure is being drafted which will exempt tourists from the usual 10% tax on hotel, food, drink and certain amusements spendings.

At present, the ruling is in effect at only 380 of Japan's 40,000 hotels and inns. Expanded ruling would include all hotels and inns as well as restaurants and other tourist facilities. The revised measure is expected to pass the Diet later this month.

The new ruling would settle controversy which threatened to abolish the special tax exemptions for non-resident foreigners. The no-tax treatment is a hangover of measures made during the Occupation for the satisfaction of foreign troops. Socialists opposed continuing such measures, saying it increased the citizens' tax burden. But stronger forces insisted on favoring the promotion of tourism.

## Unit Review

### Folias de Espana

Washington, Dec. 27.

*Ma-de-bor Productions presentation of Enric Madriguera's "Folias de Espana," Spanish song-and-dance revue. Features Nana Lorca, Juan Quintero, Mari Carmen Acevedo, Salvador Castro, Juan Serrano, Ochon, Argentines (5). At Casino Royal, Washington; $1 cover, $4 minimum.*

Probably the biggest, fastest and most colorful revue ever staged in D.C. nitery is making its world bow at the Casino Royal.

A hand-picked assemblage of 35 Spanish dancers, guitarists and singers plus an 18-piece orchestra perform an hour-and-50-minute show built upon the compositions of Enric Madriguera, who pioneered the introduction of Latin rhythms to this country in the '30s.

Madriguera, who doubles as a suave m.c. and conductor, has packaged something that requires the dimensions of Radio City Music Hall for full fruition. But even with elbow room at a premium at the Casino Royal (whose owner, Lee Zeiger, accommodated as best he could by enlarging the stage and changing the decor), the revue comes off surprisingly well.

Madriguera's compositions are based on Peninsular folk material but have a strong Broadway musicomedy flavor. Same can be said for the choreography by Jose Toledano and Roberto Carpio as well as the flamboyant costuming by Monic and Cornejo of Madrid.

As originally intended, the "Folias de Espana" was to have a musicomedy thread of a plot. But idea was dropped for the Casino Royal debut because some elaborate backdrops essential to the story line weren't feasible for a nitery setting.

The revue is marked by a whirling pace with many Madriguera

(Continued on page 53)

# Vaude, Cafe Dates

## New York

Deal is on for Chubby Checker to play the Copacabana in March. **Charlie Manna** signed for that spot Jan. 18 on the **Della Reese** show . . . **Smothers Bros.** return to the Blue Angel May 10 . . . **Johnny Desmond** the Jan. 24 opener at the Plaza's Persian Room . . . **Edi Hellas**, an Hungarian import, starting at the Chardas Jan 9 . . . **Hildegarde** slated for the C&R Club, Philly, Feb. 14 . . . **Harry Steinman**, of Berger, Ross & Steinman, planed to Europe last week . . . **Johnny Howard** signed for tonight's (Wed.) show at the International with **Hi-Lads** holding.

## Hollywood

**Joe Williams** opens eight-day stand at New Facks, Frisco, Jan. 5 . . . **Jacques Fois** into Aldo's for four stanzas . . . **Marlene Dietrich** inked Shaw-Hitchcock Productions to stage finale and create new choreography for her engagement at Riviera, Las Vegas, starting Feb. 17 . . . **Frankie Avalon** into Latin Quarter, Merchantville, N. J., Feb. 2-8, thence to Holiday House, Philly, Feb. 9-17, Blinstrub's, Boston, Feb. 19-25 . . . **Four Freshmen** signed to tee off at The Terrace, Salt Lake City, Jan. 6.

"An Evening With **Tony Martin**" debuts Friday (5) at new Maramor Restaurant, Columbus, O., with **Eve Nesbitt, Beverly Gregg, Dick Warren** and **Jim Blaine** featured with star . . . **Patti Page** opens 10-day engagement at Hacienda Club, Fresno, Cal., Jan 12 . . . **Joe E. Lewis** and **Ella Fitzgerald** booked into Eden Roc, Miami, Feb. 7-14, **Dinah Shore** and **Davis & Reese**, March 2-11, and **Connie Francis**, March 14-22.

## Chicago

**Beverly Aadland** at the Living Room, Chi, until Jan. 23 . . . **Dick Gregory** appearing at the Chi Playboy Club till Jan. 22 . . . **Jack E. Leonard** and **Claire Hogan** set for Mister Kelly's Jan. 8 for three weeks . . . **Shoshana Damari** skedded for the Gate of Horn Feb. 13-30 . . . **Jackie Mason** into Mister Kelly's Feb. 5 for three weeks . . . **Frank D'Rone** down for Baker's, Detroit, Feb. 5-26 . . . **Edgar Bergen** currently playing a week at the Vapors, Hot Springs, Ark. . . . **Johnny Desmond** booked for one week at the Southern Club, Hot Springs, March 29.

## Dallas

Statler-Hilton Hotel inked **Sonny Mars**, Jan. 4-22; **Rowan & Martin**, Feb. 3-19; **Sam Vine**, March 10-24, and **Connie Boswell**, April 5-18 . . . **Linda Bishop** and comic **Nip Nelson** at Adolphus Hotel for a fortnight. **Joanna Carroll**, thrush, follows Jan 10 . . . **Uncle Willie**, mime, into Theatre Lounge for his first local stand in years . . . Dimmed Gaslite Club will be reopened Jan. 12 as the Gay Life by new owner **Guy T. Jones**, who owns local cafes and private clubs. Manager **Charlie Applewhite** set **Johnny (Scat) Davis** as the opener for four weeks . . . **Ernie Johnson Trio** returns to Earl's Club Jan. 27 for indefinite stay . . . **Ukie Sherin**, comic 88'er, opens Jan 11 at Mickey Mantle's Motel, Joplin, Mo., after three years at University Club here . . . **Lucille Cunningham** and the **Four Winds** into Herb's.

## GODFREY'S 1ST VEGAS DATE: THE STARDUST

Arthur Godfrey has been signed for his first Las Vegas cafe date. He's slated for the Stardust Hotel starting Feb. 19. He'll head the interim entertainment between Lido de Paris shows. The current edition folds Feb. 18 and the new frolic gambols in March 5, the day after Godfrey exits. The Buffalo Bills have been booked for the Stardust card with Godfrey and others still to be set.

The Stardust stage requires a flock of alterations to meet the needs of each Lido edition. The first year technicians installed swimming pool and ice skating facilities, another year a huge fire-wall and tanks to take care of a waterfall had to be constructed. Therefore, the hotel has to have a smaller show while the stage is being worked on.

## N.Y. Coffee Houses Win Lic. Dept. Jurisdiction

N. Y. Mayor Robert F. Wagner last week signed a bill transferring coffee houses from the jurisdiction of the Police Dept. to the Dept. of Licenses. The new law became effective Jan. 1.

The bill was sponsored by the Coffee Houses Trade Assn., an organization of java-joints in New York's Greenwich Village. Many have been offering entertainment and consequently the Police Dept. sought to list them as cabarets subject to police jurisdiction.

Transfer to the License Dept. will eliminate many of the previous restrictions on the operation of the spots, and will mean that they will not have to take out a cabaret license, but a special permit for coffee houses.


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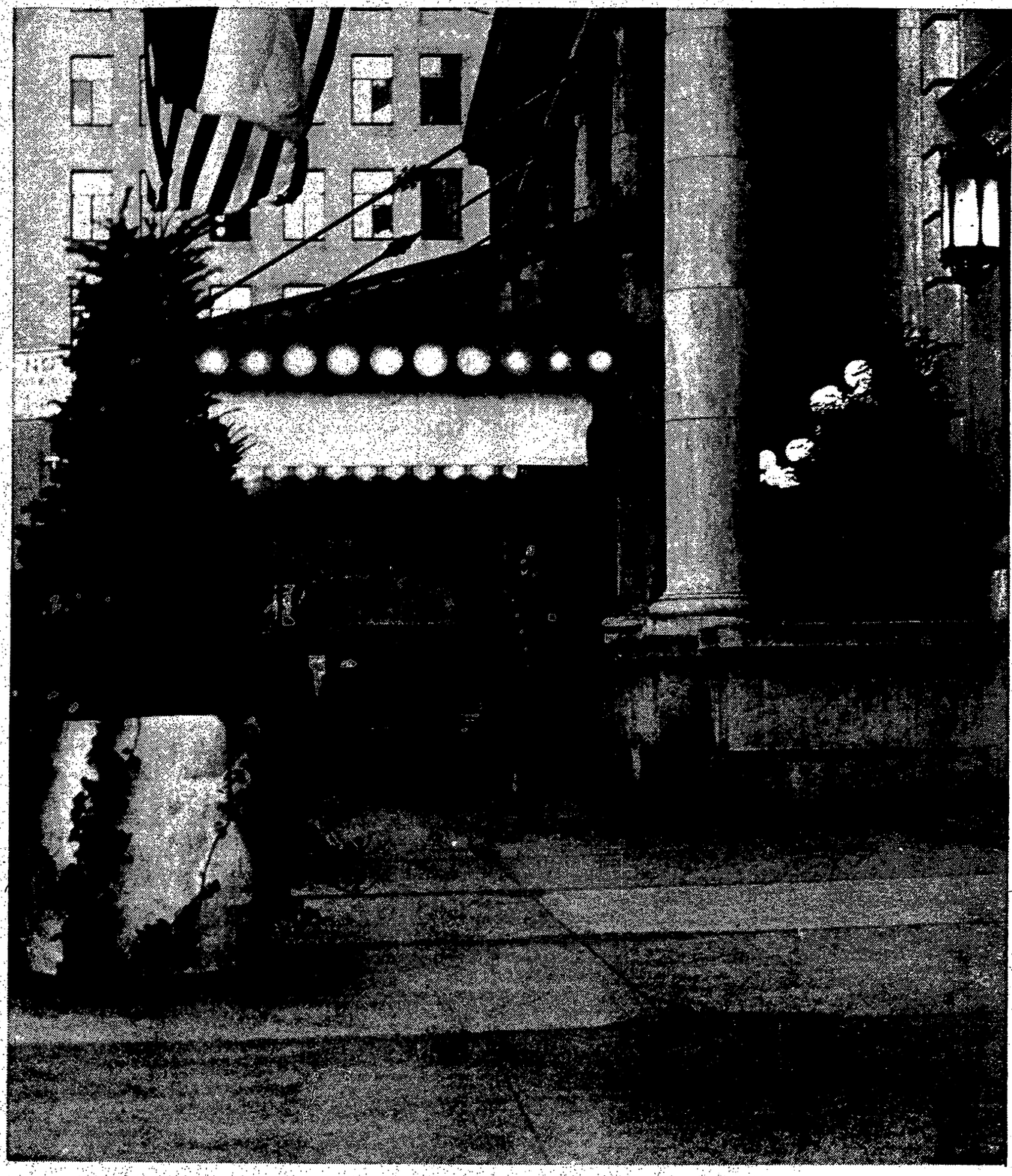

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"Make no mistake about it—Saverio Saridis can sing! . . . Finest tenor voice heard since the late Mario Lanza."
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**Earl Wilson—N.Y. Post**

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**Jose—Variety**

". . . he (Saverio Saridis) had his audience cornered with the soaring, pulsating beauty of tone and feeling. In short, he is a natural."
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*Henry O. Dormann—Public Relations*

## Copacabana, N.Y.

*Sammy Davis Jr., Barbara & Hal Loman, Doug Coudy Line (8), Andy Thomas and Jock Casasus; $6 minimum.*

The presence of Sammy Davis Jr. in Jules Podell's nitery at the close of the old year and for the beginning of the new is perhaps the best way to mark the annual event. Davis is one of the finest essences of pure talent and top accomplishment. As ability is one ingredient most appreciated by the public, the boxoffice response should be high throughout the run even during the normally dull post-holiday period.

Davis' act has substance and excitement plus meticulous projection. Each line and movement is rendered with an appreciation of meaning and effect on eye and ear. Nothing is left to chance. Some of his lines have the impact of immediacy and many of his asides, delving into racial and religious areas, are easily accepted by the audience.

The Negro entertainer has peaks in his routines. For example, his closing medley from "Porgy & Bess" and his humorous impressions of the toppers in the singing field are highlights that are hard to equal.

His is a beautifully gaited and skillfully executed turn which, while going over the 60-minute mark, kept auditors enthralled throughout. Davis also shows a knack of making audiences wonder on the contradictions of show biz. He brought in a battery of fiddles that was hardly used. As a matter of fact, the rhythm sections seemed to predominate in all his numbers, which of course, adds to the excitement of the act.

The surrounding turn is by Barbara & Hal Loman, a pair of skilled dancers who work in the modern ballet medium. Their routines are fresh and meaningful. They seem to stay away fom choreographic cliches and weave a story line into their numbers. One sector has a Walter Mittyish theme in which the femme takes on a lot of characterizations, but recedes back to her normal self. Turn constitutes an entertaining bit by a pair of well-coutoured, skilled and highly disciplined dancers.

The Paul Shelley Orch showbacks with its usual competence and the Frank Marti crews provides the Latino motif. Doug Coudy's girls, with vocals by Andy Thomas and Jock Casasus, prance through the proceedings decoratively. *Jose.*

## Statler-Hilton, D.C.

Washington, Dec. 20.

*Eleanor La Forge, Rita Anne Artiste Trio, Ted de Francis Orch (5), Danny Ruslander;* $1-$1.50 *cover.*

Ravenhaired Eleanor La Forge returns to the Statler-Hilton's posh Embassy Room after a year's absence and stages an uphill 30 minutes of standard supperclub singing against a small but tough, gossippy audience. Those who listen instead of yak enjoy her wholehearted efforts, polished voice and gleaming smile.

Songstress has been a White House performer in past years, with performances before Queen Elizabeth, Nikita Khrushchev, among others. She scores handily here, although Ted de Francis' capable quintet blares over her at times. Talented Danny Ruslander crosshands a pro piano to open the evening.

Miss La Forge is in for four weeks, ending Jan. 6. *Dean.*

## New Frontier, Las Vegas

Las Vegas, Dec. 22.

*"Minsky Follies of 1962," with Irving Benson, Joey Cowan, Jack Mann, Murray Briscoe, Ida Mercier, Pat Amber Halladay, The Eligibles (4), Dick Albershandt, Ingeborg Kjeldsen, Janet Grey, Claire Werner, Alan Conroy, Zero-Zero, Girl Dancers (8), Showgirls (6), Nudes (8), Dick Rice Orch (11); produced by Harold Minsky; choreography, Natalie Komarova and Jeffrey Gyle; sets, Robert Grosh; lighting, Daniel Stradtlander;* $4 *minimum.*

"Minsky's Follies of 1962" is the kind of show with which the Minsky name is associated—it's earthy, bawdy burlesque with many beautiful young girls and a few comics with some beautiful old material. Prudes will find it shocking and the broad minded (pun or otherwise) will find it good nitery fun.

Irving Benson, Joey Cowan, Jack Mann, Murray Briscoe, and Ida Mercier revive the ancient lowe comedy skits, get yocks with their burlesque of burlesque.

The Eligibles, a quartet of vigorous young men whose voices blend ideally, click with "Anything Can Make You Sing" and "Heat Wave."

Stripper Pat Amber Halladay, whose oiled body is her gimmick, is featured. Ingeborg Kjeldsen pleasantly handles the production vocals, and the standout nude (44-25-35) is a Swedish import with the mono-moniker, Veronique. Dick Albershandt gets laughs with his trampoline act; Alan Conroy, Janet Grey, and Claire Werner capably handle the dancing specialties.

A huge shaggy dog named Zero-Zero is one of the cast's laughgetters, and the eight girl dancers, eight nudes, and six showgirls are most decorative. The gorgeous costumes are by Berman; choreography by Natalie Komarova and Jeffrey Gyle. Dick Rice's orch (11) backs the Harold Minsky production, in for an indefinite run. *Duke.*

## Chi Chi, Palm Springs

Palm Springs, Cal., Dec. 25.

*Eleanor Powell with Four Gentlemen, The Amazing Monahans (4), Clifford Guest, Bill Alexander's Orch (17);* $2.50 *cover.*

For the first time this season Dave Branower booked an act that sold out the Chi Chi Starlite room. Not only that but the capacity draw took place Christmas night. To Eleanor Powell it must have been the best Christmas present since she broke into big time 25 years ago, retired and after 14 years as a housewife, mother and Sunday school teacher returned to her first love-dancing.

It took months of hard work to get the rust out of those beautiful laigs but there are few femme dancers today who come within miles of her skill, variety or staying power. More than $80,000 went into mounting and costuming of this act, and the hazard certainly has paid off.

She appeals primarily to people who remember Ann Pennington, Marilyn Miller, Ruby Keeler, Adele Astaire and possibly Mistinguett, and she confesses freely to being 49, but her vivacity, dexterity and sheer indefatigability have earned standing ovations from dance fans of all ages.

Her act opens here, as elsewhere, with the Four Gentlemen—Roy Fitzell, Tom Allison, Gordon Cornish and Jerry Madison—a singing quartet who can dance a little as well. Their main job, however, is to fill in between Miss Powell's costume changes.

Her first number, a tap to the tune of "Who Can Ask For Anything More?", has her garbed in a white dancing dress with beaded top and high neck in front. Then when the Gentlemen sing that they couldn't dance like Ellie she changes to white tie, top hat, tails and cane and gives more dexterous time steps to "Shine On Harvest Moon" than any moon ever shone on.

Miss Powell then "Blue Danubes" under direction of her own conductor, Richard Priborsky, and goes offstage for another costume change. This time she appears in a toreador's suit of black with white beading and draped by an orange cape of velvet.

As she starts to dance to the "Carmen" music she switches to a smaller cape and finally, in the pantomime of a bullfight and the kill, to a red spangled capelot concealing a dagger. This is her big number but by no means the end.

She leaves for another change and shots in color are projected on the screen. These represent her picture successes from "Born To Dance" through "Broadway Melody" with Fred Astaire. The montage ends with a shot of her dressed in a pink richly-beaded dress and a spotlight pans to her standing below the shot in the same costume. She takes off the skirt and goes into a tour de force of dancing, with her drummer Steve Dweck being outmatched by her taps.

Miss Powell ends, shaking hands with ringsiders along the stage apron, and exits on a warm, gracious and most appealing note.

The Amazing Monahans get a big hand for an opening of acrobats and ventriloquist Cliff Guest wins a lot of laughs out of his dummy who "runs" off stage and refuses to be put back into his suitcase. *Scul.*

## Cocoanut Grove, L.A.

Los Angeles, Dec. 27.

*Joe E. Lewis, Austin Mack, Betty Johnson, Dick Stabile orch (12);* $2 *cover.*

Coincidental or not, Joe E. Lewis and Santa Anita opened same day. All the trackgoers didn't emerge winners, but judging response of the four-fifths turnout at the Grove, they did. Crowd seemed equal parts of show biz and racetrackers and Lewis, as usual, can add scotch and come up with quite a potionable performance.

A bit slow getting out of the gate, Lewis settled into stride down the backstretch (with railbirding hoss trainers Willie Alvarado and Buddy Hirsch tight-ening the girth by passing him drinks from ringside). Like a true cup (sic) horse, Lewis knew it was a route race (65-min. turn) so he conserved energy — and material — till the stretch run. Crossed the wire with plenty in reserve (Seagram's probably) and then basked a bit too long in the winner's circle.

Lewis, per usual, is working sans blinkers and probably no nitery comic lacking his puckish, pixie delivery could get away with such rough handling of political and show biz figures. He intros accompanist Austin Mack with a reference to Sen. Barry Goldwater that startled patrons and applies almost as savage spurs to President Kennedy, Nixon, Sinatra and Bardot.

He managed, too, to weave in five plugs for Slate Bros., a rival nitery. If at times, his humor smacks more of the stable than the clubhouse, they forgave him that, also, and roar approval. The "E" in his name stands for Ever-lovin.'

Preceding, Betty Johnson's 20-minute songalog centers on showtunes. She could concentrate more on slow ballads, obviously her most effective metier off her poignant "Baubles, Bangles." Her phrasing is slick, appearance in silk fuchsia gown fine. The prop poodle is a nice touch.

Dick Stabile's 12-man orch excellently backstops. *Was.*

## Flamingo, Las Vegas

Las Vegas, Dec. 22.

*Mitzi Gaynor, Les Marthys (2), Don Kirk, Flamingo Orch (17), Flamingoettes (13); presented by Morris Lansburgh; production number choreography by Barry Ashton; musical arrangements, Jerry Fielding; costumes, Bob Carlton; special material, Jay Livingston, Ray Evans, Shirley Henry, Madelyn Martin, and Bob Carroll;* $4 *minimum.*

Mitzi Gaynor's delightful nitery splash, which was a resounding hit here last summer, is brought back intact for the holidays, and will stay for four weeks. Adroitly staged by Robert Sidney, the act showcases Miss Gaynor as a shapely bundle of effervescent talent.

The versatile star sings, dances, and has a pixyish charm warmly welcomed by her audience. Songs include "All I Need," "Time After Time," and a medley from "South Pacific."

Her teammates (Bob Street, Ronnie Dexter, Howard Kreiger, Burnell Dietsch) are handsome, skilled dancers. Musical arrangements are by Jerry Fielding, and the Flamingo orch (17) is conducted for Miss Gaynor by Russell Black.

One of the better balancing acts, Les Marthys (2), are on the bill, and get yocks and gasps with their fast-moving routine.

Barry Ashton's new production number, "No Girl Like A Show Girl," featuring the voice of Don Kirk and the terps of the Flamingoettes (13), is a slick curtain-raiser.

Bobby Darin and Myron Cohen open Jan. 19. *Duke.*

## Harrah's Lake Tahoe

(LOUNGE)

Lake Tahoe, Dec. 30.

In the few years Deedy & Bill have been playing the Reno-Lake Tahoe-Las Vegas spots, they have developed one of the sharpest boy-girl comedy acts in the business—with timing and presentation constantly improving, and always with new and clever material.

For this Tahoe Harrah's playback, the story's the same: a first-rate act all the way, with fast staging, witty lines, smart situation bits, and the inevitable hilarious clowning by the distaffer to Bill's feeder lines.

As the clown, Deedy Peters is a natural. She's a looker but has the talents for the comedic routines, and makes with the facial mobility to fit the moment. As straight man, Bill Greer is highly effective in control of his partner and in setting the pace.

Miss Peters, in their 45-minute turn, is a package of energy and personality with the savvy to capture any audience. Greer proves his value and emoting talents in well-rehearsed routines on a television commercial and other special material, much of it credited to writer Mort Greene.

Two also prove they can play it serious as Miss Peters impresses on vocal solos such as "The Party's Over" and "Island In the Sun," with Greer at the piano. Both also score heavily with impressions of Louis Armstrong, Ethel Merman, Dean Martin, and Lena Horne. Miss Peters' carbon of Miss Horne is uncannily accurate, particularly in the facial mimic.

On the Nevada circiut, Deedy & Bill have been playing the lounges (they compare in many cases with big rooms in other parts of the country), but the duo has the know-how and an act to fill any spot.

They're in here through Jan. 7. *Long.*

## hungry i, S.F.

San Francisco, Dec. 28.

*Bud Dashiell & the Kinsmen (3), Mark Russell, Maya Angelou, Don Asher Trio;* $3 *admission.*

Enrico Banducci's hungry i, spawning ground for the Kingston Trio, Mort Sahl, the Limeliters and so on, is offering more of the same, and the crowds seem to be buying it.

Bud Dashiell & Kinsmen seem to be Kingstons in levis, except that their patter isn't so sharp and their musicianship is a bit better. Dashiell (formerly of Bud and Travis) is a lean guitar-playing singer whose voice tends to hoarseness, but who plays well and comes equipped with a ready wit.

The two younger members of the Kinsmen are nice-looking, college-type singer-guitarists who must still work on their patter, while the third Kinsman is a wonderful, non-singing Mexican who plays a "Mexican bass"—that is, a guitar about the size of a bullfiddle—on his lap.

In their 45 minutes onstage, this group does nine numbers, mostly of the standard folknik variety — "Shenandoah," "They Called the Wind Maria," "La Bomba," "Johnny, I Hardly Knew Ya," etc. Their sound, when they're all banging their instruments at once, is dandy, and the three singers' voices blend quite well.

All are clean-cut and all undoubtedly appeal to the college and post-grad crowd which frequents the i. Their efforts at breezy chatter, between songs, seem rather forced at times, however, and they can afford to cut out a few plugs for their Warner Bros. album without losing the point.

Mark Russell is a bright, young pianist-comic who looks and sounds like across between Bob Newhart and Tom Lehrer. He has lost of stage poise, a fine sense of timing and, probably most important of all, keeps tossing lines at his audience swiftly, so that if one joke bombs he's ready with two more.

On the whole, his 40-minute act is quite funny, especially when he goes into set pieces a la Newhart (one is a remarkably funny satire of Negro comics in which Russell looks at everything from the viewpoint of the American Indian). Less amusing are many of his topical gags. Occasionally, he'll turn to his piano and, standing up, whack out a familiar tune to which he's set satirical lyrics—quite funny, too. Crowd thinks he's terrific, and he gets a big hand.

Maya Angelou, a onetime habitue of Frisco's Purple Onion, has returned with a satchel full of numbers new for her, and in her 22 minutes unloads a swingin' "Yes, I Know," a marvelous "Troubled in Mind," a Nigerian folksong, "Driver Man" from Max Roach's and Oscar Brown, Jr.'s "Freedom Now Suite" and a fine "Feelin' Good."

She has a superb, wide-ranging voice and evidently has learned to use it to maximum effect—very jazzy. Miss Angelou, who used to perform without shoes, wears 'em now. Pianist Don Asher, bassist Carlos Duran and guitarist Eddie Duran back her nicely.

Show runs through Jan. 27. *Stef.*

## Roosevelt Grill, N. Y.

*Guy Lombardo Orch (15) Al Conte Trio;* $2-$3 *cover after 9:30 p.m.*

Guy Lombardo and his Royal Canadians are back at the Hotel Roosevelt Grill, and all is well. In fact, the ropes are up and seem destined to be for weeks to come. Lombardo is in for a minimum of 10 weeks, according to John G. Horsman, general manager of the hotel. It is the 31st annual engagement for the maestro in this eastside room. It's estimated that he has played the Roosevelt more than 5,000 nights, which obviously is a marathon record for a band in any hotel room.

Just why his popularity continues is obvious as soon as Lombardo steps on the podium and swings into "Autumn Leaves." Most of the Grill's patrons like to dance, and the floor is of such size that it makes for easy terping. And with Lombardo playing, the beat is certainly easy to follow.

Lombardo's crew differs little from his last stand here with exception of the outfit being a little larger. He also has added some new talent which is easily discernible. He has two trombones, two trumpets, four sax, bass horn, twin piano players, traps, French horn and percussionist.

This time around, Lombardo has a trio consisting of Cliff Grass, Ken Gardener and Bill Flanagan. Gardener does most of the solo ballading, but Flanagan runs him a close second with vocals. Flanagan also plays the Claviette, a novel instrument.

Fred Kreitzer and Buddy Brennan are the pianists who operate the twin pianos, especially effective with "Tammy." Gardener's vocalizing of the novel, typically Lombardo tune, "Bonaparte's Retreat," was one of his better efforts.

"Climb Every Mountain" is a high spot both from the band standpoint and the vocalizing. "True Love" brings on the singing group while "Up Lazy River" finds the euphonium substituted for the French horn for an excellent payoff. Band also uses a new recording, "Bright Lights of Brussels," for top returns. "Stardust," "Goodbye to Rome" and a medley of "Make Believe," "Time on Hands" and "Who" are other standout numbers.

Lombardo is broadcasting a half hour nightly over CBS, and is due for a full hour on CBS-TV on New Year's Eve.

The Al Conte Trio, originally introed to the Roosevelt Grill a number of years ago by Lombardo, again is spelling the band for patron dancing. Conte, pianist-leader, goes in more for the Latin tunes or novelty numbers. The outfit is equally adept at either. *Wear.*

## Sahara, Las Vegas

Las Vegas, Dec. 22.

*Donald O'Connor, Sidney Miller, Joanie Sommers, Louis Da Pron, Moro-Landis Dancers (18), Louis Basil Orch (15); produced by Stan Irwin; choreography, George Moro; stage direction, Sy Lein;* $4 *minimum.*

Donald O'Connor, always a strong fave here, brings in what is probably his best song & dance session to date, getting fine assistance from sidekick Sidney Miller and songstress Joanie Sommers.

Highlight of the bash is the "Songwriters" skit, with new and very funny material by Miller and Sid Kuller, which is aided by improbable, hilarious props as the team does a burlesque on celeb impreshes. O'Connor's songs include "Make Someone Happy" and "Me and My Shadow," with talented terper Louis Da Pron joining in on the latter. The star shows his topdrawer hoofing ability in the finale.

Miss Sommers, a beautiful young chirp, is highly effective in her debut here, and is a sure bet to rise to headline status. She sings such numbers as "Baby, Don't You Go Away Mad," "Looking At You," "You Love Me," and churns her turn with a charging arrangement of "Blues In The Night."

A colorful, imaginative salute to Hollywood, concocted by George Moro and spotlighting curvy Kathy Boling and the 18 "Most American Girls In The World" initials the Stan Irwin production, backed by the Louis Basil orch (15), which is here until Feb. 6 when Connie Francis returns. *Duke.*

## Fairmont, San Francisco

San Francisco, Dec. 29.

*Tony Bennett; the Blue Notes (4), Ernie Heckscher Orch (9); $3-$3.50 cover.*

Tony Bennett, smiling and outwardly easy-going, packs a load of entertainment into his act, and earns the wholehearted cheers of a big crowd for his work.

In his 51 minutes onstage, Bennett sings 22 songs—possibly a new course record—and sings nearly all of them well. This is noteworthy, because the numbers range from a boisterous Dixieland arrangement of "Chicago" to a soul-searing version of Kurt Weill's and Maxwell Anderson's "Lost in the Stars." Indeed, these two songs are back-to-back, and the fact that Bennett can do them both—and do them effectively—is an indication of his versatility.

Since Bennett last appeared at the Fairmont, he seems to have honed some of the rough edges from his act and, at the same time, acquired a better singing voice—or perhaps he's learned to use his voice better, to pace himself and not to push so hard. At any rate, he's mellower, less frenetic, but charming as ever. In fact, his patter between songs is neater and more amusing than it was several years ago.

For this show his excellent conductor-pianist, Ralph Sharon, dug up a lovely, decades-old Frisco ballad, "I Left My Heart in San Francisco," which Bennett socks across with telling effect—it could be a record hit in Frisco, at least. Drummer Billy Exiner and Ernie Heckscher's orch give fine support, as does a Frisco vocal group, the Blue Notes.

Show runs through Jan. 17. *Stef.*

## Eddys.' K.C.

Kansas City, Dec. 30.

*The Headliners (4), The Continentals (4); $1.50-$2 cover.*

Ann Edwards is billed as heading The Headliners, but it is pretty much a family group which has been playing lounges on the Coast and Nevada spots. The date here is its first at Eddys', and it is drawing acceptable biz in the face of miserable winter weather. This show went at a special $3.50 cover, with favors, for the New Year's Eve celebration Saturday (30).

The group varies its 55 minutes with a heavy emphasis on jazz, some novelties entered to change the pace and even an odd bit of comedy here and there. Important to the company is Miss Edwards on the piano and accordion, and her brother, Jimmy Nuzzo, outstanding reed man. Mitch Edwards on drums and Paul Fontes on electric guitar round out the group.

They are especially effective as Nuzzo leads on tenor sax on "Harlem Nocturne" and "Honky Tonk," and again as he later shifts to the clarinet for "St. Louis Blues." Miss Edwards has a fine inning with jazz piano versions of "Warsaw Concerto" and "Malaguena." There are some parodies with rather risque vocals by the gal, a country tune by Fontes and a ribbing of radio commercials by all for added comedy. They are best at the straight musical work, but handle the comedy ably enough for variety. *Quin.*

## Mister Kelly's, Chi

Chicago, Dec. 26.

*Irwin Corey, Rosette Shaw, John Frigo Trio; $2.50 cover.*

Irwin Corey's devoted Chi following has been building for the 16 years he has been playing clubs in this city, and, as topliner for Mister Kelly's holiday show, he is back with more of the surefire sight gags and mangled dialectics that have made him a fave on the local nitery circuit.

In Corey's case familiarity breeds yocks, and just the explosive utterance of one of his pontifical phrases—". . . however!" or ". . . furthermore!"—broke up the pre-conditioned first night auditors.

The comic's regular 10-minute opening panto is in the great clown tradition as his mobile face segues from anticipation to delight, consternation, sadness, horror and silent convulsions of laughter. His tanglefooted excursions into erudition never quite reach their conclusion before he is off on another ill-fated tangent. Only change in Corey's act is a new cutaway coat, which he maintains he is renting out to moths in the daytime.

Showopener Rosette Shaw is a mite of a girl with a sharp ability to set a mood in song. Interesting offbeat numbers in her songalog include "Across Tomorrow Mountain" and "Tea For Two" sung in French.

She stamps her own personal dramatic flair on a soft, bluesy rendition of "Am I Blue," a poignant version of "I Love You, Porgy," and "Face The Music."

John Frigo's house trio backs Miss Shaw stylishly and keeps the customers cheerful between shows.

Corey and Miss Shaw are in for three weeks. *Mor.*

## Saddle & Sirloin, Tucson

Tucson, Dec. 27.

*The Novelites (3); no cover, $2 minimum Sat.*

Boniface Jim Sfarnas has booked into his Saddle & Sirloin his most expensive and zaniest act yet, The Novelites, and reaped a bonanza in laughs. With the fastest paced show yet seen in these parts, the yocks come at a lightning clip at the drop of one of the many hats the threesome centers the act around.

The trio, with accompaniment of piano and drums, are rubberfaced Frankie Carr, the chief comic; straightman Joe Mayer, and Chuck Leonard, who does most of the solo singing.

The show is so evenly put together, it's difficult to single out a particular routine. But biggest applause-getters are the "Tribute to Burlesque" bit and the "Nobody's Sweetheart Now" routine.

Begoff comes after the latter, followed by an "Alabama Jubilee" topper. The Novelites close Jan. 3, to be followed the next night by Tucsonan, Eddie Peabody, the "banjo king." *Alex.*

## The Losers, L.A.

Los Angeles, Dec. 28.

*Edi Domingo & Renee Renor, Frank Rosolino Quartet; no cover, no minimum.*

Any itinerant nitery act, to realize its fullest potential, must make a complete adjustment to the pecularities and characteristics of the locale in which it appears. There is a subtle, but absolutely essential, difference in the collective tastes and entertainment desires of the citizens of any city or community.

A perfect example of the necessity for such geographical sensitivity lies in the act of Edi Domingo & Renee Renor, who arrived at this La Cienega spot for a four-week stand after several months of exposure in Vegas and Reno. This is an exciting act endowed with striking and compatible talent and rich promise. Yet just how great an impact it will have here and the exact scope of its future hinges on the ability of this handsome couple to sense the prevailing climate of reception that exists in the L.A. nitery circuits.

Los Angeles, as Domingo and Miss Renor will quickly discover, is quite a different proposition than the Nevada gambling capitals to which they are accustomed. In L.A. there is a vital need for intimacy in an act, unlike the mood of Nevada, where the lounge performer, more often than not, must compete with roulette, crap and 21 for the customer's rather casual, objective, impersonal attention. If Domingo and Miss Renor effect the transition, they could be a huge success. They've got what it takes.

Domingo is an engaging, romantic Latin with a mellow voice, an obvious sense of vocal artistry, and a deep-rooted appreciation of lyric meaning. Senorita Renor, on the other hand, stresses flash, sex animal chemistry and an I-don't-care approach to her material. Yet together they are a most co-existent duo, physically and harmonically complementing the other.

Domingo's expressive, heartfelt solo of "Yellow Bird" brings a new dimension to this ditty. It's the high spot of the turn. Miss Renor, whose voice is a cross between Teresa Brewer and Kay Starr, with a twist of Eartha Kitt, and whose physique needs no comparison, would enhance her natural appeal simply by concentrating on the tunes and the audience and toning down the sultry, suggestive asides.

Trombonist Frank Rosolino, one of the foremost Coast exponents of cool jazz and a refreshingly funny and irreverent musician, holds over with quartet (drummer Bill Goodwin, painist Victor Feldman, bassist Albert Stinson) to Jan. 7. *Tube.*

## Tropicana, Las Vegas

Las Vegas, Dec. 27.

*"Folies Bergere of 1962," with Harry Mimmo, Andre Tahon, Jenny Astruc, Colette Bousquet, Lee Sharon, Linda Lombard, Dior Dancers (4), Los Chavales de Espana, Tommy Mara, Felicia Atkins, Showgirls and Dancers (65), Ray Sinatra Orch (14); produced by Lou Walters, by arrangement with Paul Derval; scenery, costumes and artistic direction by Michel Gyarmathy; choreography, Billy Petch; $4 minimum.*

The 1962 edition of the "Folies Bergere" is a spectacular colorful bash with beautiful girls, gorgeous costumes and a well-balanced lineup of specialty acts. Outside of Vegas it would be a blockbuster, but here it will be compared to previous "Folies" editions and will fall short of those topdrawer presentations.

Nitery patrons looking for a predominantly French revue will be disappointed, perhaps, because the outstanding acts — Harry Mimmo and Los Chaveles de Espana—are Italian and Spanish, respectively, and the music features Ravel, Gershwin, Chopin, and Wagner, capped by a Stars and Stripes finale.

On the plus—and French—side are singer-comedienne Jenny Astruc, who is a good bet for American films; Colette Bousquet, an exciting dancer; and the delightful puppetry of Andre Tahon, whose "Caterpillar and Snail" act has long been a fave in Vegas.

The Florence and Frederic Dancers do fast, familiar routines; exotic terp Lee Sharon, the spine-chilling Dior Dancers, chirp Linda Lombard, dancer Ugo Pellicia, singer Tommy Mara and showgirl Felicia Atkins are spotlighted with finesse in the best tradition of showman Lou Walters, who coordinated the affair.

The satirical dancing and pantomime of returnee Harry Mimmo, plus the repeat click of another Vegas fave musical group, Los Chavales de Espana, doubtless will cause this "Folies" to have a long and profitable run.

Ray Sinatra conducts the orch (14), Billy Petch is choreographer and Michel Gyarmathy is artistic director. The revue, in for an indefinite run, is presented by Walters by arrangement with Paul Derval. *Duke.*

## Unit Review

Continued from page 50

numbers having a climactic oomph worthy of a grand finale. A youthful, handsome selection of native talent puts on a flashy exhibition of hyperkinetics, applying a primitive gusto even to the more sophisticated bits.

Hit of the show is a flamenco tableau during which the dancers are given free rein to improvise. Result is a slow building to a dancing frenzy, which has the more uninhibited outfronters on their feet shouting.

Standout among the performers are Juan Serrano, who plays the flamenco guitar with classical style, and femme dancers Nana Lorca and Mari Carmén Acevedo. Latter particularly score with their stomping, twirling and grimacing. Male dancers Juan Quintero and Salvador Castro are less lusty, but slick hoofers.

Ochoa is a hefty, virile type with a big baritone used for romantic ballads. The Five Argentines, a male quintet from that country, could use a bit more polish in their pop vocalizing.

The troupe has a flexible three to six-week stand at the Casino Royale before embarking on a tour still to be firmed up. *Jay.*

## SOVIET FESTIVAL ON DESPITE RESISTANCE

Bombay, Dec. 26.

A 15-day festival of Soviet Union films to be conducted at Bombay's Excelsior Theatre through Jan. 11, 1962, is actively assisted by Bombay Production unit, Filmalaya. Releases to be unreeled during period include "First Flight O'Stars," "Leila Medjnum," "The Letter That Was Not Sent," "Ballad of a Soldier," "The Mameluke," and "Maiden Spring," all dubbed in English.

Red efforts to popularize Soviet films in India, are, however, meeting with acute resistance, despite very big assist from local industryites and Commies. Red China is a thorn in India's flesh at present.

# New Acts

### DON RICE
**Comedy**
**25 Mins.**
**Playboy Club, Chicago**

The Playboy Club has been proving a boon to seasoned club date acts in providing many of them with their first location jobs, although they may have been working the banquet, convention and lodge meeting circuit for years. Don Rice, a low-key monologist, currently in the Playroom of the club, is a case in point.

Rice has a deceptively easy and offhand approach as he unreels his gagalog of keen one-liners and ingratiating anecdotes. The Playboy Club would not ordinarily be an ideal setting for a low-pressure comic, but Rice had control of auditer attention all the way. His material is wideranging, covering politics, air travel, family situations and saloon society, but always with a goodnatured tolerance for human weakness and foibles.

He consistently pulled good yocks, as for instance with his local-reference gags: "Chicago is the only city where you can get a haircut at 3 a.m.—in an alley." Or: "My father was a tailgunner on a beer truck in Prohibition." He also works over teevee: "For fast, fast, fast relief—turn off your set." Or, of the space program: "They ought to name the next series of missiles Social Security—you can't fire 'em and you can't get 'em to work."

Rice's astute wit and well-filled gag bag is adult, but never blue, and he shapes as a sharp contender as a supporting act in the prime rooms or as topliner in the second-rank clubs. *Mor.*

### LAURA BETTI
**Songs**
**120 Mins.**
**Theatre Athenee, Paris**

Laura Betti is an Italian singer definitely in the offbeat category. She seems to be a reflection of "La Dolce Vita" aspects of modern day Rome, and, in fact, played a small part in one of the orgy scenes in that picture. So with a sweet voice she essays songs that mainly purvey perverted innocence, macabre humor, and sudden shafts of religious outlook.

She has long blonde hair, a ripe chassis, and an interesting face. She wears a smart suit for the first part and black tights and a hip-length sweater for the second. Eschewing a mike, she just about projects in this medium-sized house. Accompanied by a piano, she has some plus production aspects and lighting.

But Miss Betti appears more slated for specialized boites than for theatrical exposure. Songs have been penned her by some of the top Italian writers like Alberto Moravia, Pier Paolo Pasolini, Fabio Mauri and others. Music is simple and the words and interpretation are the thing. She speaks as well as sings many of the special songs.

Miss Betti displays a spunk that is the mainstay in putting over this fairly eerie look at bored high life, twisted youth, and dark anarchic humor. She definitely mirrors something eating at society which makes her a most specialized item but one that could be used if properly placed and handled. She did her stint in excellent French with the songs expertly adopted by Jean Rougeul. She also speaks and sings in good English and is planning to give her rep stateside.

She appears in for a limited run here and would call for savvy placement in U.S. spots. She is difficult but a possibility for specialized playoff in New York with the right slotting. Her thespic underlining and stance is good. Filippo Crivelli staged this song stint with good piano accompaniment by Toni Lenzi. *Mosk.*

### CAROLYN HESTER
**Songs**
**34 Mins.**
**Le Hibou, Ottawa**

Carolyn Hester has a pleasant, versatile set of pipes which she knows how to use to solid advantage in her stint of folk chirps. She has had some voice training and it shows in songs that climb to the higher notes. But Miss Hester, short looker with long hair, lacks a routine which will confine her abilities to coffee-and-folk-rooms like Le Hibou. She sings songs she likes when she feels like singing them, but makes no attempt to string them together with gab or continuity.

She already has had some experience in niteries (Showboat, Gate of Horn, others) and has a second LP coming out early in 1962 on Columbia. But she would be wise to restrict in-person work to intimate rooms that demand a minimum of showmanship and maximum of clicko sound. *Gorm.*

# Las Vegas Lounges

Continued from page 1

salaries for stars, show girls, dancers, musicians, stage hands, electricians, etc.

"Such powerhouse attractions as Frank Sinatra, Dean Martin, and Sammy Davis Jr., who pack the Sands show rooms and make the casino bosses happy would be even more valuable in a lounge," Victorson declares.

"Maybe they would do three shows instead of two in the lounge—shorter shows, of course—and the turnover would be that much more."

Aside from the fact that money would be saved by the hotel by eliminating costly production numbers, the lounge policy has further economic advantages.

**Dim View**

Casino execs take a dim view of having about 600 people as a captive audience in a show room for 90 minutes, because there is little chance that the gambling men might leave their ladies and come out for a session of gaming. However, in a lounge, the situation is more flexible. The informality of a lounge makes it comparatively easy for the gamblers to leave their tables and return at any time.

The hotels usually lose money, or at best break even on the food served in a show room, but there's a tremendous markup on liquor—and in the lounges, only liquor is sold.

The turnover in a lounge keeps the bartenders and the casino dealers busy, because there is action from approximately 6 p.m. until 6 a.m. Another advantage of lounge entertainment is that the patrons do not have to worry about being there at a certain time for the show—they know the acts run continuously, and they can be reasonably sure of catching a certain act if it will be on three or four times a night.

The Flamingo is one of the Strip hotels which is giving equal attention to its lounge and showroom. In fact, the Flamingo lounge name has been changed to "Flamingo Driftwood Room" to please those acts who do not like the name "lounge" and consider it second rate. The Sahara long ago changed the name of its lounge to "Sahara Casbar Theatre," at the request of Louis Prima & Keely Smith, who were headlining there at that time.

The Flamingo, with such stars as Harry James, Sarah Vaughan, Della Reese, Lionel Hampton, Don Cornell, Norman Brooks, and newly signed Billy Eckstine, gets SRO action nearly every night.

The Sands, which has headlined Ella Fitzgerald in its lounge and more recently, Jerry Vale, is another strong lure for loungers.

The Riviera, Sahara, and Dunes have recently remodeled their lounges, making them larger to cope with the new trend. The Riviera has such attractions as Buddy Greco, Billy Williams, Kay Stevens, and Sammy Kaye in the lounge; the Mary Kaye Trio, Don Rickles, Ray Anthony, Arthur Ellen, Freddie Bell, and Deedy & Bill are Sahara regulars (although the Mary Kaye Trio recently defected to the Tropicana); and the Dunes has such as Al Hirt, Roberta Sherwood, Billy Eckstine, and the Novelites.

The Desert Inn, up until recently a spot which soft-pedaled big time lounge acts, now has Frankie Carle on its roster. Across the Strip from the DI, those durable Ink Spots have had a long run in the New Frontier lounge.

The Stardust has such solid regulars as Roberta Linn, the DeCastro Sisters, the Four Aces, and the Happy Jesters in the lounge.

The Silver Slipper, which has as its main show attraction the Hank Henry burlesque bash, has Charlie Teagarden in the lounge to hold on to the departing patrons.

# CURRENT BILLS

WEEK OF JANUARY 3

## NEW YORK CITY

**MUSIC HALL** — Lily Yokoi, Wazzans, Mary Jennings, Alan Cole, Choraleers, Stefan Gierasch, Tania Karina, Eugene Slavin, Corps de Ballet, Rockettes, Raymond Paige Orc.

## AUSTRALIA

**MELBOURNE (Tivoli)**—Hutch, Freddie Morgan, Alec Finlay, Alistair McHarg, Roy & Toaduff, Kenet & Jani, Grecos, Jandy, Anne Lane, Paul Gavin, Vincent Grant, Beverly Thomas, Monica Sheargold.

**SYDNEY (Tivoli)** — Frank Berry, Pat Gregory, Jodie Gray, Howard Hardin, Joe Chisolm, Bill Christopher, Harvey Weber, De Jong & Dee, Trapinos, Maria Blanche, Ken Mackey, Adrienne Erdos, Lewis Dunn.

## BRITAIN

**BLACKPOOL (Grand)**—Ann Sears, Harvey Hall, Patricia Heneghan, Philip Latham, Robert Raglan, Margot Boyd, Madoline Thomas, Raymond Bowers, Robin May, Vera Cook, Edward Higgins, Christopher Burgess.

**CARDIFF (New)** — Adam Faith, Don Arrol, David Macbeth, McAndrews & Mills, Dave Reid, Des Lane, Lester Sharpe & Iris.

**LONDON (Palladium)**—Harry Secombe, Roy Castle, Marion Ryan, King Brothers, Eddie Calvert and the Wiseguys, Audrey Jeans, Michel & Carol, Grazina Frame, Wendy Wayne, Helene & Howard, The Barantons, Ronnie Corbett, Jack Francois.

**NEWCASTLE (Empire)** — Robert Earl, Arthur Worsley, Tommy Fields, Mrs. Shufflewick, Emerson & Jayne, C & C Campbell, Two Munros, Eva May Wong.

# Cabaret Bills

## NEW YORK CITY

**AFRICAN ROOM**—McCleverty's, Johnny Barracuda, Larry Bonito.

**BASIN ST. EAST**—Louis Armstrong, Lavern Baker, Mitchell-Ruff 3.

**BIRDLAND**—Count Basie Orc.

**BLUE ANGEL**—Dave Astor, Andy & Bey Sisters, Tarriers, Bobby Short, Otis Clements.

**BON SOIR**—"Greenwich Village, U.S.A." Three Flames, Lew Parker & Betty Kean.

**CAMELOT**—George Young Orc., Alan Freed.

**CHARDAS**—Edi Hellas, Tibor Rakossy, Dick Marta, Lili France, Elemar Horvath.

**CHATEAU MADRID** — Hanna Ahroni, Luis Olivares, Nila Ampara, Bambi & Manoli, Raquel Mata, Pupi Campo Orc.

**COPACABANA** — Sammy Davis, Jr., Barbara & Hal Loman, Paul Shelley Orc., Frank Marti Orc.

**EMBERS**—Lee Evans Three, Charlie Shavers Four.

**HOTEL ASTOR** — Paula Sydney, Lou Wills, Jr. Dick Harding Orc., Eddie Lane Orc.

**HOTEL LEXINGTON**—Virginia Wing, Lillian Knight, Denny Regor, Tony Drake, Tony Cabot Orc.

**HOTEL NEW YORKER**—Milt Saunders Orc., Verna Lee, Joe Furst.

**HOTEL PIERRE** — "Steppin' in Society," Wilbur Evans, Fay DeWitt, Louise O'Brien, B & M Haggett.

**HOTEL PLAZA**—Saverio Saridis, Emil Coleman Orc., Mark Monte Continentals, Payson Re Orc.

**HOTEL TAFT**—Vincent Lopez Orc.

**HOTEL ST. REGIS** — Vicky Autier, Chauncey Gray, Chiquito Orc.

**HOTEL ROOSEVELT**—Si Zentner Orc.

**HOTEL WALDORF-ASTORIA** — Carol Channing, Emery Deutsch Orc., Milt Shaw Orc.

**HOTEL SAVOY HILTON**—Gunnar Hansen Orc., Arturo Arturo Orc.

**INTERNATIONAL**—Johnny Howard, Hi-Lads, Mike Durso Orc., Aviles Orc.

**LATIN QUARTER**—Rafael de Cordova, Pompof-Thedy, Julie Gibson, Arnauts, Wallenda Ballet, Jeanine Pivoteau, Mello Larks, Jo Lombardi Orc., Irving Fields Orc.

**LEFT BANK** — Ronnel Bright, Andy Hamon.

**LIVING ROOM**—Don Rondo, Iris Paul.

**NO. 1 FIFTH AVENUE** — Christine Norden, Ted Lawrie, Hankinson & Silver.

**ROUNDTABLE** — Dorothy Donegan, Orchids.

**SAHBRA**—Four Avalons, Esther Tohbi, Leo Fuld, Badoc & Sharobi, Louis Bannett Orc.

**TWO GUITARS**—Alya Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Poliansky.

**UPSTAIRS & DOWNSTAIRS** — Phil Bruns, Ceil Cabot, Rex Robbins, Steve Rolunu, Donna Sanders, Mary Louise Wilson, Lovelady Powell, Freddie Webber, Jim Sheridan, Bill McCutchen, Milrad & Colston.

**VIENNESE LANTERN** — Liane, Terry Amato & Salvatore, Ernst Schoen.

**VILLAGE BARN** — Dory Sinclair, Johnny King, Susan Brady, Joe Shay, Jeannie Allen, Tex Fletcher, Lou Harold Orc.

**VILLAGE GATE**—Miriam Makeba, Les McCann Trio.

**VILLAGE VANGUARD**—Lambert, Hendricks & Ross, Raney-Konetz Four.

## CHICAGO

**BIRDHOUSE**—Carmen McRae, Sheridan Twist Orc., Harold Ward.

**BLUE ANGEL** — "Limbo Pan American," Pablo Candela, Jessica & Irma, Lord Banjo, Lord Mike, Raphael Herman, Sir Slim Henry, Tito Perez Orc., Eddie Subway Orc.

**CONRAD HILTON**—"Ooh La La," West & Maza, Marg'e Lee, Frederick & Brigitte, Lothar Weidemann, Brigitte Voit, Inez & Gordon, Boulevars-Dons (3), Boulevar-Dears (6), Gay Claridge Orc., Connie Mitchell, Ollie Raymond Orc.

**DRAKE**—Myron Cohen, Jimmy Blade Orc.

**EDGEWATER BEACH**—Ted Lewis Revue, Bet E. Martin, Chop Chop & Charlene, Eddie Chester, George & Peggy De Marlos, Don Davis Orc.

**GATE OF HORN**—Miriam Makeba, Frank & Valucha, Fred Kaz Trio.

**HAPPY MEDIUM** — "Medium Rare," Jean Arnold, Linda Donovan, Denise Foster, James Inman, Marc London, Donna Miller, Bert Vallencourt, Cindy Wilsell, Tom Williams. **Downstage Room**—Daniele Clary, Cy Touff Trio, Cliff Niepp Trio.

**LE BISTRO**—The Wanderers, Dick Ceseria Trio, Larry Novak Trio.

**LIVING ROOM**—Beverly Aadland, Tommy Hazard, Joe Parnello Trio.

**LONDON HOUSE**—Don Shirley Trio, Eddie Higgins Trio, Larry Novak Trio.

**MISTER KELLY'S**—Irwin Corey, Rosette Shaw, Marty Rubenstein Trio, John Frigo Trio.

**PALMER HOUSE**—George Gobel, Sylte Sisters, Ben Arden Orc.

**PLAYBOY CLUB**—Yonely, The Diamonds, Nino Nanni, Ronnie Chapman, Inman & Ira, Fred Barber, Paula Greer, Don Rice, Gloria Van, Harold Harris Trio, Kirk Stuart Trio, Joe Iaco Trio, Bob Davis Trio, Larry Cummings.

**SECOND CITY**—"Alarums & Excursions" Bill Alton, Bob Camp, Del Close, Roger Bowen, Bill Mathieu, Joan Rivers, Dick Schaal.

**SHERATON BLACKSTONE**—Joan Fairfax, Franz Benteler Orc.

## LOS ANGELES

**BEN BLUE'S** — Ben Blue Revue (20) Ivan Lane Orc.

**COCOANUT GROVE**—Joe E. Lewis, Austin Mack, Betty Johnson, Dick Stabile Orc.

**CRESCENDO**—Don Rickles, Billy Ward & Dominos.

**DINO'S**—Lorraine Barrie, Jack Elton, Steve La Fever.

**LE CRAZY HORSE** — Le Crazy Horse Revue, 3d Edition, Donnie Brooks.

**SLATE BROS.**—Billy Gray, June Ericson, Jackie Hilliard, Lanny Long Trio.

**STATLER HOTEL**—"Playmates in Rio," Skinnay Ennis Orc.

**YE LITTLE CLUB** — Ruth Olay, Joe Felix Group (4).

## LAS VEGAS

**CALIFORNIA CLUB**—Johnny Paul.

**DESERT INN**—Milton Berle, Dunhills, Amin Bros., La Scala Four, Leonard Sues, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Frankie Carle, Michael Kent, Dave Apollon, Milt Hearth, Sam Melchionne, Acapulco Boys.

**DUNES** — "Philippine Festival," Boy Pecson, Baby Aguilar, Bobby Gonzales, Katy De La Cruz, Pelita Corales, Shirley Gorospe, Elizabeth Ramsey, Bill Reddie Orc. **Lounge:** Billy Eckstine, Gil Bernal, Denis & Rogers, One Plus One, Joseph Mack Four.

**EL CORTEZ**—Instrumentalists, Conolys, Bel-Aires.

**FLAMINGO**—Mitzi Gaynor, Flamingoettes, Nat Brandwynne Orc. **Lounge:** Della Reese, Don Cornell, Viva Mariachis, Pars & Patti.

**FREMONT**—Joe King Zaniacs, Newton Brothers, Cousins, Twisters.

**GOLDEN NUGGET**—Bob Wills, Novelords, Billy Thompson, Joe Wolverton, Annie Maloney.

**HACIENDA** — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Sunny Spencer.

**MINT**—Arthur Ellen, Skeets Minton, Jill Adams, June Knight.

**NEVADA**—Jay Orlando, Lynne Davis.

**NEW FRONTIER**—"Minsky's Follies of '62," Dick Rice Orc. **Lounge:** Ink Spots, "Hot Lips" Levine, Marcy Layne, Fred Kushon.

**RIVIERA**—Harry Belafonte, Jack Cathcart Orc. **Lounge:** Billy Williams, Dukes of Dixieland, George Young Revue, Al & Jet Loring, Hi-Tones, Clark Four.

**SADDLE CLUB** — King Henry Four.

**SAHARA** — Donald O'Connor, Sidney Miller, Joanie Sommers, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Mary Kaye Trio, Characters, Tunesters, Jackie Jocko, Don Ferrera Four.

**SANDS**—Red Skelton, Copa Girls, Garr Nelson, Antonio Morelli Orc. **Lounge:** Terry Gibbs, Morry King, Dave Burton.

**SHOWBOAT**—Red Foley, Little Jimmy Dickens.

**SILVER SLIPPER**—Hank Henry, Sparky Kaye, Red Marshall, Danny Jacobs, Slipperettes, Geo. Redman Orc. **Lounge:** Charlie Teagarden, Jack Prince.

**STARDUST**—"Lido de Paris," Eddie O'Neal Orc. **Lounge:** DeCastro Sisters, Roberta Linn, Bernard Bros.

**THUNDERBIRD**—"Flower Drum Song," Garwood Van Orc. **Lounge:** Billy Daniels, Sonny King, Vido Musso.

**TROPICANA**—"Folies Bergere of '62," Ray Sinatra Orc. **Lounge:** Shecky Greene, Mafalda, Al De Paulis Four, Dubonnet Three.

## RENO-TAHOE

**GOLDEN**—Barry Ashton's Les Girls Novelites, John Carleton Orc.

**HAROLD'S** — Susan Barrett, Del Ray Goofers, Don Conn Orc.

**HARRAH'S (Reno)**—Kirby Stone Four, Jack Ross Six, Abbie Neal and Ranch Girls, Mellodettes, Rudy Rodarte.

**HARRAH'S (Tahoe) South Shore Room**—Red Skelton, Elkins Sisters, Dorben Singers and Dancers, Leighton Noble Orc. **Lounge:** Hank Penny and Sue Thompson, Deedy & Bill, Tepper & Friends, Internationals, Tunesters.

**HOLIDAY**—Andrini Bros., Braman & Leonard, Town Pipers, Charles Gould.

**MAPES**—Vagabonds, Del Martins, Esquires, Joe Karnes.

**RIVERSIDE**—Riviera Room: "Life Begins at Minsky's," Lou LeVitt Orc. **Lounge:** Salmas Bros., Edi Domingo and Rene Renor.

**WAGON WHEEL (Tahoe)**—Kay Martin & Bodyguards, Surfers, Millionaires, Cables, Bobby Page, Magic Violins of Mexico, Ron Rose.

## MIAMI-MIAMI BEACH

**AMERICANA**—George Arnold Ice Revue, Phil Richards, Shirley Linde, Mitchell & Taylor, Pinky Perky, Johnny Flanagan, Michael Meehan, Mal Malkin Orc., Ice Models.

**CARILLON** — "Scandales De Paree," Colette Riedinger, Ralph Young, Five Brutos, George Dorlis, Bogdadis, Roger Stefani Ballet, Jacques Donnet Orc., Line (16).

**CASTAWAYS**—Preacher Rollo 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.

**COPA CITY**—Belle Barth, Duke Hazlett, Cootie Williams Four.

**DEAUVILLE** — Barry Ashton's "Bonjour Paris," Jackie Heller, Pepperpot Twisters, Pepper Shakers (8), Chico & Orc.

**DIPLOMAT**—Sophie Tucker, Vic Damone, Raye & Roman, Mandy Campo Orc., Val Smith Trio.

**EDEN ROC**—Eydie Gorme, Steve Lawrence, Corbett Monica, Phil & Mitzi Lawrence, Art Freeman Orc.

**FONTAINEBLEAU**—Ziggy Lane, Cheo & Veradero Sextette, Frank Natale Trio, Ted Straeter Orc.

**LUCERNE**—"East Side Story," Eddie Schaeffer, Michel Rosenberg, Barton Bros., Norman Brooks, Esther Sutherland, Ray Abrams Orc.

**MONTE CARLO** — "Land of Milk & Honey," Shoshana Damari, Will Cooper, Gila Golan, Israeli Dancers.

**MURRAY FRANKLIN'S** — "Caught in the Act," Terry Haven, Sandy Baron, Candi Scott, Judy Martin, Kurt Knudsen, Alan Byrnes, Kay Carole, Murray Franklin.

**PLAYBOY**—Paul Gray, Jo Ann Miller, Margaret Ann, Ernie Mariani 3, Peggy Lord.

**SINGAPORE**—Dinah Washington revue.

**TONY'S FISH MARKET** — "6 Overboard," Jerry Newby, Anne Jones, Alan Kass, Carol Gordon, Art Mathews, Evelyn Page.

**THUNDERBIRD** — Ritchie Bros., Jack Wallace, Bert Vaughn Quartet, Ruth McMahon.

## SAN FRANCISCO

**BLACKHAWK**—Mongo Santamaria Orc.

**BLACKSHEEP**—Earl Hines Orc., Fred Washington Trio.

**EARTHQUAKE McGOON'S**—Turk Murphy Orc.

**FAIRMONT HOTEL** — Tony Bennett, Ernie Heckscher Orc.

**HUNGRY i** — Bud & Kinsmen, Maya Angelou, Mark Russell.

**JAZZ WORKSHOP** — Al Grey, Billy Mitchell Six.

**MOULIN ROUGE** — Georgia Holden, Natasa, Donna Kaye, Robin Carroll, Jan Sellers, Ken Card, Johnny Coppola Orc.

**NEVE**—Carol Brent, Darrell Hutchinson Five.

**NEW FACK'S**—Buddy Greis, Tony Milo, Vernon Alley Trio.

**ON THE LEVEE**—Byron Berry, Vince Catolica.

**PURPLE ONION**—Hugh Romney, Ketty Lester, Gold Coast Singers.

**365 CLUB** — Shaw-Hitchcock Dancers, Roy Palmer Orc.

**SUGAR HILL** — Saunders King Thio, Apollo's Gospel Singers.

## SAN JUAN

**CLUB CARIBE**—Paul Anka, Miguelito Miranda Orc., Pepito Arvelo.

**LA CONCHA**—Chad Mitchell 3, Floriana Alba, Noro Morales Orc.

**FIESTA ROOM**—Rolly Rolls, Gina Valdi, Pepito Torres Orc., Barletta-Queriet 5.

**FLAMBOYAN CLUB**—Mary Sanchez & Bandamas, Lucho Navarro, Cesar Concepcion Orc.

**MOULIN ROUGE**—Humberto Morales Five.

**SAND & THE SEA**—Hal Hester, Calypsa Steel Band.

**TROPICORO**—Carol Channing, Charlie Fisk Orc., Joe Blanco, Violin Five.

# House Review

## ABC, Paris

Paris, Dec. 18.

*Jean-Claude Pascal, Machucambos (3), Talo Boys (5), Vic Perry, Pierre Etex, Josy Andrieu, Gil Dova, Salici Puppets (2); $2.50 top.*

Jean-Claude Pascal is a personable, good looking film star who insists on singing too. He has a way of putting over his assorted numbers in a clever manner with a pleasing voice. But his style lacks an individual quality, and he is mainly a pull on his film name.

Knowing he sounds like many singers, Pascal also imitates them. His is a disarming stint and one that gets by on sheer voice, projection and workmanship.

Machucambos are a pro and polished Latino trio with expert, catchy and colorful renditions of jumpy and sad songs.

Talo Boys spoof turn-of-the-century acrobatics and have enough knowhow to make this both a good filler on its movement and yocks on its comedics. Vic Perry goes into the audience for pickpocket tactics for an acceptable vaude turn.

Pierre Etex is a witty comic with breakaway props and timing while Gil Dova has a smart and dextrous juggling bit.

Josy Andrieu gives out three folk songs in a subdued manner which marks her as needing more work. She's more suited for boites at this point than vaude houses. Salici Puppets are expertly handled by a man and woman for the usual appeal of these stringed marionettes.

Show is only fair and in for only a fair three weeks of biz.

*Mosk.*

# Maitre D'oubles

Continued from page 1

Colling. Not wishing to place too heavy a burden on Streitman, he relieved the maitre d' of the floorshow assignment.

A last-minute development also resulted in Karalis locating comedian Lenny Bruce in New York and brought him in to open Friday night for a brief return engagement, appearing with Miss Collins; Bruce scored at Freddie's two years ago.

In a telegram to Karalis, not received until a few hours before he had been heavily advertised in the newspapers to open, drummer Rich stated that his combo's vibraphonist had been taken suddenly ill in New York and he would have to cancel out.

Before coming here to become maitre d' at the Hotel Radisson Flame Room, then the Twin Cities' leading supper club, Streitman had been headwaiter at the Diplomat nitery in Hollywood, Fla. But prior to that and other headwaiter and maitre d' jobs in tony supper clubs, he was a singing waiter in New York's Greenwich Village niteries.

# Toots Shor's Mob Scene

Continued from page 2

and word-of-publicity, the traffic became terrific.

The common cliche expressed—"well, we're home!"—perhaps best applies to the boniface. Shor, since selling out his 51 West 51 St. site to complete the parcel that was to have been the first Rockefeller Center site of a skyscraper hotel and now the Sperry Gyroscope Bldg., has been out of action for almost three years until snagging the present West 52d St. location. The Teamsters Union's pension fund also helped underwrite the Myers Bros. garage.

**New Restaurant Row**

Incidentally, there will be the new N.Y. Hilton Hotel in Rockefeller Center, but at an across-6th Ave. location and a block further north, at 53d St., all of which evolves into still further business potentials for any and all restaurants on West 52d St. It is now one of the several new Manhattan "restaurant rows" that have sprung up.

From Schrafft's to Shor's is but one evolution, with "21," of course, the kingpin class eatery on the block. In this connection, there is bonhommie between the Kriendler-Berns clan, of the posh "21," and Toots Shor who, while he was footloose, played the saloon circuits all over Manhattan with the exception of the Stork Club, since his differences with Sherman Billingsley, and vice versa, had reached a legalistic stage. Next-door to Shor's is the homeoffice building of "21" Brands Inc., the wine and liquor offshoot of the restaurant, and if for no other reason than that Shor's will be a very fluid dispensary of "21" Brands (and other wholesalers' commodities) there was a "Welcome, Toots Shor" wreath in the window.

However, neither maison-de-booze & food need be too concerned about economic inroads. Both point to the groundswell of new building in the immediate periphery, from the Sperry Bldg. to the N.Y. Hilton; from the new airconditioned apartment houses shooting up on 6th Ave. in the 50s to the additional office buildings; from the CBS Bldg. on the 52d St. & 6th Ave. corner to the equally posh Loew-Tisch Americana Hotel on 7th Ave. and 53d St. "So there will be plenty of business for all of us," as Shor and the Kriendlers have previously expressed themselves. In fact a new P. J. Moriarity's and Mike Minucci's is due on the same block.

This, too, for the record, is still another evolution of the recent dramatic shifts in the general facade of Manhattan which, in the past decade, transformed Park Ave., from the 40s and 50s, into showcase office buildings for big business, and more recently has resulted in a marked rehabilitation of 6th Ave., long after Rockefeller Center paved the way.

So, too, West 52d St. of the 1920s and 1930s, alternately known as "Swing Street" and "the Montmartre of America" has evolved from a nitery row into restaurant row. The Montmartre billing was hung on the street by a VARIETY man who did a feature story on the 34 assorted bistros, niteries, jazzrooms, resturants, pubs, club and taverns that crowded West 52d St. from 5th to 6th Ave. at one time, in even closer density than the environs of Place Blanche, rue Pigalle and Place Pigalle in Paris' Montmartre sector.

Incidentally, still another restarant row has been quietly evolving in the same sector, on West 56th St., also between 5th and 6th Ave. (no native calls it Avenue of the Americas, as former Mayor LaGuardia once decreed). Starting with espresso joints and kindred coffeehouses, West 56th now is dotted with Italian, French and American eateries and niteries. In somewhat lesser degree that has become true also of West 55th St., between the same avenue.

Shor's preem brings this into 1962 focus.

**Pour les Sports**

A sports addict of almost rabid proportions, Shor feels that sports' personalities are even more glamorous than the show biz names that punctuate the posh filling stations. "That's why, whenever people go out, and you know people come to see other people when they step out," philosophizes Shor, "they'll see more celebrities here than any other saloon!" (Shor takes perculiar pride in calling himself "saloonkeeper"—he sneers at any other fancy nomenclature).

When "Baby" (Mrs.) Shor and her family Cadillaced to the informal preem of the new saloon she stopped at the door and, also, threw 80c out in direction of Rockefeller Center. This was the gesture Shor made when his old 51st St. joint debuted—he threw his last 80c onto the gutter and "started clean" until selling out for $1,500,000 to the Webb & Knapp (Zeckendorf) realty people who put that Sperry Bldg. plot together.

The new Shor's approximates the former restaurant in motif and decor excepting that the main overflow room is downstairs, not on the second floor. The second floor has still a third restaurant, which can be controlled for private parties. Next to it is his executive office, deliberately not too pretentious. He apologizes for the private lavatory. He also apologizes for the closed-circuit hookup which enables him to see the entire operation.

"This is only because," he explains, "when the Sam (Klein) or Jack (Barry)—his major domos—phone up that so-and-so is here I can see 'em. If they're talking business or romancing, the heck with 'em; if some buddy, however, is alone I *gotta* come down and sit with them. That's a saloonkeeper's obligation," he continued matter-of-factly. "Oh yes, the unions don't squawk about this closed-tv; the waiters know I'm no stoolpigeon!"

# Circus Review

## Cirque Medrano, Paris

Paris, Dec. 16.

*Achille Zavatta & Co. (6), Benneweis Tigers, Miss Dash Chimpanzees, Eliane Knie Birds, Lothar, Schickler Sisters (2), Bassis (2), Jacky Lupescu, Maika & Peter, Tosca De Lac, Marrakech Troupe (8); $3.50 top.*

Violette Medrano has wisely returned to a circus program after various attempts to use vaudeville, tv stars and revue aspects to perk lagging attendance. This all-sawdust show, with clowns, trapeze acts and animals featured, should have good moppet biz for the holidays and entice those who still want straight circus.

Achille Zavatta is a gifted clown who creates a vulnerable buttinski character that leads to yocks in a takeoff on filmmaking and the winning of a lottery ducat. He also shows a feeling for mime and pathos in a bit about a lonely tramp on Christmas Eve. Zavatta gives the show its center and force.

Benneweis Tigers, comprising six snarling beasts, jump through hoops and roll about. They're cajoled by Benneweis who keeps clear of attempted cuffs. It is a fairly disturbing entry, but he deserve a plus for his derring-do. Miss Dash Chimps are a canny wistful lot who get their laughs by aping people. Eliane Knie Birds are parrots that shoot guns, do acrobatics, etc. for an okay entry.

Maika & Peter put two bears on bikes and motorcycles for a nice number while Schickler Sisters (2) essay a fine equestrienne turn on two prancing, dancing horses. Jacky Lupescu mounts a slack wire to juggle and execute some hard turns somewhat flattened by a too obvious intensity. A greater ease would make this a smarter act.

Lothar does headstands and handstands on a swinging trapeze with ease for mitts while Tosca De Lac cavorts atop a rope swung from below by a partner for eye-catching movements, arm swings and grace. Bassis (2) add a neat risley bit and Marrakech Troupe (8) some bounding, pleasant acrobatics.

Add to this some good house clowns and extras to make up an okay show. But it needs some more outstanding acts to really put the production into the good old circus tradition. However, the entry is a wise return to circus ways and it appears there's a place here for a real one-ring permanent circus.

*Mosk.*

# How to Succeed by Really Trying: Get B'way Name, Then Go Off-B'way

By JESSE GROSS

The off-Broadway-to-Broadway springboard is working in reverse these days. There have been name performers in off-Broadway shows in recent seasons, but now there's a rash of established Main Stem producers, writers and directors on the basement-and-belfry scene.

"Madame Aphrodite," which preemed last Thursday (29) at the Orpheum Theatre, N.Y., has book and lyrics by Tad Mosel and music by Jerry Herman. Mosel was represented on Broadway last season as author of the Pulitzer Prize-winner, "All the Way Home," which he adapted from James Agee's "A Death in the Family." Herman is currently represented on the Main as composer-lyricist of the click "Milk and Honey."

Two vet Broadway producers, Cheryl Crawford and Kermit Bloomgarden, are also currently involved with off-Broadway vehicles. Miss Crawford is producer of "Brecht on Brecht," which begins a limited engagement tonight (Wed.) at the Theatre de Lys. Bloomgarden is partnered with Harry Joe Brown Jr. in the production of Errol John's "Moon on a Rainbow Shawl," opening next Monday night (8) at the East Eleventh Street Theatre, N.Y. Main Stem stager George Roy Hill is directing "Shawl."

The Brecht offering, which was presented several weeks ago at the de Lys as part of the ANTA matinee series at the theatre, contains scenes from plays by Brecht, in addition to poems, songs, sayings and the relating of events by and about Brecht. The material has been selected and arranged by playwright George Tabori, who collaborated with the late author-director on the play, "Life of Galileo."

The cast for the de Lys presentation, impressive for an off-Broadway production, includes Dane Clark, Anne Jackson, Lotte Lenya, Viveca Lindfors (Mrs. Tabori), George Voskovec and Michel Wager. Also involved in the Broadway movement is the "Second City" company, which reopened in a Greenwich Village cabaret theatre following its recent Main Stem fold.

## Aim 'Fortuna' as Opener Of Diversified Program For Off-B'way Maidman

"Fortuna," the premiere of which was postponed from Dec. 20 to tonight (Wed.), at the Maidman Theatre, N.Y., is planned as the gateway entry in a program of diversified offerings at the 199-seater. The musical, an adaptation of a drama by Edouardo De Filippo and Armando Curcio with book and lyrics by Arnold Weinstein and music by Francis Thorne, is being produced by Burritt Productions, which has leased the Maidman for one year.

John Wulp, a playwright-director-designer, is president of firm. Other members are lawyer-producer Sam Cohn, Weinstein and Thorne. It's the intention of the corporation to make the Maidman a "Writer's Theatre" by offering a repertory policy, in addition to presenting impromptu revues, reading of new scripts by the New Dramatists Committee and a children's theatre.

Weinstein's avant garde comedy, "Red Eye of Love," which Cohn and Wulp produced off-Broadway earlier this season, is to be revived for a repertory run with "Fortuna." Ben Bagley, who has produced revues off-Broadway, is to stage a series of Monday night sketch-and-song entries at the Maidman, the first of which will be called "The Big Broadcast of 1962."

Besides his off-Broadway activities, Weinstein is the recipient of a Ford Foundation grant to collaborate with composer Ned Rorem on an opera version of "Mamba's Daughters," which has been commissioned for production next season by the N. Y. City Opera. Weinstein also collaborated with composer Laurence Rosenthal on "The Party," a musical on the production agenda of Cheryl Crawford.

## Ready to Start Work On Mills as Culture Spot

Renaissance House, Inc., which announced in 1960 plans for taking over the Mills Hotel in Greenwich Village, N.Y., for conversion from a flophouse to a cultural center and artists' residence, acquired the lease on the property last month.

Reconstruction of the hotel at a cost in excess of $1,250,000 is scheduled to begin shortly. It's expected the new building, which will have 304 rooms for more than 600 residents, two off-Broadway theatres, workshop, studio and auditorium space, dining and other facilities, will be completed by next fall.

# Equity and AGVA Tussle on 'City' Will Go to 4A's

The move of the "Second City" company to an off-Broadway cabaret theatre following its recent Broadway fold has precipitated a jurisdictional dispute between Actors Equity and the American Guild of Variety Artists. The revue, which was recently under the jurisdiction of Equity at the Royale Theatre, N.Y., for 11 weeks, is now operating under an AGVA contract at a Greenwich Village spot, tagged Second City at Square East.

Both Equity and AGVA have jurisdiction over cabaret-theatre offerings, depending on the format used. AGVA however, has been pushing for complete jurisdiction over all such cabaret presentations. A second company of "Second City" has been under Equity jurisdiction in its original Chicago berth since the original troupe moved to Broadway.

Under Equity's jurisdiction, the Second City venture would have to get special dispensation for its move to Greenwich Village, since Equity has a ruling which requires a waiting period of six months before a production that has closed on Broadway may be done off-Broadway in the same season.

Equity intends bringing the controversy before the Assn. of Actors & Artists of American, the parent body of the theatrical performing unions.

## Manning in Residence For Boston Univ. Stint

Boston, Jan. 3.

Actor-director Jack Manning, director of the Helen Hayes Equity Group in New York, will stage "Twelfth Night" for presentation Feb. 22-24 by the Boston Univ. Theatre as its third production of the season.

He will be in residence at the college for four weeks to teach, lecture and direct the play.

## Definitely True

David Merrick, continuing his feud with N.Y. Times drama critic Howard Taubman, sent the reviewer a telegram last Thursday (28) commenting on his pan that morning of "Subways Are for Sleeping," which the producer had unveiled the previous night at the St. James Theatre, N.Y. The wire read:

"At last you were definite. I congratulate you."

# NBC May Retain Hudson Theatre For Color Tele

The deal for the sale of the Hudson Theatre, N. Y., to garage operator Samuel Lehrer has apparently fallen through. However, it's understood that NBC, which returned the house to legit in 1960, now intends putting it back into operation as a television studio because of an anticipated increase in New York television production.

NBC presumably feels it can use the 1,065-seater, since it's giving up the Ziegfeld Theatre, where it's been putting on color tv presentations. The network has owned the Hudson for more than 12 years, having purchased it for $595,000 from a syndicate including playwrights Howard Lindsay and Russell Crouse, producer Leland Hayward, actors Robert Montgomery and Elliot Nugent and show backer and tobacco dealer Howard Cullman.

The loss again of the Hudson as a Broadway legit house will reduce the number of regular Main Stem theatres to 33.

## 'VALKYRIE' IN TORONTO; RETURN OF JON VICKERS

Toronto, Jan. 2.

Jon Vickers, of the Met Opera, and Teresa Stratas, who got their start with the Canadian Opera Co., will sing at next year's engagement of the company at O'Keefe Centre (Oct. 3-27), according to Herman Geiger-Torel, general director.

Vickers takes the lead in Wagner's "Die Valkyrie," first time believed done in Toronto, and will sing in German. He was last heard with the Canadian company in "Carmen," participated in the Canadian National Exhibition grandstand show this year. Miss Stratas appears in "Madame Butterfly."

Louis Quilico will sing the title-role of "Rigoletto," this and "Butterfly" in Italian. Apart from leads, cast has not been set, with "Hansel and Gretl"—in English—as fourth of the Canadian quartet.

Walter Susskind, baton-wielder of the Toronto Symphony, conducts the Wagner opera, with staging by Geiger-Torel.

A dramatization of "The Inquisitors," a novel by Polish author **Goegr Andrzeyevski,** is planned for New York production by **Charles Gregory, Joe Darion** and **Ninon Tallon Karlweis.**

# Straight Plays Get Into the Chips; 'Shot,' 'Seasons,' 'Take Her' Recoup

Investment coin on Broadway can still be recovered at a rapid pace despite the burdensome economics of present-day legit. Thus far this season, "Shot in the Dark" and "Man for All Seasons" have hit paydirt in a matter of weeks and another new entry, "Take Her, She's Mine," is likely to move into the black during its sixth week in New York.

"Take Her," the Phoebe and Henry Ephron comedy produced by Harold S. Prince, was capitalized at $185,000 and cost around $85,000 to open Dec. 21 at the Biltmore Theatre, N.Y. A pre-production sale of the film rights to 20th-Fox for a down payment of $150,000 gives the production $54,000 on paper as its 40% share, less 10% commissions of that revenue. In addition, the production gets about $4,000 as its share of a $10,000 advance on the sale of the stock and amateur rights to the property.

The $58,000 from the down payment on the picture deal and the advance royalty on the sale of the stock and amateur rights, when deducted from the $85,000 cost of opening the production on Broadway, leaves a deficit of around $27,000. The sale of the film rights also calls for payments by 20th of 10% of the gross on profitable weeks, up to a ceiling of $350,000. The production's share of that income is again 40%.

"Take Her," in its first full stanza at the Biltmore last week, played to a healthy take of $33,265. The operating profit at that level is figured to be around $5,000, with the production getting around another $1,300 as its share of the film bonus payment. The deficit on film bonus payment.

If the show, now in its third week at the Biltmore, holds to its

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## Hope Springfield, Mass., Will Still Get Tourers

Daniel J. Maloney, promoter-pressagent in Springfield, Mass., is working out an arrangement to book touring legit shows into the Paramount Theatre there next season. The film house was used the last two seasons for legit offerings toured by the Broadway Theatre Alliance, but the local Broadway Theatre League was unable to continue the booking of shows this semester because of financial difficulties.

Springfield has been without regular facilities for legit since the Court Square Theatre was torn down several years ago.

# 'Lady'-'No Strings' Impasse Recalls 'Oklahoma' Tiff

The refusal of Herman Levin to withdraw his long-running production of "My Fair Lady" from the Hellinger Theatre, N. Y., to make way for a scheduled March 1 opening at the house of the Richard Rodgers-Samuel Taylor musical, "No Strings," is reminiscent of a similar situation on Broadway 14 years ago. That incident also involved a Rodgers musical, but with the situation reversed.

A shortage of Main Stem musical houses during the 1947-48 season resulted in the Shuberts serving an eviction notice in December on "Oklahoma," which was nearing its fifth anniversary at the St. James Theatre. The Shuberts claimed the musical, which Rodgers and his late collaborater, Oscar Hammerstein 2d, adapted from Lynn Riggs' "Green Grow the Lilacs," had fallen below a specified $18,000 stop limit and therefore could be evicted from the house.

The Theatre Guild, producer of "Oklahoma" refused to accept the exit notice, claiming that for the week the gross had fallen below the stop limit, 104 "misplaced" tickets for the Saturday night performance were subsequently found, which would have brought the take for the stanza over $18,000. The dispute was settled and "Oklahoma," passing the five-year mark, continued at the St. James until the following May.

The "Oklahoma" run at the St. James was a record for a Broadway musical until its 2,212-performance mark was passed by "Lady" last summer. In the case of the Levin presentation of the Alan Jay Lerner-Frederick Loewe adaptation of Bernard Shaw's "Pygmalion," the owners of the Hellinger, Max and Stanley Stahl, claim the booking contract for the show permits its eviction from the theatre if the gross falls below $35,000 for

(Continued on page 59)

## Plan Coast Equity Meet To Study Higher Scales For Low-Gross Houses

Hollywood, Jan. 2.

Legit producers, already howling over increased Actors Equity minimum scales for rehearsals for local off-Broadway groups, may be smacked with additional regulations and costs when the Hollywood Area Committee meets shortly to consider other conditions here.

The union's Coast rep, Lee Harris, has noted that there has been no change in salaries for actors since the present contract was signed March 1, 1959. He says the committee will review the situation at the meeting he will schedule sometime after Jan. 10, when he returns from vacation.

"One thing you can bet," he asserts, "is that we are not going to meet to lower salaries. We want to give both the actor and producer a fair shake and we will study the new New York off-Broadway contracts with this idea in mind."

Harris says that some producers have charged Equity with "giving different deals to different theatres. We do, but always under our current contract rules." For example, Harris cites Equity's tilting of salaries of the cast for "Little Mary Sunshine," which moved from Le Grand Theatre to the Music Box. The raise was from $50 to $75 weekly.

The reason for the boost, Harris explains, is the size of the Music Box and its location. "While the theatre couldn't be classed under our production contract, it was too big for our Hollywood contract," he declares.

Harris points out that under the Hollywood contract, little theatres are classed according to their potential gross. For houses with under $3,000 capacity, the minimum salary is $40 weekly; between $3,000 and $5,000 gross, the minimum salary is $50. For houses over $4,500 capacity, the union exec notes, the salary is $50, plus 20% of the gross over $4,500, with the percentage money divided equally among all Equity members of the cast.

Minimums for full scale productions are $112.50, with a road show scale of $145. Other Equity rules include weekend contracts which call for $10 a performance.

OUT NEXT WEEK!

The

56th Anniversary Number

Of

VARIETY

# Shows on Broadway

## The Night of the Iguana

Charles Bowden presentation of drama in two acts (three scenes) by Tennessee Williams. Staged by Frank Corsaro; settings, Oliver Smith; lighting, Jean Rosenthal; costumes, Noel Taylor; sound effects, Edward Beyer; associate producer, Violla Rubber. Stars Bette Davis, Margaret Leighton, Alan Webb; features Patrick O'Neal. Opened Dec. 28, '61, at the Royale Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

Pancho .......... Christopher Jones
Maxine Faulk .......... Bette Davis
Pedro .......... James Farentino
Rev. T. Lawrence Shannon .......... Patrick O'Neal
Wolfgang .......... Bruce Glover
Hilda .......... Laryssa Lauret
Herr Fahrenkopf .... Heinz Hohenwald
Frau Fahrenkopf ........ Lucy Landau
Hank ........ Theseus George
Judith Fellowes ....... Patricia Roe
Hannah Jelkes ..... Margaret Leighton
Charlotte Goodall ...... Lane Bradbury
Nonno .......... Alan Webb
Jake Latta .......... Louis Guss

Although the subject matter of "The Night of the Iguana" is squalid, the underlying theme of the drama is tender and the quality of much of the writing is exalted. The new Tennessee Williams play, which opened last week at the Royale Theatre, is eloquently acted, particularly by Margaret Leighton, with expressive assists by Bette Davis, Patrick O'Neal and Alan Webb. The combination, plus the Williams name, should mean an adequate run, and there's probably also a picture in the material, if skillfully adapted.

In this newest work, which he says is his last for Broadway, Williams is again combining decadence of content with the agony of loneliness, and he is writing in his most glowing style. As always, his principal interest is in his feminine characters. In this case the central situation involves a struggle between an epitome of cruel, possessive aggressiveness and a person of passive, helpless sensitivity.

"The Night of the Iguana" is located in a ramshackle resort hotel in a small town on the west coast of Mexico in 1940. An iguana, incidentally, is a large lizard, the meat of which is regarded as a delicacy by Mexicans. The play's title refers to such a reptile supposedly tied under the hotel porch, to be fattened up and then eaten.

Figuratively, the iguana apparently symbolizes defenseless beings in the hands of cruel captors, and specifically it may also represent the depraved ex-minister held reluctantly in the power of the predatory hotel proprietress. At the end, a spinster artist guest persuades the ex-preacher to release the iguana, thereby symbolically freeing him spiritually from the proprietress.

"Night of the Iguana" is thus another Williams study of the mutual need of the lonely and helpless. In this instance, the subject of the struggle between passiveness and aggressiveness is the depraved but sympathetic figure of the unfrocked pastor. The proprietress wants him for physical reasons and the artist is drawn to him by spiritual kinship.

As usual with Williams' plays, the aggressor wins, and the lost lady artist is left alone and desolate but dignified and erect, with the body of her aged poet-grandfather. Unlike others of the author's works, however, the accent is not on the sordid and sadistic, although those qualities are present, but the pervading impression is strangely satisfying and even to some extent uplifting. Presumably for shock value and as boxoffice come-on, there is the usual Williams element of perversion.

"Iguana" is anything but a perfect play. It has been several years reaching the Broadway stage, having been originally written as a one-acter, expanded to full-length, given a stock tryout in Florida and having undergone drastic revisions, right up to last week's opening. It appears to have been altered in conception, for the first act is cluttered with nonessential characters and incidents, and not until the final scenes does interest focus on the wispy relationship between the spinster and the ex-preacher.

Miss Leighton gives an eloquent, incandescent performance in the quiet, slowly-emerging, compelling and touching role of the native Nantucket spinster artist, although the background of the character remains unexplained and shadowy. Although she has shed most of her British accent, she doesn't suggest the native New Englander the script specifies, even allowing for the fact that the woman and her senile grandfather have been touring the world for years. That's pretty perfectionism, however, considering the virtuoso quality of the star's playing as a whole.

Bette Davis, with gaudy red hair, blue jeans, brazenly unbuttoned shirt and vulgar interests and vocabulary, offers a vivid portrayal of the contentedly widowed hotel owner. English character actor Alan Webb, third-starred, adds an expertly etched characterization of the decrepit old hack poet who finally satisfies his creative urge before expiring, and Patrick O'Neal is agreeably direct and forceful as the ex-minister.

There are also notable secondary performances by Patricia Roe as an indignant lady tourist, Lane Bradbury as one of the ex-preacher's under-age conquests, and Bruce Glover, Laryssa Lauret, Heinz Hohenwald and Lucy Landau as venomously drawn Nazi travelers.

The staging is credited to Frank Corsaro, who withdrew during the tryout tour. Oliver Smith has designed a brilliantly broken down setting of the hotel porch, with several doorways and a lushly scenic backdrop, and Noel Taylor has provided theatrically effective costumes.

Although "Iguana" is not one of Williams' most distinguished plays, it is engrossing and in its concluding scenes, when it holds the audience in enthralled silence, it is emotionally rewarding.
*Hobe.*

## Ross

David Merrick presentation of drama in two acts, by Terence Rattigan. Staged by Glen Byam Shaw; settings and costumes, Motley; lighting, Al Alloy; production by arrangement with H. M. Tennent, Ltd. Stars John Mills; features John Williams, Geoffrey Keen, Anthony Nicholls, Paul Sparer, Francis Bethencourt, Court Benson, James Valentine, Cal Bellini, Robert Milli, Joseph Della Sorte, Bill Glover, James Craven, Ted Gunther, Dennis Cooney, Eric Van Nuys. Opened Dec. 26, '61, at the Eugene O'Neill Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

1st Lt. Stoker .......... Robert Milli
Flight Sgt. Thompson ..... Ted Gunther
Aircraftman Parsons ...... Bill Glover
Aircraftman Nolan .... Dennis Cooney
Aircraftman Dickinson .......... Francis Bethencourt
Aircraftman .......... John Mills
Lecturer .......... Kenneth Ruta
Gen. Allenby .......... John Williams
Ronald Storrs ........ Anthony Nicholls
Col. Barrington .......... Court Benson
Auda Abu Tayi .......... Paul Sparer
Turkish Military Governor Geoffrey Keen
Hamed .......... Cal Bellini
Rashid .......... Joseph Della Sorte
Turkish Captain ....... Eric Van Nuys
Turkish Sergeant ...... Thomas Newman
British Corporal .......... Del Tenney
Aide de Camp .......... Nicolas Coster
Photographer .......... Scott Graham
Australian Soldier .......... John Hallow
Flight Lt. Higgins .... James Valentine
Group Capt. Wood ...... James Craven

Lawrence of Arabia, the celebrated British army hero and enigma of World War I, is the subject of "Ross," Terence Rattigan's continuing London success which opened last week at the Eugene O'Neill Theatre. Legit-film star John Mills is making his American stage debut in the title part originated in the West End by Alec Guinness and currently being played there by Michael Bryant.

The show's title is the name taken by the baffling hero when he joined the Royal Air Force in 1922 as an enlisted man, in an attempt to find refuge from public attention and perhaps from his own sense of shame. To the American public, whose knowledge of T. E. Lawrence may be vague or virtually non-existent, "Ross" will probably have considerably less interest than it does for English audiences. Also, Mills is not an established name here.

All of which suggests that this David Merrick import is likely to be more of an artistic or intellectual success than a popular of financial hit. Also because of its subject matter, the drama is questionable material for pictures, since the rather cryptic situation involves a suggestion of homosexuality not easily translated into screen terms.

The opening and closing scenes of the three-act play are located at an RAF station near London, where Ross's identity is discovered and he is dropped from the service. Most of the play's action, however, occurs in the Middle East and shows Lawrence's spectacularly successful organization of Arab resistance to the Turks. By the use of maps, spoken explanation and in the relationships of the characters, the background of the World War I in that area is clarified for ill-informed audiences.

Under Glen Byam Shaw's direc-

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## Staff for All-American

The staff of the upcoming Broadway musical, "All American," which Edward Padula is producing in association with L. Slade Brown, includes Michael Goldreyer, general manager; David Lawlor, company manager; Frank Hopkins, assistant to Goldreyer; Robert Fagan, office manager, and Bill Doll, pressagent.

The Padula-Brown producing team is currently represented on the road by two touring presentations of "Bye Bye Birdie."

# Show Abroad

## Prairie Saloon

Berlin, Dec. 17.

Hela Gerber presentation of musical comedy in three acts, with book by Heinz Wunderlich, music by Lotar Olias, lyrics by Wunderlich and Kurt Schwabach. Staged by Ilo von Janko; settings and costumes, Werner Viktor Toeffling; musical direction, Olaf Bienert; choreography, Erwin Bredow. Opened Nov. 10, '61, at the Berliner Theatre, West Berlin; $3 top.

Jimmy .......... Eckart Dux
Claire .......... Kaete Jaenicke
Mary Pennywater ........ Ethel Reschke
Judy .......... Liane Croon
Lilli .......... Ingrid van Bergen
Skip .......... Wolfgang Lukschy
Butsch .......... Alexander Welbat
Pinky .......... Horst Poenichen
Sheriff .......... Ewald Wenck
Doc .......... Klaus W. Krause

Although musicals generally haven't done well in Germany in recent years, "Prairie Saloon," a home-grown tuner of no special merit has suddenly clicked in Berlin. The local production is an updated version of "Prairie Saloon" which was done no particular success at several smaller West German theatres a couple of years ago. The new version is one of the surprise hits of the West Berlin's legit season.

It's the biggest success the Berliner Theatre could register in a long time. Due to this house's other commitments, "Prairie Saloon" closes there Dec. 31. Tickets up to that date have been sold out long in advance.

It's hard to say what are the basic reasons for the overwhelming audience success. It may be that this little musical benefits from the outstanding public and critical response of "My Fair Lady," which has broken the musical ice in the city.

"Prairie Saloon" is billed as a western musical. It pokes fun at all the characters familiar via Hollywood westerns, including gunfighters, a masculine saloon proprietress, a sultry saloon songstress, a corrupt sheriff, a has-been physician, a stupid barkeeper, a couple of greenhorns, etc. As on the screen, the villains are the loosers.

The plot, of course, is of little importance. The main thing is the musical frame. "Saloon" features a dozen of songs which, chiefly due to their amusing lyrics, come off quite well.

Ingrid van Bergen, the show's headliner, is right at home with her role of a sultry saloon chirp. With her hoarse voice and sexy appearance, she imitates Marlene Dietrich's style. Wolfgang Lukschy enacts a bandit with equally good results. Others who stand out are oldtimer Ewald Wenck as the corrupt sheriff, Ethel Reschke as the resolute saloon proprietress and Klaus W. Krause as a rundown doctor. Ilo von Janko has staged with a sure hand. The colorful setting of a Prairie Saloon is good.
*Hans.*

## LONDON SHOWS

*(Figures denote opening dates)*

**Affair**, Strand (9-21-61).
**Amorous Prawn**, Piccadilly (12-9-59).
**Becket**, Globe (12-13-61).
**Beyond Fringe**, Fortune (5-10-61).
**Big Soft Nellie**, Royal E. (11-28-61).
**Billy Liar**, Cambridge (9-13-60).
**Bonne Soup**, Comedy (10-23-61).
**Bye Bye Birdie**, Her Majesty's (6-15-61)
**Critic's Choice**, Vaudeville (12-6-61).
**Do Re Mi**, Prince Wales (10-12-61).
**D'Oyly Carte**, Princes (12-11-61).
**Fings Ain't**, Garrick (2-11-60).
**Fireraisers**, Royal Court (12-21-61).
**Four to a Bar**, Arts (12-14-61).
**Guilty Party**, St. Martin's (8-17-61).
**Heartbreak H'se**, Wyndham's (11-1-61).
**Irma La Douce**, Lyric (7-17-58).
**Irregular Verb**, Criterion (4-11-61)
**Let Yourself Go**, Palladium (5-19-61).
**Lord Chamberlain**, Saville (8-23-61).
**Luther**, Phoenix (7-27-61).
**Mousetrap**, Ambassador (11-25-52).
**Mrs. Puffin**, Duchess (7-18-61).
**Music Man**, Adelphi (3-16-61).
**My Fair Lady**, Drury Lane (4-30-58).
**Old King Cole**, Palladium (12-20-61).
**Oliver**, New (6-30-60).
**One For the Pot**, Whitehall (8-2-61).
**One Over Eight**, Duke York's (4-5-61).
**Out of Your Mind**, Lyric H. (11-29-61).
**Peter Pan**, Scala (12-15-61).
**Rehearsal**, Apollo (4-5-61).
**Repertory**, Aldywich (12-15-60.
**Ross**, Haymarket (5-12-60).
**Salad Days**, Princes (12-26-61).
**Sound of Music**, Palace (5-18-61).
**Stop the World**, Queens (7-20-61).
**The Keep**, Royal Court (11-22-61).
**Treasure Island**, Mermaid (12-13-61).
**Young in Heart**, Vic. Pal. (12-21-60).

# Shows Out of Town

## Leonard Sillman's New Faces of '62

New Haven, Dec. 29.

Carroll and Harris Masterson presentation of review in two acts (38 numbers) with music and lyrics by June Carroll, Arthur Siegel, David Rogers, Mark Bucci, Jack Holmes, Murray Grand, Ronny Graham, Marie Gordon, Mays Moore, Astor Piazzolia, Michael McWhinney, William Roy, John Kander, Joey Carter, Richard Maury, Elisse Boyd, Jim Fuerst, and sketches by Ronny Graham, Paul E. Lynde, Jean Shepherd, Richard Maury, Joey Carter, David Rogers, Bruce Williamson, Herbert Hartig, Tony Geiss, Lee Wainer, Howard Harris, Arnie Sultan, Marvin Worth. Overall staging by Leonard Sillman; sketches staged by Richard Maury; choreographers, Todd Bolender, Vassili Lambrinos; settings and lighting, Marvin Reiss; costumes, Thomas Becher; orchestrations, Jay Bower, Mark Bucci, Sy Oliver, Ted Royal, David Terry; dance music arrangements, Jack Holmes; musical director, Abba Bogin; production manager, Jacqueline Adams. Opened Dec. 28, '61, at the Shubert Theatre, New Haven; $6.50 top.

Cast: Charles Barlow, R. G. Brown, Joey Carter, Jim Corbett, Juan Carlos Copes, Michael Fesco, Travis Hudson, Helen Kardon, Patti Karr, Vassili Lambrinos, Sylvia Lord, Erin Martin, Marian Mercer, James Moore, Maria Nieves, Jean Shepherd, Sylvia, Joan Thornton, Mickey Wayland.

This latest edition of "New Faces" got off to a premiere that must have given its backers a bad case of jitters as one supposedly comic bit after another fell flat and the negative elements so cluttered up the program that they dulled any potential enthusiasm for the better material.

For the opener, in its three-hour (with one intermission) span, everything was tossed into the show, and there were just too many blanks. The premiere was bogged down by too much drivel and how most of it ever got beyond the audition stage is something only a director might explain.

There is about 60% of a show here. The balance is in the maybe and definitely-not categories. There's an abundance of performing talent, but in too many instances the new faces are wearing old hat material. It's a case of the performing personnel outdistancing the creative group.

Heading the troupe, in point of activity, are R. G. Brown and Marian Mercer, who bear the burden of selling most of the skits. They're both very good in a variety of roles. Others who indicate potentials that should shine when and if the show really gets rolling are Joey Carter with droll comedy; Mickey Wayland and Patti Karr on looks and comedic flair; Helen Kardon as a neat vocalizer and Travis Hudson as a personable singer-comedienne.

Vassili Lambrinos is double-billed as a choreographer and singer. He fares okay in the terps assignment, but an attempt at a Chevalier-Carl Brisson foreign accent type of vocalist just doesn't jell. Jean Shepherd also does double duty as scripter and performer. His strong point is the latter, with most of his scrivening monologs emerging pretty flat.

Sylvia Lord is a stunning looker, but her three solos unfurl a tremulous voice that seems better suited to intimate nite clubs than a sizable theatre. Juan Carlos Copes and Maria Nieves offer a good dance specialty.

A first hearing rates score as serviceable but undistinguished. Showing possibilities are "I Was Beautiful," a satirical ditty called "Happiness," a plaintive melody labelled "ABC's," a torchy "The Other One," a lively "I Want You to Be the First One to Know," a nostalgic "Atlantic City by the Sea" and a ballad trio called "Aletha."

In an effort toward topicality, there's a pair of dubious bets in a "Togetherness" quartet and a Cuban ballet number. The former, in which the spiritual leaders of four major denominations declaim special attributes for their own flocks, may seem in poor taste to some audiences.

Expendable material includes "They Never Let It Get Out," "Nora," "If You Don't Know the Language," "Museum," "Little Orphan Annie," "Madison Avenue Executive," the majority of a series of "Quickie" blackouts, and a "Guest Star" bit after the fall of the first act curtain. "Pie in the Sky" is a weak sister skit, "It Depends On How You Look At Things" needs clarification and an "It Takes a Heap" sketch requires a stiff workover.

The production is somewhat sparse in scenery, but has one glamor display in a colorful money number. The costumes are attractive, in some instances lush.

Sometimes a comparatively few brilliant segments inserted in the right spots in an unimpressive revue can be the ingredients that whip the whole thing into shape. That could well be the case with this newest edition of "New Faces." There is a breakin month in which to accomplish it.
*Bone.*

## The Maids and Zoo Story

Chicago, Dec. 19.

Bernard Sahlins, Paul Sills & Howard Alk presentation of two one-act plays, "The Maids," by Jean Genet, and "The Zoo Story," by Edward Albee. Staged by Lawrence Arrick; settings by John Holabird. Opened Dec. 12, '61, at Playwrights at Second City, Chicago; $3.50 top.

THE MAIDS

Claire .......... Rochelle Oliver
Solange .......... Rose Deitch
Madame .......... Donna Holabird

THE ZOO STORY

Jerry .......... James Patterson
Peter .......... Thomas Erhart

Playwrights at Second City represents about all there is in Chicago of a professional off-Broadway movement, after moderate success with two original presentations, the company is offering the Windy City debuts of two "new wave" playwrights much discussed in cerebral circles. Jean Genet's "The Maids" will probably do as much to keep business away as Edward Albee's "Zoo Story" will attract it. What is proven with this tandem offering is that the Playwrights group has an abundance of fresh acting talent and that it is capable of first-rate production at the off-Broadway level.

The local mounting of the Albee one-acter must certainly compare favorably with any previous productions of the play. Pointedly staged by Lawrence Arrick, it begins as fatuous conversation and builds in dramatic intensity to a stunning finish. The performances by the cast of two are choice. James Patterson is arresting as the strange young man desperate for communication, and Thomas Erhart indelibly enacts the "normal" soul who hears him out and then faces the horror of an unwitting murder.

"Maids" offers only an intellectual experience, not an emotional one, and it grows tiresomely talky. There are competent performances by Donna Holabird, Rose Deitch and Rochelle Oliver, but they are not sufficient to make the cabaret seats seem softer.
*Les.*

# Young as Schuman's Aide

Executive echelon is shaping to administrate the now-building Lincoln Centre, midtown Manhattan culture complex.

Staff will be headed by Dr. William Schuman, who becomes president as of Jan. 1, with Edgar B. Young his appointee as exec vice-prez. Latter will continue as a director and secretary of the Centre, and chairman of its building committee.

Schuman has been head of the Juilliard School in New York.

## Off-Broadway Shows

*(Figures denote opening dates)*

**All in Love**, Martinique (11-10-61).
**Along Cynic Route**, Actors (12-14-61).
**Apple**, Living Theatre (Rep) (12-7-61).
**Blacks**, St. Marks (5-4-61)
**Connection**, Living (Rep) (9-12-61).
**Dream & Bessie**, Cherry Lane (3-1-61).
**Fantasticks**, Sullivan St. (5-3-60).
**Ghosts**, 4th St. (9-21-61).
**Hostage**, One Sheridan Sq. (12-12-61).
**Jungle**, Living (Rep) (11-2-61).
**Madame Aphrodite**, Orpheum (12-29-61).
**Many Loves**, Living (Rep) (10-31-61).
**Mary Sunshine**, Players (11-18-59).
**Misalliance**, Sheridan Sq. (9-25-61).
**Premise**, Premise (11-22-60).
**Red Roses**, Greenwich Mews (11-27-61).
**Sing Muse**, Van Dam (12-6-61).
**Ticket-of-Leave-[illegible]**, [illegible] (12-22-61).
**2 by Saroyan**, East End (10-22-61).

SCHEDULED OPENINGS

**Fortuna**, Maidman (1-3-62).
**Brecht on Brecht**, de Lys (1-3-62).
**Moon On Rainbow Shawl**, E. 11 (1-8-62).
**Plowboy**, Phoenix (1-9-62).
**Wilder Plays**, Circle in Sq. (1-10-62).
**Stage Affair**, Cherry Lane (1-16-62).
**Cantilevered**, 41st St. (1-17-62).
**Banker's Daughter**, Jan Hus (1-22-62).
**Creditors**, Mermaid (1-25-62).
**Jackhammer**, Marquee (2-5-62).
**Fly Blackbird**, Mayfair (2-5-62).
**Golden Apple**, York (2-12-62).

CLOSED

**All Kinds Giants**, Cricket (12-18-61); closed last Sunday (31) after 16 performances.
**American Savoyards**, Jan Hus (10-26-61); closed last Sunday (31) after 54 performances.
**Androcles-Dark**, Phoenix (11-21-61); closed last Sunday (31). "Androcles" having played 48 performances and "Dark" having played 16 performances.
**Balcony (Rep.)**, Circle In Square (3-3-60); closed last Sunday (31) after 672 performances.
**Diff'rent-Voyage**, Mermaid (10-17-61); closed last Sunday (31). "Diff'rent" having played 88 performances and "Voyage" having played 32 performances.
**Poppa Is Home**, Gate (12-19-61); closed Dec. 22 after three performances.
**Shadow of Heroes**, York (12-5-61); closed Dec. 22 after 20 performances.

# Shows on Broadway

Continued from page 56

### Ross

tion, Mills gives an impressively dimensioned and varied portrayal of the puzzling Lawrence, first as as blend of "humility, arrogance and flippancy," and then after his demoralizing ordeal of enforced homosexual experience while the prisoner of the Turks, as the self-loathing fugitive from the public eye. The actor does not here project star magnetism, however.

John Williams gives another of his expertly suave performances as the intelligent and drily witty General Allenby. Geoffrey Keen is skillfully loathesome as the sadistic Turkish military governor, Anthony Nicholls is persuasive as a tolerant British diplomat, Court Benson is convincing as a spitefully jealous British army officer, and there are graphic supporting bits by Paul Sparer as an Arab chief, Cal Bellini and Joseuh Della Sorte as devoted Arab bodyguards, and Robert Milli, Ted Guenther, James Valentine and James Craven as assorted RAF members.

The elaborate scenery by Motley is atmospheric and flexible. Altogether, "Ross" is an interesting addition to the Broadway season, but only a moderate prospect for a successful run. *Hobe.*

### Subways Are for Sleeping

David Merrick presentation of musical comedy in two acts, 18 scenes, with libretto and lyrics by Betty Comden and Adolph Green and music by Jule Styne, suggested by the Edmund G. Love book of the same title. Staged and choreographed by Michael Kidd; settings and costumes, Will Steven Armstrong; costumes, Freddy Wittop; musical direction, Milton Rosenstock; orchestrations, Philip J. Lang; associate choreographer, Marc Breaux; dance music arrangements, Peter Howard; production supervisor, Neil Hartley. Stars Sydney Chaplin, Carol Lawrence; features Orson Bean, Phyllis Newman, Grayson Hall, Gordon Connell, Cy Young, Eugene R. Wood, Gene Varrone, John Sharpe. Opened Dec. 27, '61, at the St. James Theatre, N.Y.; $8.60 top weeknights, $9.40 Friday and Saturday nights.

Sleepers ..... Gene Varrone, Cy Young, Bob Gorman, John Sharpe
Myra Blake ..... Grayson Hall
Angela McKay ..... Carol Lawrence
Tom Bailey ..... Sydney Chaplin
Station Guard ..... Robert Howard
J. Edward Sykes ..... Joe Hill
Bill ..... Anthony Saverino
Harry Shelby ..... Eugene R. Wood
Gus Holt ..... Cy Young
Charlie Smith ..... Orson Bean
Jack ..... Gene Varrone
Drunk ..... Jim Weiss
Max Hillman ..... Gene Varrone
Martha Vail ..... Phyllis Newman
Mr. Pitman ..... Gordon Connell
Delivery Boy ..... Michael Bennett
Lancelot Zuckerman ..... Horase Prediette
Freddie ..... Bob Gorman
Caretaker ..... John Sharpe
Social Worker ..... Joe Hill
Photographer ..... John Sharpe
Models ..... Sari Clymas, Diane Ball
Teenagers John Sharpe, Michael Bennett
Zack Flint ..... Lawrence Pool
Lt. Pilsudski ..... Robert Howard
Mary Tompkins ..... Dean Tallaferro
Museum Guard ..... Anthony Saverino
Relief Doorman ..... Robert Howard
Mr. Barney ..... Joe Hill

Singers; Helen Baisley, Vicki Belmonte, Bob Gorman, Stokely Gray, Joe Hill, Robert Howard, Jeannine Michael, Bruce Payton, Anthony Saverino, Joan Shelley, Ruth Shepard.

Dancers: Diane Ball, Carlos Bas, Michael Bennett, Pepe de Chazza, Sari Clymas, Joel Craig, Robert Evans, Ted Forlow, Valerie Harper, Reby Howells, Gene Kelton, Victoria Mansfield, Wendy Nickerson, Larry Requimore, Sandra Roveta, Ron Stratton, Dean Tallaferro, Jim Weiss.

Musical numbers: "Subways Are for Sleeping," "Girls Like Me," "Station Break," "I'm Just Taking My Time," "I Was a Shoo-In," "Subway Directions," "Ride Through the Night," "Who Knows What Might Have Been," "Swing Your Projects," "Strange Duet," "I Said It and I'm Glad it," "Be a Santa," "Subway Incident," "How Can You Describe a Face?" "I Just Can't Wait," "Comes Once in a Lifetime," "What Is This Feeling in the Air?"

It's a truism of the theatre that when the basic idea of a show is right, everything seems to fall into place. It follows, too, that if the premise is wrong everything is apt to go to pieces.

That may be the explanation for "Subways Are for Sleeping," a woebegone musical which opened last week at the St. James Theatre. Betty Comden and Adolph Green, a coupie of sharp librettist-lyricist talents, and Jule Styne, who can compose smash tunes when circumstances are salubrious, have been trapped in a Saroyanesque bit of whimsy in this new effort, and the result is painful.

"Subways Are for Sleeping" is based on a book, apparently a rather fey book, by Edmund G. Love. The premise is that there's something quixotically appealing about the misfits and derelicts who scrounge an existence in the streets of the big city by day and doze in subways and museums by night. It's a picaresque notion, utterly unsuited to the sophisticated, comically skeptic viewpoints of Comden and Green, and probably also of Styne.

Very little comes out right in this song and dance mismatch of creative elements. The story seems contrived, the characters synthetic, the two romances forced and even the musical numbers tend to seem derivative and flat. By way of defrosting the cake, "Subways" is also dubious screen material. But maybe Comden and Green will be able to salvage some of the material in their next "Party" record album.

Sydney Chaplin and Carol Lawrence are costarred in the show. He plays a sort of unbellicose vagabond king of the drifters, serving as a walking, or more properly lounging, clearing house of information about available odd jobs and free sleeping quarters. She portrays a bright young magazine writer who foregoes a European vacation to do a story on the rag-tag ring and falls in love with the head man.

Comden and Green, as well as Styne, have probably seen every musical done on Broadway in the last 25 years, and in "Subways" their memories are showing. It's astonishing how three such inventive and vigorous talents could turn out such trite, ordinary material. There are only two notable numbers, both done by the secondary leads and both chiefly distinguishable merely by comparison to the generally ho-hum other songs.

Significantly, both of the attention-getting turns are satirical, in contrast to the overall story tone. "I Was a Shoo-in," a spoof of southern glamor girls, enables Phyllis Newman to animate the first act briefly, if not with particular professional finish. "I Just Can't Wait," a parody of romantic ballads, allows Orson Bean to animate the second act with his somewhat special brand of drollery.

Chaplin is lost, apparently without too much of a struggle on his part, in the uncharacteristic guise of the world-weil-lost hobo chief. Miss Lawrence, with a taped knee that doesn't seem to limit her cavorting unduly, appears out of character as the soft, susceptible feature writer who chucks her assignment and job for love at first sight. Bean and Miss Newman are mildly amusing but dispensible, and no one else matters much one way or the other.

Michael Kidd's staging and choreography are energetic and not notably meaningful. Will Steven Armstrong's scenery and lighting are acceptable and Freddy Wittop's costumes are passable. Although a great deal of thought and time and effort and money have gone into "Subways," the result is little more than a loud thud. *Hobe.*

## Vidal and Duerrenmatt Prefer Comedy to Love

Philadelphia, Jan. 2.

Gore Vidal, whose "Romulus" is playing a pre-Broadway tryout at the Walnut St. Theatre, is based on a comedy by Friederich Duerrenmatt, cleared the situation in which one playwright does another's work.

"Duerrenmatt doesn't write English and we met a couple of years ago in Germany. Both he and I liked the idea of having another dramatist do the play instead of handing it over to a translater.

"All American authors seem to be concerned with one theme—love. Duerrenmatt, I discovered, was a congenial soul. He doesn't consider that the ultimate in drama is whether the man gets the girl or not. He was more interested in ideas. We also felt that that comedy is the best way to get across a serious point."

Vidal said he usually works on a play while it is in rehearsal, but always has the end in view whenever he undertakes a work.

### SCHEDULED B'WAY PREEMS

Soldier, Ambassador (1-4-62).
Giants, Alvin (1-6-62).
Egg, Cort (1-8-62).
Romulus, Music Box (1-10-62).
Family Affair, Rose (1-23-62).
Passage India, Ambassador (1-31-62).
Egg, Cort (1-?-62).
New Faces of '62, Alvin (2-1-62).
Old Vic, City Center (2-6-62).
[illegible] Playhouse (2-7-62).
No Strings, Hellinger (3-1-62).
Funny Thing Happened, Alvin (5-3-62).

## Translator Pushes Suit Over Production of 'Egg'

Robert Schlitt, denied a temporary injunction to block the scheduled opening next Monday night (8) of "The Egg" at the Cort Theatre, N.Y., is still pressing his legal battle with Alexander Ince, co-producer of the play. Besides seeking the injunction, Schlitt, "translator" of the Felicien Marceau comedy, instituted suit in N.Y. Supreme Court charging Ince with fraud in relation to an alleged promise to sign a Dramatists Guild contract.

In regard to the fraud allegation, Schlitt sought an accounting based on a Guild contract, plus a permanenf injunction to halt the production until the dispute was settled. N.Y. Supreme Court Justice Arthur Markewich ruled against the request for the accounting and the temporary injunction. In dismissing the action for an accounting, the court gave Schlitt the right to file an amended complaint.

Such a plea, retaining the fraud allegation and request for a permanent injunction, is to be filed by Schlitt's attorney, Gerald L. Wapner, of the N.Y. law firm of Wapner, Rankow & Cohen. In the amended suit, a definite amount of money will be sought.

"The Egg" completed a five-week tryout at the Civic Theatre, Chicago, last Sunday night (31).

## Plan 28-Week Schedule For Allenberry Theatre

The Allenberry Playhouse, Boiling Springs, Pa., will probably have a 28-week season starting next April 23. A program of 11 straight plays, each running two weeks, and three musicals, each running three weeks, is planned for the lenethy semester, scheduled to end Nov. 3.

Richard North Gage is managing director of the operation.

## Plays Pay Off

Continued from page 55

present pace, it can move into the black during the week of Jan. 22. The backers were repaid $45,000 of their investment the day following the New York opening of the comedy, in which Art Carney and Phyllis Thaxter costar.

"Man" completed recovery of its $60,000 investment last week, its sixth on Broadway. The rapid move into the black, in itself unusual for a present-day Main Stem drama, is even more phenomenal in the case of the Robert Bolt play, since it reflects operating profit only and does not take in any such subsidiary income as a film sale.

The American National Theatre & Academy presentation of the Robert Whithead-Roger L. Stevens production cost about $58,000 to put on. A small operating profit was earned by the production during its out-of-town tryout, but pre-opening expenses brought the cost to around $60,000. The show has been playing to sock business at the ANTA Theatre, N.Y., where its weekly operating profit has ranged from about $11,000 to $16,000.

At its potential weekly capacity take of $48,577, "Seasons," in which top-star Paul Scofield is repeating the part he originated in London, can clear approximately $17,000. Costarring in the vehicle with Scofield are George Rose and Thomas Gomez, the latter as successor to Leo McKern. The backers are to be repaid their entire investment tomorrow (Thurs.).

With "Seasons" a hot ticket, the ANTA, formerly the Guild Theatre, has put its old boxoffice in the outer lobby back into use to enable the racking of tickets for a 30-week period. The ticket counter in the inner lobby, in use since the house was refurbished and renamed the ANTA in 1954, has been closed. It's facilities permitted the racking of tickets for a period of only 10-12 weeks.

"Shot," now in its 12th week at the Booth Theatre, N.Y., was in the black by the end of its fourth frame at the house. As previously reported in VARIETY, coin from the pre-production sale of the film rights to the Harry Kurnitz adaptation of Marcel Achard's "L'Idiote" contributed substantially to the rapid recovery of the $75,000 investment in the Leland Hayward production, in which Julie Harris stars.

# Opera and Concert Reviews

## Opera

### Galina Vishnevskaya

**("Butterfly," Met Opera, N. Y.)**

The Russian soprano brought over by Sol Hurok appeared in her second Met role, that of Puccini's Madama Butterfly, on the same evening (5) the musical bon ton was at Carnegie Hall to witness the American Opera Society's gala with Joan Sutherland, this season's vocal sensation. If the subscription audience was slow to stir itself to enthusiasm, it was still clear at the finale that Mme. Vishnevskaya had sung the Japanese heroine quite beautifully.

Russian concepts of operatic acting are restrained. There is a minimum of the Oriental fluttering of head and eyes, mincing of steps in her performance. She is less convincingly Japanese than many another who sings the role at the Met but the voice is warm and well-produced, and not tired up top. Taken in combination with her "Aida," Mme. Vishnevskaya tenure at the house has been very pleasing, though not setting the buffs on their ears. *Land.*

## Concert

### Philadelphia Orchestra

**(Carnegie Hall, N. Y.)**

Philadelphia Orchestra, one of the "Big Three" in eastern symphonic ensembles since the early years of this century, is in the fortunate position of being able to program almost anything and still attract a full house to its New York concerts. Yet, it must be stated that Eugene Ormandy, the musical director, accepts his responsibilities with seriousness and integrity, and invariably bills works of interest and importance.

A recent Carnegie Hall manifestation included such staples of the repertoire as Haydn's "Clock" Symphony and Beethoven's fifth piano concerto ("Emperor") with that cultured exchangist, Van Cliburn, as soloist. The maestro who rose from the Capitol Theatre pit to eminence as one of the world's foremost conductors also listed a New York premiere. Richard Yardumian's first symphony.

Yardumian, an American of Armenian descent, is that rarity—a contemporary native composer whose work is frequently appearing on programs of major orchestras. He's still in his forties, but already has gained recognition and acceptance as a composer with something to say. During the current season, some 30 orchestras are listing Yardumian compositions. His "Armenian Suite," concerto for piano, a piece for tenor and orchestra, all have been recorded by Columbia Records. The revised version of his violin concerto and the first symphony are scheduled for March release, also by Columbia.

Yardumian, of course, has benefitted from the blessing of Ormandy, who obviously believes in his work and has commissioned several pieces. A virile, prolific artist, Yardumian has fathered about two dozen major scores, and 13 children. His work has been played by orchestras of Detroit, Indianapolis, Denver, Houston, Kansas City and others. His "Armenian Suite," has been performed a score of times by Ormandy and is used as the musical signature for "Voice of America" broadcasts beamed beyond the Iron Curtain.

Yardumian's symphony at its Carnegie premiere enjoyed a better reception than is given most contemporary works. It employs a large orchestra and holds interest throughout. It is tuneful, yet has its dissonant passages and the musical language is one readily acceptable. Ormandy conducted with the conviction born of sincerity and his players brought great beauty to the peaceful, lyrical passages and dramatic intensity to the symphony's more climactic moments.

Prior to the Yardumian, the Philadelphians performed a most tasteful delivery of the Haydn "Clock" and Cliburn brought the evening to a close with a virtuosic interpretation of the "Emperor." The concert balanced the new with the old, and each was a triumph enjoyed by the payees. *Wien.*

## Plan Cuffo Legit Shows In Prospect Park, B'klyn; Seek 30G Fund, Subsidy

Brooklyn's Prospect Park may follow Manhattan's Central Park as a summer showcase for free legit presentations. A plan to bring no-admission theatre to Prospect Park was disclosed recently at a meeting in the Brooklyn chambers of Supreme Court Justice John E. Cone, co-chairman with actress Dina Merrill of the committee for the venture.

The founder of the project is Kenneth N. Whitlock, producer of the Brooklyn Public Library Poetry & Drama Ensemble. Unlike the N. Y. Shakespeare Festival in Central Park, the Prospect Park enterprise does not hinge on the presentation of Shakespearean plays, but will include vintage and contemporary works.

The season is to run from July 4 through Labor Day. Professional actors are to be employed at the prevailing Broadway minimum for members of Actors Equity. An initial fund-raising goal of $30,000 has been set for the Brooklyn project and a city subsidy will be sought for additional coin.

## 'TASTE' REMITS $12,000; HAS NOW REPAID 90%

The repayment of the investment in the David Merrick production of "Taste of Honey" was hiked to over 90% last month with the distribution of another $12,000 to the backers of the Shelagh Delaney drama. The divvy brought to $60,000 the total thus far repaid the investors on their $66,000 stake.

The deficit on the production, which began touring following the conclusion last Sept. 9 of a 49-week Broadway run, was reduced to $1,122 as of last Dec. 2. However, the play, in which Hermione Beddeley and Frances Cuka costar, is figured to have suffered a substantial loss the week of Dec. 4-9 in New Haven on a gross of $10,476. Business was better the following week in Baltimore, but additional coin was expended on a Dec. 20-25 layoff.

Revenue earned by the production, which Merrick is presenting by arrangement with Donald Alberry and Oscar Lewenstein Ltd., include $11,200 as the production's share of income from the sale of the film rights by the management of the original British presentation.

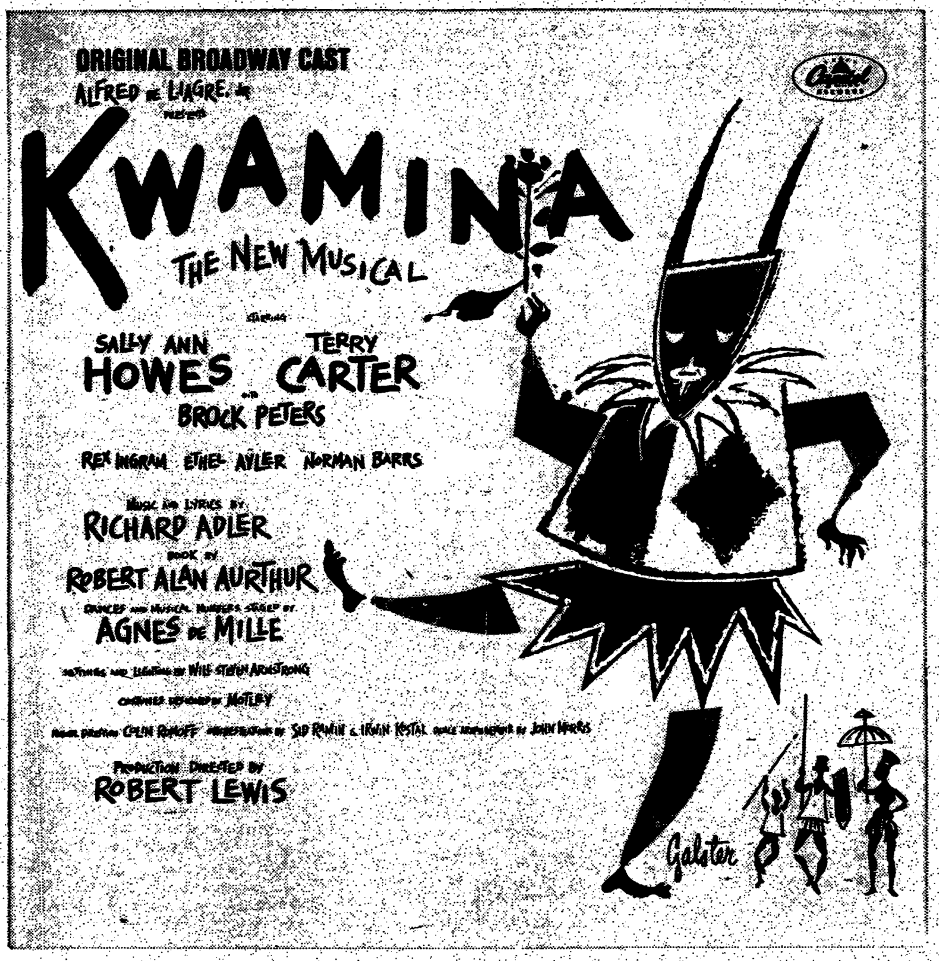
## Arrange Genevieve Tour In 'Paris' Musical Show

French singer Genevieve will begin a 16-week tour Jan. 14 at the Academy of Music, Brooklyn, in a new revue, "From Paris with Love." The vehicle, in which a cast of 14 will appear, is being produced by summer theatre operator Herb Rogers. Dog Driver is writer and director of the revue, which the William Morris Agency is booking.

Among those who'll appear with Genevieve in the offering are Lue Poret, Danny Carroll and Norma Doggett. The production, for which Gershon Kingsley is musical director and James Hamilton set designer, will operate under the jurisdiction of the American Guild of Musical Artists. Art Merrill will be stage manager.

Rogers, who runs the Music Theatre and the Tenthouse Theatre, both in Highland Park, Ill., is due back in New York from a current Coast visit next Tuesday (2). Besides the tour, Rogers is also considering playing the show on the summer theatre circuit. The 16-week tour is scheduled to end April 14 at the Bushnell Auditorium, Hartford, but there's a possibility of the show playing a week in Montreal and a week in Boston after Easter.

A Broadway outing may also develop depending on the road reaction to the offering.




# The show is over, but the melodies linger on!

"RICHARD ADLER has written his music and lyrics with bold originality."
*John Chapman, N. Y. Daily News*

"RICHARD ADLER's music and lyrics are above the Broadway average... Superlatives to composer, Richard Adler."
*Cue Magazine*

"The music by RICHARD ADLER has lilt and life...The music carried the show."
*Jack Maher, Billboard*

"The songs were inspiring!"
*Hy Gardner, N. Y. Herald Tribune*

"Superb lyrics and score by RICHARD ADLER."
*Radie Harris, Hollywood Reporter*

"WHAT'S WRONG WITH ME, ORDINARY PEOPLE, WHAT HAPPENED TO ME TONIGHT and ANOTHER TIME may do for ADLER what such previous hits as HEY THERE, HERNANDO'S HIDEAWAY, LOLA and RAGS TO RICHES have done earlier."
*Don Bishop, The Charlotte Observer*

"One Broadway musical deserves to be mentioned with serious operatic works...called KWAMINA, with music and lyrics by RICHARD ADLER... There is no denying the impact of the music."
*Sigmund Spaeth, General Features*

"MR. ADLER has written songs that are alternately romantic, humorous and spirited, among them the COCOA BEAN SONG, NOTHING MORE TO LOOK FORWARD TO, ORDINARY PEOPLE and ANOTHER TIME, ANOTHER PLACE."
*Eleanor Hughes, Boston Herald*

"RICHARD ADLER has done some outstanding music especially the WELCOME HOME. MISS HOWES has two good ones in WHAT HAPPENED TO ME TONIGHT and ANOTHER TIME, ANOTHER PLACE and there is good humor in ONE WIFE, THE SUN IS BEGINNING TO CROW and SEVEN SHEEP, FOUR RED SHIRTS AND A BOTTLE OF GIN."
*Alta Maloney, Boston Traveler*

"RICHARD ADLER has invented an astonishing amount and variety of music...ADLER wrote lacy lyrical melodies...There is almost operatic weight in WHAT HAPPENED TO ME TONIGHT and ANOTHER TIME, ANOTHER PLACE. The ONE WIFE number, for women, who express horror at the institution of monogamy on the ground that more wives make less work in one home is pure Broadway show biz. It is also very funny. So is SEVEN SHEEP, FOUR RED SHIRTS AND A BOTTLE OF GIN."
*Cyrus Durgin, Boston Globe*

"The music and words which range from buoyant to darkly brooding are the work of gifted RICHARD ADLER. MISS HOWES, in excellent voice as usual, sings YOU'RE AS ENGLISH AS with the ring of a hit and she does nice things with ANOTHER TIME, ANOTHER PLACE. ORDINARY PEOPLE and DID YOU HEAR THAT rated the rounds of applause they got. SEVEN SHEEP, FOUR RED SHIRTS AND A BOTTLE OF GIN sums up a court fine as well as the show's fine comedy number. ONE WIFE sung by the native wives is a lament lugubriously assessing the unhappy plight of a woman whose spouse believes in monogamy."
*Peggy Doyle, Boston American*

"The music by RICHARD ADLER is composed with perceptive power and sentiment."
*Ranald Savery, Toronto Star*

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# Road: 'New Faces' $22,993 (5), N.H.; 'Family Affair' $25,255 In 7, Philly; 'Egg' $33,685 (10), 'Toys' $21,833, Chi

Business on the road last week ranged from a low of $2,407 for the Broadway-bound "Giants, Sons of Giants," to $76,026 for "The Sound of Music" in Chicago.

**Estimates for Last Week**

*Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification inidcates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.*

**BALTIMORE**

**Captains and the Kings**, Ford's (D-T) ($5.43; 1,819; $52,331) (Dana Andrews, Charlie Ruggles, Peter Graves, Conrad Nagel, Lee Grant). Previous week, $24,088 with Theatre Guild-American Theatre Society subscription, Locust, Philadelphia.

Opened here Dec. 25 to two favorable notices (Cedrone, Evening Sun; Clark, News-Post) and one unfavorable (Gardner, Morning Sun).

Last week, $19,590 with TG-ATS subscription.

**BOSTON**

**Giants, Sons of Giants**, Wilbur (D-T) ($4.95-$5.50; 1,241; $36,000) (Nancy Kelly, Claude Dauphin). Previous week, about $2,200 for four performances, Playhouse, Wilmington.

Opened here Dec. 26 to unanimously negative notices (Durgin, Globe; Hughes, Herald; Maddocks, Monitor; Maloney, Traveler; Norton, Record American).

Last week, $2,407. Cut short scheduled fortnight's run here to one week to move to Broadway for an interim booking at the Alvin Theatre starting next Saturday night (6).

**Music Man**, Shubert (MC-RS) (1st wk) ($6.25-$6.75; 1,696; $61,347). Previous week, $56,743, Shubert, Philadelphia.

Opened here Dec. 26 to four affirmative reviews (Busch, Herald; Kelly, Globe; Rogers, Monitor; Watts, Traveler and one pan (Norton, Record American).

Last week, $58,730 with TG-ATS subscription.

**Something About a Soldier**, Colonial (CD-T) (2d wk) ($4.95-$5.50; 1,685; $47,000) (Sal Mineo, Kevin McCarthy, Ralph Meeker). Previous week, $25,040 with TG-ATS subscription.

Last week, with $25,413 with TG-ATS subscription.

**CHICAGO**

**Bye Bye Birdie** (2d Co.), Erlanger (MC-RS) (17th wk) ($6-$7; 1,380; $50,500). Previous week, $29,437.

Last week, $47,475.

**Egg**, Civic (C-T) (5th wk) ($5.50-$6.50; 878; $31,000). Previous week, $19,128.

Last week, $33,685 for 10 performances, including New Year's Eve.

**Sound of Music**, Shubert (MC-RS) (7th wk) ($5.95-$6.60; 2,100; $72,000) (Florence Henderson). Previous week, $71,303.

Last week, $76,026.

**Toys in the Attic**, Blackstone (D-RS) (1st wk) ($4.95-$5.50; 1,447; $42,500) (Constance Bennett, Anne Revere, Scott McKay, Patricia Jessel). Previous week, $7,225, Royal Alexandra, Toronto.

Opened here Dec. 25 to three qualified approvals (Cassidy, Tribune; Henahan, Daily News; Syse, Sun-Times) and one pan (Dettmer, American).

Last week, $21,833 with TG-ATS subscription.

**CLEVELAND**

**Tenth Man**, Hanna (D-RS) ($5.50; 1,515; $48,500). Previous week, $15,353, Forrest, Philadelphia.

Last week, $35,464 with TG-ATS subscription for nine performances, including New Year's Eve.

**DETROIT**

**Bye Bye Birdie** (N. Y. Co.), Fisher (MC-RS) (2d wk) ($6.50-$6.95; 2,081; $84,000). Previous week, $62,017 with Fisher Playgoer subscription.

Last week, $67,255 with Fisher Playgoer subscription.

**LOS ANGELES**

**Evening With Yves Montand**, Biltmore (Solo) (1st wk) ($5-$6.50; 1,636; $60,000).

Last week, $30,000 for first seven performances of post-Broadway tour.

**MONTREAL**

**La Plume de Ma Tante**, Her Majesty's (R-RS) (1st wk). Previous week, $25,029, American, St. Louis.

Last week, $32,928.

**NEW HAVEN**

**New Faces of 1962**, Shubert (R-T) ($6.50; 1,650; $36,600).

Opened here last Thursday night (28) to two unfavorable reviews (Johnson, Journal-Courier; Leeney, Register).

Last week, $22,993 for first five performances of pre-Broadway tryout, including New Year's Eve.

**PHILADELPHIA**

**Family Affair**, Erlanger (MC-T) (1st wk) ($6-$7.50; 1,864; $66,000) Shelley Berman, Eileen Heckart).

Opened tryout tour here Dec. 26 to two qualified approvals (Gaghan, News; Larrabee, Inquirer) and one pan (de Schauensee, Bulletin).

Last week, $25,255 for seven performances.

**Romulus**, Walnut (C-T) (1st wk) ($4.80-$5.40; 1,348; $36,000) (Cyril Ritchard). Previous week, $20,447 for eight performances and one preview, Shubert, New Haven.

Opened here Dec. 26 to three favorable reviews (Murdock, Inquirer; O'Brien, News; Schier, Bulletin).

Last week, $10,849.

**Taste of Honey**, Forrest (D-T) (1st wk) ($4.80-$5.40; 1,780; $60,000) (Hermione Baddeley, Frances Cuka). Previous week, laid off.

Opened here Dec. 25 to three nods (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Last week, $27,628 with TG-ATS subscription.

**PITTSBURGH**

**My Fair Lady**, Nixon (MC-RS) (3d wk) ($6.50-$7; 1,760; $68,000) (Ronald Drake, Caroline Dixon). Previous week, $27,518.

Last week, $52,056.

**SAN FRANCISCO**

**Far Country**, Alcazar (D-RS) (2d wk) ($4.85-$5.40; 1,147; $39,000 (Kim Stanley, Michael Tolan, Ludwig Donath). Previous week, $22,202 with TG-ATS subscription.

Last week, $37,201 with TG-ATS subscription for nine performances, including New Year's Eve, which marked end of tour.

**ST. LOUIS**

**National Repertory Theatre**, American (Rep-RS) ($6; 1,863; $50,000) (Eva Le Gallienne, Faye Emerson. Previous week, laid off.

Last week, about $25,000 for "Elizabeth the Queen" and "Mary Stuart" repertory.

**TORONTO**

**Carnival**, O'Keefe (MC-RS) (3d wk) ($6.50; 3,211; $124,672). Previous week, $62,398 with O'Keefe-TG-ATS subscription.

Last week, $75,679 for nine performances, including New Year's Eve.

**Thurber Carnival**, Royal Alexandra (R-RS) ($5; 1,525; $40,076) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, $15,096, Walnut, Philadelphia.

Last week, $16,078 for nine performances, including New Year's Eve.

**WASHINGTON**

**Fiorello**, National (MC-RS) (4th wk) ($5.95-$6.95; 1,683; $57,266). Previous week, $29,402.

Last week, $45,983.

**SPLIT WEEKS**

**Advise and Consent** (D-RS) (Farley Granger, Chester Morris). Previous week, $30,615 with Show of the Month Club subscription, Wilbur, Boston.

Last week, $31,296 for eight performances: Playhouse, Wilmington, Monday-Wednesday (25-27), five, $15,780; Masonic, Scranton, Thursday (28), one, $4,516; Kleinhaus, Buffalo, Friday-Saturday (29-30), two, $11,000.

**Best Man** (D-RS) (Frank Lovejoy, Kent Smith, James Westerfield). Previous week, $16,599 with TG-ATS subscription, Shubert, Cincinnati.

Last week, $16,782 for eight performances: Murat, Indianapolis, Monday-Wednesday (25-27), four, $5,162; Memorial, Louisville, Thursday-Saturday (28-30), four, $11,620 with TG-ATS subscription.

**Miracle Worker** (D-RS). Previous week, $26,103, Biltmore, Los Angeles.

Last week, $33,274 for six performances: Auditorium, Lubbock, Tex., Monday (25), one, $4,000; Municipal, Amarillo, Tuesday (26), one, $7,700; Municipal, San Angelo, Wednesday (27), one, $7,200; Municipal, Austin, Thursday (28), one, $1,903; Memorial, Dallas, Friday-Saturday (29-30), two $12,471.

**Music Man** (bus-and-truck) (MC-RS). Previous week, $38,414, seven-performance split.

Last week, $46,777 for six performances: Capitol, Yakima, Tuesday (26), one, $6,750; Orpheum, Seattle, Wednesday-Saturday (27-30), five, $40,027.

## 'Lady' – 'No Strings'

Continued from page 55

two consecutive weeks, which occurred last February.

However, Levin argues he was not given official notification that the show was to be evicted at that time and therefore the exit notice now has no validity. Levin has instituted legal action to decide the matter.

The producer has also refused to comment on a report that he would vacate the Hellinger if he received 1% of the gross of "No Strings" from the Stahls. The report isn't clear as to whether the 1% would go to Levin personally or to the "Lady" production, in which case it would be split among all those sharing in the show's revenue.

For the first time since last February, the take for "Lady" fell below $35,000 the week before last with the gross for the frame hitting $32,268. However, the take climbed substantially last week. A July 29 accounting of the "Lady" companies on Broadway and the road for the two weeks ending that date reveals the Broadway operation cleared $3,769 on a $47,789 gross and $4,371 on a $46,485 take. The Hellinger's share of the gross is a straight 25%.

The touring company, at the Biltmore Theatre, Los Angeles, during the period covered by the accounting, cleared $12,327 on a $62,911 gross and $11,195 on a $63,069 take. Royalty payments on each of the two companies, as disclosed in the audit, are 5% to Lerner and Loewe, 3% to the late Moss Hart as director, 3% to the Shaw estate, 1% to choreographer Hanya Holm and 1% to estate of Gabriel Pascal, who produced a film edition of "Pygmalion."

The total netted by the two-company operation as of the July 29 statement was $7,951,129 on an investment by CBS only of $360,000. The distributed profit, as of that date, was $7,665,518.

**TOURING SHOWS**

(*Figures cover Dec. 31-Jan. 14*)

**Advise and Consent**—Royal Alexandra, Toronto (1-13).
**Best Man**—Nixon, Pitt. (1-6); National, Wash. (8-13).
**Best Man** (bus-and-truck)—mostly one-nitters.
**Bye Bye Birdie** (N. Y. Co.)—Fisher, Det. (1-6); Shubert, Cincy (8-13).
**Bye Bye Birdie** (2d Co.)—Erlanger, Chi (1-13).
**Carnival** (2d Co.)—Shubert, Philly (1-13).
**Critic's Choice**—Mostly one-niters.
**Evening With Yves Montand**—Biltmore, L. A. (1-13).
**Family Affair** (tryout)—Erlanger, Philly (1-13).
**Fiorello**—National, Wash (1-6); Playhouse, Wilmington (8-13).
**Gypsy**—Pabst, Milwaukee (1-6); Hanna, Cleve. (8-13).
**Irma La Douce**—Colonial, Boston (4-13).
**La Plume de Ma Tante**—Her Majesty's, Montreal (1-6); Auditorium, Rochester (8-13).
**Miracle Worker**—Mostly one-nighters.
**Music Man**—Shubert, Boston (1-13).
**Music Man** (bus-and-truck)—Mostly one-niters.
**My Fair Lady** (2d Co.)—American, St. L. (1-13).
**National Repertoy Theatre** (Elizabeth the Queen-Mary Stuart)—Mostly one-niters.
**New Faces of 1962** (tryout)—O'Keefe, Toronto (3-13).
**Passage to India** (tryout)—Wilbur, Boston (11-13).
**Romulus** (tryout)—Walnut, Philly (1-6, moves to N. Y.).
**Sound of Music** (2d Co.)—Shubert, Chi (1-13).
**Taste of Honey**—Forrest, Philly (1-6); Auditorium, St. P. (8-13).
**Tenth Man**—Hanna, Cleve. (31); Cass, Det. (2-13).
**Thurber Carnival**—Mostly one-niters.
**Toys in the Attic**—Blackstone, Chi (1-13).

# Holiday Crowds Rocket B'way Biz; 'Subways' $63,372, 'Ross' $24,191 In 7, 'Iguana' $26,871 In 5, 'Love' $18,245

Broadway caught the holiday spirit last week with business soaring for virtually all shows. Receipts, which had been on the decline the previous fortnight, registered a jump as high as $26,384 for "Unsinkable Molly Brown." Sellouts last week included "Carnival," "How to Succeed in Business Without Really Trying," "A Man for All Seasons," "Milk and Honey" and "A Shot in the Dark."

**Estimates for Last Week**

*Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).*

*Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.*

*Asterisk denotes show had cut-rate tickets in circulation.*

**Camelot**, Majestic (MC) (56th wk; 449 p) ($9.40; 1,626; $84,000) (Julie Andrews, William Squire). Previous week, $56,691.

Last week, $80,633.

**Caretaker**, Lyceum (CD) (13th wk; 101 p) ($6.90-$7.50; 955; $30,114) (Donald Pleasance, Robert Shaw, Alex Davion). Previous week, $11,689.

Last week, $22,525.

**Carnival**, Imperial (MC) (38th wk; 300 p) ($8.60; 1,428; $68,299) (Anna Maria Alberghetti). Previous week, $60,216.

Last week, $69,140.

**Come Blow Your Horn**, Atkinson (C) (45th wk; 357 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $19,341.

Last week, $34,782.

**Complaisant Lover**, Barrymore (C) (9th wk; 69 p) ($6.90-$7.50; 1,067; $42,000) (Michael Redgrave, Googie Withers, Richard Johnson). Previous week, $11,758.

Last week, $21,160.

**Do Re Mi**, 54th St. (MC) (48th wk; 384 p) ($8.60-$9.40; 1,434; $74,000) (Phil Silvers). Previous week, laid off. Exits Jan. 13 to tour.

Last week, $48,197.

**First Love**, Morosco (D) (1st wk; 8 p) ($6.90-$7.50; 999; $41,960) (Lili Darvas, Hugh O'Brian).

Opened Dec. 25 to one favorable review (Watts, Post), one inconclusive (Chapman, News), one yes-no (Nadel, World-Telegram) and four unfavorable (Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times).

Last week, $18,245.

**Gay Life**, Shubert (MC) (7th wk; 49 p) ($8.60-$9.40; 1,461; $61,000) (Walter Chiari, Barbara Cook, Jules Munshin). Previous week, $37,123 with parties.

Last week, $49,433 with parties.

**Gideon**, Plymouth (D) (8th wk; 60 p) ($7.50; 999; $45,000) (Fredric March, Douglas Campbell). Previous week, $34,254 with parties.

Last week, $43,236 with parties.

**How to Succeed in Business Without Really Trying**, 46th St. (MC) (12th wk; 89 p) ($9.60; 1,342; $66,615). Previous week, $66,630 with parties.

Last week, $66,276 with parties.

**Kean**, Broadway (MC) (9th wk; 68 p) ($8.05-$9.40; 1,900; $79,300) (Alfred Drake). Previous week, $41,391 with parties.

Last week, $36,578.

**Man for All Seasons**, ANTA (D) (6th wk; 45 p) ($6.90-$7.50; 1,185; $48,577) (Paul Scofield, Thomas Gomez, George Rose). Previous week, $47,655 with parties.

Last week, $49,404, a house record for a straight play.

**Mary, Mary**, Hayes (C) (43d wk; 340 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $40,365.

Last week, $41,953.

**Milk and Honey**, Beck (MC) (12th wk; 95 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon, Tommy Rall). Previous week, $62,717 with parties.

Last week, $62,778 with parties.

***My Fair Lady**, Hellinger (MC) (302d wk; 2,406 p) ($8.05; 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $32,268.

Last week, $56,358.

**Night of the Iguana**, Royale (D) (1st wk; 4 p) ($6.90-$7.50; 999; $41,158) (Margaret Leighton, Bette Davis, Alan Webb).

Opened last Thursday night (28) to four favorable reviews (Chapman, News; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times), one unfavorable (Coleman, Mirror) and two yes-no (Kerr, Herald Tribune; Watts, Post).

Last week, $26,871 for four performances and one preview.

**Purlie Victorious**, Longacre (C) (14th wk; 108 p) ($6.90-$7.50; 1,101; $40,019). Previous week, $10,588.

Last week, $21,850.

**Ross**, O'Neill (D) (1st wk; 7 p) ($6.90-$7.50; 1,076, $47,823) (John Mills).

Opened Dec. 26 to five endorsements (Chapman, News; Coleman, Mirror; McClain, Journal-American; Taubman, Times; Watts, Post) one thumb-down (Kerr, Herald-Tribune) and one yes-no (Nadel, World-Telegram).

Last week, $24,191 for seven performances.

**Sail Away**, Broadhurst (MC) (13th wk; 103 p) ($8.60-$9.40; 1,214; $58,136). Previous week, about $28,400 with parties.

Last week, about $40,100.

**Shot in the Dark**, Booth (C) (11th wk; 85 p) ($6.90-$7.50; 807; $33,000) (Julie Harris). Previous week, $27,916 with parties.

Last week, $33,065 with parties.

**Sound of Music**, Lunt-Fontanne (MD) (105th wk; 836 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $49,163.

Last week, $72,977.

**Subways Are For Sleeping**, St. James (MC) (1st wk; 5 p) ($8.60-$9.40; 1,615; $69,500) (Sydney Chaplin, Carol Lawrence).

Opened last Wednesday night (27) to two affirmative notices (Coleman, Mirror; Watts, Post), one qualified approval (Nadel, World-Telegram), three negative (Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times) and one inconclusive (Chapman, News).

Last week, $63,372 for six performances and two previews.

**Sunday in New York**, Cort (C) (5th wk; 37 p) ($6.90-$7.50; 1,155; $39,000). Previous week, $14,735. Moves tonight (Wed.) to the Golden.

Last week, $18,918.

**Take Her, She's Mine**, Biltmore (C-T) (2d wk; 12 p) ($6.80-$7.50; 936; $40,108) (Art Carney, Phyllis Thaxter). Previous week, $22,419 for four performances and two previews.

Last week, $33,625.

**Unsinkable Molly Brown**, Winter Garden (MC) (61st wk; 484 p) ($8.60-$9.40; 1,404; $68,000) Tammy Grimes). Previous week, $30,090.

Last week, $56,474.

**Write Me A Murder**, Belasco (D) (10th wk; 76) ($6.90-$7.50; 967; $38.500) (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Griffies). Previous week, $21,898 with parties.

Last week, $28,071 with parties.

**Closed Last Week**

**Daughter of Silence**, Music Box (D) (5th wk; 36 p) ($6.90-$7.50; 1,101; $40,107) (Emlyn Williams, Rip Torin). Previous week, $12,240. Folded last Saturday (30) at an estimated $220,000 loss on its $210,000 investment.

Last week, $22,834.

***Irma La Douce**, Alvin (MC) (66th wk; 524 p) ($8.60; 1,100; $55,942) (Elizabeth Seal, Dennis Quilley). Previous week, $19,512. Exited to tour following New Year's Eve performance with an

(Continued on page 60)

# CASTING NEWS

*Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the* VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

*The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon.* **This information is published without charge.**

*In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.*

## Legit

### BROADWAY

**"Bravo Giovanni"** (MC). Producer, Philip Rose (157 W. 57th St., N. Y.; CI 5-2255). Part available for a girl, 20-25, attractive, Italian-looking with belting voice, must sing well. Mail photos and resumes c/o Barbara Kennedy, above address.

**"How To Succeed In Business Without Really Trying"** (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N.Y.; JU 6-5973). Available parts for the London company: man, 23-27, good comedian and actor with musical background (Robert Morse part); man, 50's, stuffy business exec, must sing and act well (Rudy Vallee part); ingenue lead, preferably tall, chest voice, good actress with musical background; femme, 25-30, sexy, good comedienne, big belting voice; man, 25-30, good comedian tall, Ivy league type, must sing and move well. Apply through agents only c/o Larry Kasha, above address. All casting will be done through agents and no calls or photos and resumes are desired.

**Kermit Bloomgarden Productions.** (1545 Broadway, N. Y.; JU 2-1690). Casting director Lillian Stein is accepting photos and resumes of all types and ages from those who have previously contacted her for her files which were destroyed by a fire. Apply by mail only.

**"Little Me"** (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5973). Available parts: lead femme, Marilyn Monroe type, chest and legit voice, good comedienne and actress; femme, 60's, Marlene Dietrich type, legit voice; femme, 60's, Sophie Tucker type, must sing; man, 35, Rhett Butler type, baritone; male team, 50's, Weber & Fields type, must sing; adult sister act, 25-35, can either sing, dance or specialty, do not actually have to be sisters; male straight actor, 30's, leading man type. Do not mail photos and resumes or call. Weekly auditions will be held by casting director, Larry Kasha, through agents only.

**"No Strings"** (MC). Producers, Richard Rodgers & Samuel Tayler (488 Madison Ave., N.Y.; MU 8-3640). Standby parts available to cover Diahann Carroll, and Mitchell Gregg. Mail photos and resumes c/o Eddie Blum, above address.

**"Oliver"** (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Parts available for boys, 7-10, must sing, do some dancing and do a Cockney accent. Mail photos and resumes c/o Peggy Shields, above address.

**Untitled Drama.** Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Part available for a Negro actor, 24-29, who speaks fluent German, nice looking, masculine, with sense of humor and intensity. Call Peggy Shields, above number, for appointment.

**"We Take the Town"** (MD). Producer, the Stuart Company (881 Seventh Ave., N.Y.; CI 7-0755). Available parts; boy, 10-12, who can singe and play the bugle very well; femme, 25-30, dancer-singer, earthy, volatile; man, 38, singer, squat, swarthy, cruel, must move well. Mail photos and resumes c/o above address.

### OFF-BROADWAY

**"Electra"** and **"What You Will"** (DB). Producer, Donald Goldman (Players Theatre, 115 MacDougal St., N. Y.; OR 4-9281). Available parts ("Electra"): femme, 25-30; femme, 40's, attractive, young looking, regal; man, 20's, handsome; man, 30's, attractive; character man, old, kindly; man, 20's; chorus of six and leader, 25-35. Available parts ("What You Will"—musical version of "Twelfth Night"): man, 25-35, handsome; man, 20's; man, 25-35; man, regal, 25-35; man, 30-40 rotund, fun-loving; man, brainless, idiotic, fun-loving; man, 30's; man, 35-45, puritanic stuffed shirt; jested, typical clown, must sing well and accompany himself on guitar; femme, 20's, beautiful, proud, charming; femme, 20's, intelligent, warm, charming; femme, 25-35, bouncy, impish, fun-loving. Applicants must read and qualify for both shows. Send no photos and resumes but call OR 4-9281, Monday-Friday, 1-5 p.m.

**"Golden Apple"** (MC). Producers, Dorothy Olim & Gerald Krone (206 E. 11th St., N.Y.; SP 7-8383). Several parts available. Equity call tomorrow (Thurs): femme dancers, 10-11:30 a.m.; male dancers, 11:30 a.m.-1 p.m.; femme singers, 2-3:30 p.m.; male singers, 3:30-5 p.m. Open call Friday (5); femme dancers, 10-11:30 a.m.; male dancers, 11:30 a.m.-1 p.m.; femme singers, 2-3:30 p.m.; male singers, 3:30-5 p.m., all calls at the York Playhouse (64th St. & First Ave., N. Y.). Applicant's should bring own music. Also being accepted are photos and resumes of Equity and non-Equity singers and dancers (c/o above address. There are parts for legit voices of all ranges.

**"Hostage"** (C). Producers, Norma Francis, Robert Marguiles & Bell Productions (1 Sheridan Sq., N.Y.; YU 9-1334). Part available for non-Equity Cockney men to understudy role of the hostage. Mail photos and resumes c/o Ken Costigan, above address.

**"Julius Caesar"** (D). Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008). Several parts available. Casting is by appointment only Mail photos and resumes c/o above address. This production will tour New York City schools Feb. 15-May 30.

**"Sing Muse"** (MC). Producer, Robert Feldstein (325 W. 45th St., N.Y.; CI 5-0648). Available future replacement parts: femme, attractive, comic ability, belting voice, must move well; off-beat male juvenile, must sing and move well; man, Nathan Detroit type, good comic delivery, must sing; man, fight manager type, comic, must sing and move well; man, prize fighter type, must sing well; man, suave, Madison Ave. type, must sing well. Mail photos and resumes c/o Nick Rinaldi, VanDam Theatre (15 VanDam St., N.Y.).

**"With Drums and Colours"** (MC). Producer, Jeremy Palmer (569 Grimm Pl., Baldwin, L. I., N. Y.; BA 3-1188). Part available for a character femme, 50's, small, thin, with aristocratic bearing; replacement and understudy parts available: character man, 21-26; character ingenue; man, 21-26; muscular, romantic; wispy ingenue. All must be versatile performers with musicomedy voices. Mail photos and resumes c/o above address.

### STOCK

**BOILING SPRINGS, PA.**

**Allenberry Playhouse.** Managing director, Richard North Gage (c/o Playhouse, Boiling Springs, Pa.). Parts available for Equity males and femmes for the resident company, four male and two femme paid apprentices who will become Equity by the end of the 30-week season (April 23-Nov. 3). Mail address. Julien Williams is the N.Y. contact.

## B'way Grosses

Continued from page 59

estimated $100,000 profit on a $190,000 investment.

Last week, $31,845.

**Opening This Week and Next**

**Captains and the Kings,** Playhouse (D) ($6.90-$7.50; 944; $37,000) (Dana Andrews, Charlie Ruggles, Peter Graves, Conrad Nagel, Lee Grant).

Theatre Guild Productions and Joel Schenker presentation of Paul Gregory's production of play by Leo Lieberman, opened last night (Tues.)

**Something About a Soldier,** Ambassador (CD) ($6.90-$7.50; 1,155; $41,562) (Sal Mineo, Kevin McCarthy, Ralph Meeker).

Theatre Guild and Dore Schary presentation of Ernest Kinoy's adaptation of Mark Harris' novel, opens tomorrow night (Thurs.).

**Giants, Sons of Giants,** Alvin (D) ($6.90-$7.50; 1,100; $50,000) (Claude Dauphin, Nancy Kelly).

Charles A. Totero and William F. Cioffi presentation of play by Joseph Kramm, opens next Saturday night (6).

**Egg,** Cort (C) ($6.90-$7.50; 1,155; $39,000).

Zev Bufman, Alexander Ince and Pierre Cosette presentation of play by Felicien Marceau, translated by Robert Schlitt, opens next Monday night (8).

**Romulus,** Music Box (C) ($6.90-$7.50; 1,101; $40,107) (Cyril Ritchard).

Roger L. Stevens, in association with Henry Guettel, presentation of Gore Vidal's adaptation of play by Friedrich Duerrenmatt, opens next Wednesday night (10).

## Hardly Seems Worth It

Minneapolis, Jan 2.

Lorraine Egypt receives $200 a week for doing her bellydance in Broadway drama, "Gideon." When she previously played Freddie's, a local supper club, her pay was $950 per week. In some niteries her salary was even higher. That's what she told Minneapolis Morning Tribune columnist Will Jones when he interviewed her during his recent trip to New York.

"I'm losing all kinds of money," the local scribe quoted the dancer as saying when he talked with her backstage, at the Plymouth Theatre, N. Y. "But I think being in a Broadway hit show may help my career in the long run," explained Miss Egypt. "I gave my notice two weeks ago, but they gave me a better contract—not more money or better billing. However, by the insertion of a hard-to-explain clause in the contract. Besides, I'm starting to pick up some extra money at club dates and conventions on weekends."

The dancer started with a small speaking part in "Gideon," but director Tyrone Guthrie gradually reduced the role to one seductive belly dance, which is supposed to tempt Gideon and gain mercy for her father, as one of the elders of Succoth, she told Jones.

## Legit Bits

Actor **Robert Evans** will make his Broadway managerial debut as associate producer with **Ketti Frings** of the upcoming "Umbrella."

**Lloyd Burlingame** is set designer for the upcoming off-Broadway production of "Moon on a Rainbow Shawl."

**Angus Duncan,** executive secretary of Actors Equity, has been elected successor to **John Shubert** as vice-president of the American Theatre Wing, which will hold its 15th annual Antoinette Perry (Tony) Awards next April 29 in the Grand Ballroom of the Waldorf-Astoria Hotel, N.Y.

**Ira Cirker** plans producing and directing **Louis Peterson's** "Entertain a Ghost."

**Gene Schneider** has acquired the production rights to Gertrude Stein's "Yes Is for a Very Young Man," which was presented off-Broadway in 1949.

**Arthur Tookoyan** has succeeded **Mitchell Gregg** in "The Unsinkable Molly Brown."

**Dorothy Ross** is now pressagenting "Sail Away," having succeeded the team of **Frank Goodman** and **Ben Washer.**

**Richard Boldon** and **Tom Burke** have formed Neurotics Co., for the planned off-Broadway presentation of a revue, "Neurotics, Anonymous," with sketches and lyrics by **Larry Paxton** and music by **Brower Wagoner.**

**Edith Hamlin** is casting director for the upcoming Broadway musical, "We Take the Town," for which **Alex Segal** is director, **Donald Saddler,** choreographer, **Peter Larkin,** set designer, **Motley,** costume designer, and **Colin Romoff,** musical director.

Disk singer **Dora Alpert** will star in "Mr. Twister," which **Rosalind Relin** will produce next fall on Broadway as a revue. **Irv** and **Marilyn Simmons** wrote music, book and lyrics.

**Chips Rafferty** will star in a new Australian legit production of "My Fair Lady," after nearly a year's stint in Metro's "Mutiny on the Bounty."

**Mariette Hartley** will star in "Measure for Measure," which **John Houseman** will present Jan. 15 at the Univ. of California at Los Angeles

**Ralph Hart** has optioned **Lois Dickert's** original story, "A Bord de Colere" ("Verge of Anger"), originally published in France, for dramatization at the Theatre Vanguard, Los Angeles, in 1962.

### Bits of London

Jan. 2.

The Royal Court Theatre will present "Midsummer Night's Dream" in January, with **Alfred Lynch** as Puck and **Colin Blakeley** as Bottom.

An all-star revival of "The School for Scandal," to be staged by **John Gielgud,** is planned by H. M. Tennent for next March. The cast will include **Ralph Richardson, Anna Massey, Margaret Rutherford, Daniel Massey, Meriel Forbes** and **Laurence Naismith.**

**Cicely Courtneidge** and **Jack Hulbert** are together in pantomime for the first time this year. They're in "Mother Goose" at Wimbledon.

**Derek New** has been named musical director for "Scapa Flow," the musical based on the **Hugh Hastings** click play, "Seagulls over Sorrento."

**Alec Clunes** is to take over from **John Clements** in **Henry Sherek's** "The Affair." Clements is signed up for Old Vic commitments in the U.S.

"Bye Bye Birdie" folds Feb. 3 at Her Majesty's, after a 32-week run.

**Alfred Marks** has opened at the Royal Court in "The Fire Raisers." It's his first legit performance since "A Day in the Life of . . ." at the Savoy Theatre three years ago.

**Joan Littlewood** has dropped plans for directing "Henry IV, Parts One and Two," at Stratford-on-Avon next year. She wanted **Zero Mostel** as Falstaff. Festival director **Peter Hall** disagreed.

## Tents' Names

Continued from page 1

possibility of a vaude revival throughout the country. The date-diggers point out that the names now wanted by the tents are virtually the same that are in demand for legit-type stands in the hardtops and cafes as well.

But it's more than a change of scenery for the headliners who hit the summer circuits. It's considered exposure to new audiences as well as a bid for greater prestige. The agencies also want to use the canvas dates as a showcase for television specials. Should healthy grosses result, it's an argument for an hour-stand on the video.


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# Literati

**Chi Newsmen on Lam**

The Chicago Sun-Times will be losing five cityside and feature reporters within the period of a month. Jerry Cohen and Layton McClaughlin are going to the Arizona Journal, new Phoenix daily which begins publication on Feb. 14, Cohen in the capacity of city editor.

Fletcher Martin and John Kay Adams are leaving the S-T to go with U.S. Information Agency, and James Ullman will quit to devote a year to freelance writing.

**That Rhode Island Case**

The injunction granted last March by the Superior Court of Rhode Island in favor of four paperback publishers — Bantam Books, Dell Publishing Co., Pocket Books and New American Library of World Literature—against the Rhode Island Commission on Youth has been reversed by the Supreme Court of that state.

Judge William M. Mackenzie of the Superior Court, after trial, had enjoined the Commission from sending, to wholesalers and retailers of books and magazines, notices stating that in the Commission's opinion specified pubications were objectionable for sale to youth under 18.

The Commission notices had included such statements as "the Chiefs of Police have been given the names of the aforementioned magazines with the order that they are not to be sold, distributed or displayed to youths under 18 years of age. The Attorney General will act for us in cases of non-compliance. The Commissioners trust that you will cooperate with this agency in their work," and "cooperative action will eliminate the necessity of our recommending prosecution to the Attorney General's department." Copies of the notices were sent to all police chiefs and social agencies. Active police followup of these notices had emphasized the risk to sellers in ignoring Commission notices.

The Providence Sunday Journal of Dec. 24, in an editorial criticizing the Supreme Court's decision, described it in part as follows: "The Commission's use of intimidation is sanctioned . . . It may function, in effect, as a kangaroo court." The editorial speculates as to whether the publishers will take the issue to the U.S. Supreme Court and adds "and we hope they do." The Journal has won its hope, for the publishers have indicated that they will ask the high Court to review the case.

The publishers are represented by Horace Manges, of Weil, Gotshal & Manges, of N.Y. City, assisted by Jacob F. Raskin of that firm. Joseph Breen, of Providence, is special counsel for the Youth Commission.

**Two From Britain**

Two hardy perennials from England, via Macmillan, have appeared again. "Theatre World Annual No. 12" ($5.50), by Frances Stephens, offers year's review of West End, plus customary statistical departments. There are special bios on Albert Finney and Richard Johnson, two particularly popular young British actors of the season. Jacket and frontispiece proffer Dame Peggy Ashcroft as "The Duchess of Malfi."

"Ballet Annual No. 16" ($6), edited by Arnold L. Haskell and Mary Clarke, performs usual excellent task of spotlighting international ballet scene. Articles depict travels of Royal Ballet in U.S.A. and U.S.S.R., ballet in Paris, Hungary, Denmark and Sweden, Commonwealth dancers, a bio of the Marquis de Cuevas, and item on recent Balanchine entries. In addition to criticism, checklists and obits, Arthur Todd submits profile of American Negro dance, rather fully illustrated, including several Carl Van Vechten photos not properly credited. Both tomes maintain high standards and fine traditions of former years. *Rodo.*

**Gordon Chelf, Retires**

Gordon F. Chelf, publisher of the Philadelphia Daily News since March, 1960, has retired and left for Fort Lauderdale, Fla., where he will make his home. He won a special citation from the National Advertising Agency Network in recognition of the Daily News series of ads explaining the role of advertising in raising the standard of living.

Both the News and the Inquirer are divisions of Triangle Publications Inc.

**Leo Guild's New Post**

Leo Guild, author of "Hollywood Screwballs" which is set for publication in February, has been named executive editor of Holloway House, Coast publisher of paperbacks.

Guild exists as executive v.p. at Herts-Lion International to take the new post. He has had 13 books published and has contributed to several newspapers and magazines.

**Serializing Hailey**

Arthur Hailey, Toronto ex-trade mag editor, tv scripter ("Flight Into Danger") and novelist ("Young Doctors," filmed as others have been), has a controversial new novel upcoming.

Titled "In High Places," it's a Literary Guild Selection for February, will be published Jan. 19 by Doubleday at $5.75, and is running in three biweekly parts in Maclean's, teeing Jan. 6 issue.

**Elect Nichols Hearst V.P.**

Wade H. Nichols, editor of Good Housekeeping magazine, has been named a vicepresident of the Hearst Corp. Prior to joining Hearst Magazines in 1958, he was publisher and editor of Redbook. During his tenure of office with the McCall Corp. he served as director and vicepresident.

**CHATTER**

North Carolina Medical Society will present a press award to a N.C. newspaper reporter adjudged to have done the outstanding job of reporting medical information in 1961. The award will be $250 and a plaque to the newspaper employing the reporter.

King, N.C., has its first newspaper, the King Times-News.

Paul Elkins, 82, former publisher of the Siler City (N.C.) Grit, died recently at Spencer, N.C.

Herbert L. Matthews, New York Times reporter, spoke on "The U.S. and Latin America: Cooperation and Tension," at Woman's College, University of North Carolina, Greensboro, N.C., in connection with a Latin American forum.

The Morganton (N.C.) News Herald has moved into its new building with a big open house celebration and a special edition honoring the occasion. The new building was a dream of Beatrice Cobb, who published the afternoon daily for 43 years until her death in 1959. The newspaper's executives and trustees of Miss Cobb's estate transformed her dream into a reality.

Pyramid Books' paperback "Let's Twist!" by George Carpozi, Jr., assistant city editor of the N.Y. Journal-American, is a 50c. one-sheet, illustrated with 16 pages of pictures, the story of Joey Dee and the Starliters, Chubby Checker, the Peppermint Lounge and the Wagon Wheel. There's also a special chapter on the Hully-Gully, first performed on the Ed Sullivan show Dec. 10 which some predict will be the next dance fad.

H. Allen Smith, according to Hal Matson, is "just roving through the Fuji and Samoa Islands for the month of January, gathering material for his next book; no specific itinerary or hotels or dates, which is a nice way to be doing it, especially now," adds the author's literary agent.

Albert J. Rosenberg elected a veep of McGraw-Hill Book Co. He had developed the usage of books with films as a valuable teaching aid and became manager of a newly formed text-film department of McGraw-Hill.

Cornelius Vanderbilt Jr. had to interrupt his lecturing itinerary for Redpath; the commentator-globetrotter who had some new films in the Berlin "wall" etc. is still recuping at Crystal Beach, Fla., following an intestinal disturbance which had him hospitalized in Baltimore but, it was found, nonmalignant.

Mother of Mrs. Frank Kane (he's the whodunit author) died suddenly.

Prentice-Hall board of directors declared a common stock dividend of 2½, payable Jan. 31 to stockholders of record Jan. 9, 1962.


*Fourth Estate Returnee*

**Carl Winston**

**who has had his share of bestsellers, magazine articles, etc., details why**

***It's Good To Be Back***

**referring to his return to the fold as a newspaperman**

* * *

**one of the many Editorial Features in the**

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## 'Photocopying'

Continued from page 1

a photo-engraving machine; whether the copyist is a public library or a business concern."

With new techniques and piracies of constant concern to creators they cannot risk carelessness, though the average public library may consider that it simply rendered a service to a citizen. The fact is that the library has broken the law. Karp points out that once the practice is established it consequences to legitimate publishing and to creative writers, dependent upon royalties payments, could be catastrophic. Again directly quoting Karp:

**Serious Dangers Ignored**

"The serious dangers of unauthorized library photocopying have been ignored; often on the assumption that authors and publishers run no practical risk from it because of the disproportionate cost of photocopying. The theory is that no one would bother to order a photocopy of a book from a library when he could buy it more cheaply from the publisher. However, once the principle is established, it will apply regardless of cost. The libraries would have the same right to make copies whether their cost is higher than the retail price, or lower.

"If the costs of photocopying are reduced sufficiently, the consequences for text book authors and publishers, as well as all others, could be serious. Fewer books would be sold to public and college libraries, and other institutions, if libraries can fill their readers' requirements by selling photocopies rather than buying additional books for lending. The impact may be felt even earlier in the purchase by libraries, and individual readers, of anthologies and collected works, where the reader's interest is directed towards a particular portion. As, for example, an anthology of plays or historical materials, only a portion of which is used in a college course. The cost of photocopying even long excerpts is low enough now so that they can be produced at less than published prices.

"New innovations are constantly being made in the various methods of photocopying. Heavy treated paper is no longer required — copies can be made on any quality of rag or bond paper. Costs of reproduction have already been brought down quite drastically.

## Publishing Stocks

(*As of Jan. 2, 1961, closing*)

| | | |
|---|---|---|
| **Allyn & Bacon (OC)** | 37 | +1 |
| **American Book (AS)** | 64¾ | + ½ |
| **Book of Month** | 23½ | —1 |
| **Conde Nast (N.Y.)** | 11½ | —1 |
| **Crowell Collier (N.Y.)** | 39 | + ¾ |
| **Curtis Pub. Co. (N.Y.)** | 10¼ | |
| **Ginn & Co. (N.Y.)** | 27¾ | + ⅜ |
| **Grolier (OC)** | 54¼ | —1 |
| **Grossetf & Dunlap (OC)** | 21¾ | — ¾ |
| **Harcourt Brace (OC)** | 38½ | +2 |
| **Hearst (OC)** | 26 | |
| **Holt, R&W (N.Y.)** | 40 | + ⅜ |
| **L.A. Times Mirror (OC)** | 48 | +7 |
| **Macfadden (AS)** | 8½ | + ½ |
| **McCall (N.Y.)** | 32 | + ¾ |
| **McGraw-Hill (N.Y.)** | 34 | — ¼ |
| **Nat'l Periodical Pub.** | 16¾ | — ¼ |
| **New Yorker (OC)** | 100 | |
| **Pocket Books (OC)** | 22½ | — ½ |
| **Prentice Hall (AS)** | 42½ | +1⅜ |
| **Ran'm House (N.Y.)** | 28¼ | +1¾ |
| **Scott Foresman (OC)** | 27 | — ¾ |
| **H. W. Sams (OC)** | 47 | |
| **Time Inc. (OC)** | 86 | —4 |
| **Western Pub. (OC)** | 71 | + ½ |

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(*Supplied by Bache & Co.*)

# SCULLY'S SCRAPBOOK

## By Frank Scully

Palm Springs, Jan. 2.

One thing sure to add a bitter sauce to the otherwise delightful news of Rudy Vallee's success in "How To Succeed In Business Without Really Trying" is any reference to its being a comeback. He belongs to the school of actors who thinks it is a dirty word.

He also thinks he is a purist in speech and grammar and though he has long believed that correcting people's grammar is a sure way to lose friends and fortify enemies he continues to do it.

"Poor speech upsets me terribly," he says. "Why, I don't know, but it does. And since I find it very difficult to be dishonest where honesty and frankness are called for I shall continue. I don't intend to irritate but it hardly is worth winning the friendship of someone whose friendship I probably would not have enjoyed anyway." Though he thinks he has signed more autographs than any actor alive, he thinks he has fewer friends than most.

He once wrote 550 pages of his career in show biz. He called it "My Time Is Your Time," after his theme-song of the same name—probably a plug for Bulova. The manuscript never got a publisher and having read it I could see why.

Maine, where he came from, is a great lumber state, and Rudy, while it doesn't show in his speech, has a lumbering style when it comes to writing. More, it is so full of stilted cliches that you'd think he was ghosting for William McKinley.

It looks now as if he had fallen into a part that fits him like one of the Red Dot stogies. It must have taken an awful lot of wearing down to get him off his Yale high horse into acting like a human being, even a stuffed shirt human being. However, in the years when I knew him best, when he was between successes, I thought he had a lot of charm and was a lot of fun.

He has minded what he calls "a base canard" that he didn't tip at all and has advanced the contention that he's a generous tipper if the service is generous. He adds, "I am always happy to bring from my stores of wines and liquor, my own contribution to the evening's festivities."

This is true. He had quite a cellar. I remember frequent parties we had at Scully's Bedside Manor in Hollywood and one time on hearing that Eugene O'Brien was a neighbor of ours Rudy's eyes brightened. He said Gene was one of his acting idols and he would like to meet the old trouper.

I arranged a dinner for them and I remember Jack Paar and Sheila Graham were there too. We had a pecular housekeeper problem in that we had a Swedish maid at the time who polished mahogany floors till they shone like mirrors. But she couldn't cook for nuts. A former housekeeper, who wasn't in good health but was a great cook, agreed however to come up on Thursdays, which was the Swede's day out, and cook for us.

As all Hollywood was to head for restaurants on Thursday nights, the thought that celebrities could get a good meal at Scullys when their cooks were enjoying a day off, took no effort at all on our part to get up an impressive guest list.

For the Gene O'Brien dinner Vallee came with his bottles and one of them, I remember, was Triple Cream Sherry, a rare and delightful drink. We had a fine dinner. O'Brien and Vallee had a grand time as did everybody else. Later we went out on the terrace and Rudy said, "Let's go up to my place, and I'll fix you some daiquiris."

While we were discussing the idea of going up to his place, the Swedish maid came up the hill and joined us. She talked an excellent English, dressed well, and when she heard the invitation to switch the party to Vallee's she joined in and said, "Yeah, let's."

She was a very democratic gal and since we firstnamed her, she firstnamed us. Neither Vallee nor any of the others had met her before. They just assumed she was a guest who had arrived late, not the maid on her night off.

Vallee telephoned up to his house, which was on a hill above us near Mulholland Drive, and ordered the lights to be put on. Then he guided us around a hill which would give us a good view of the place. It was the long way around but he wanted to impress us.

Recently I read where Liberace bought it but Vallee says that's a lot of nonsense. He still has it and isn't planning to sell it. He bought it from Ann Harding who built it. But that was 25 years ago.

Unfortunately as we rounded the hill, fog rounded the hill with us and blotted out our host's idea of a bright entrance. But once inside his place, things were fine. Below the main house was a tennis court, the roof really of a long building. We went down what looked like miles of Vallee photographs and finally reached the bar.

He soon mixed up his favorite drink and Greta, the Swedish maid, after trying several daiquiris wanted to switch to straight whisky.

Vallee wouldn't give it to her. He insisted mixing drinks would send her reeling and she would have a terrible hangover in the morning as a consequence.

But she insisted, having a whim of iron, and he being a good host finally gave in. It hadn't the slightest effect on her. In fact, the next morning she was up cheerful, polishing floors at 6:30.

But O'Brien couldn't take his pilgrimage so well. He thought the whisky excellent and hugged the remains of a bottle to his chest when it was time to go home. Paar and I took him home. He was really loaded.

To get him to his house Paar got out of the car and held the half-filled bottle of whisky in front of O'Brien and started toward the gate. He lured Gene on as one might lure a mule with a handful of hay. Once he got O'Brien and the bottle inside the gate, Paar closed it on them and rushed to our car.

O'Brien called the next day to thank milady Alice for a beautiful dinner and said he didn't know what had happened to him but he woke up in the morning in the clothes closet.

Of the billposting peculiarities which made Vallee's place in Maine during the days of the Fleischman Hour a collector's item, little remains today. Most of the prohibitions had good sense and it seems in retrospect that his guests in those days must have been boors to need them. Obviously, Vallee suffered from their trespasses or he wouldn't have been forced to put up the signs.

From the day Vallee received $10 in 1914 for singing "The Sunshine of Your Smile" at the home of an executive of a paper mill a mile below Westbrook, Maine, where he was born, from that moment on Vallee was a pro. It is 47 years from that first effort to his success in "How To Succeed In Biz" and in between he's done a mountain of performing in all fields of entertainment.

Broadway is not a new port to him, but it must seem like a sailor home from the seas to a guy who's been nightclubbing for years up and down and across the country, with a wife, two miniature poodles, and a personally invented luggage-carrier that made his town car look like a covered wagon.

The home on the top of Mulholland Drive and the villa at Palm Springs may be missed, but not too much if the waiters at Lindy's tell you you're a hit.

The last time I saw Vallee he had come to pay me a visit at the Methodist Hospital in Houston. He was playing at the Houston Club. He graciously called to find out if I were well enough to have visitors and when the nurses found out who it was, they asked me to please ring my bell and ask for something while he was there because they wanted to be introduced to him.

So you see even during that road-grind he was still considered a hit. So maybe he's right. Maybe this isn't a comeback, just another success in another medium of show biz.

## Broadway

Laura Schwartz engaged to New York showbiz accountant Michael Rosenberg.

Nancy B. Zabel, last at the St. Moritz, is now special aide to Hotel Astor general manager-veepee Tony Rey.

Huntington Hartford bought the 12-room, four-story, brownstone town house on East 62d St. from Tallulah Bankhead. It's assessed at $70,000.

Gigi's, the new Yonkers eatery which opened recently, is named after Gigi, the maitre d'hotel at the Latin Quarter. It's operated by his son, Richard Ancona.

Vienna Boys Choir, Metopera tenor Cesare Valetti, concert pianist Clifford Curzon and symphony conductor Vladimir Golschmann in from Europe yesterday (Tues.) on the Queen Elizabeth.

Quite a few of the class restaurants which get their conservative New Year's Eve clientele, did big "preview" business Saturday night because of adhering to their traditional Sunday closing regardless of the Eve falling that night.

All tenants must be out of 277 Park Ave. by Jan. 15. Quite a few show folk involved. Site will become (natch) a commercial building though not with CBS as tenant for 30 of the 50 floors as seemed likely some months ago.

The Xavier Cugats (Abbe Lane) were robbed of $47,000 in furs and jewels and $500 in cash when burglars ransacked their E. 57th St. digs on New Year's Eve, while the duo were working the Starlight Roof of the Hotel Waldorf-Astoria.

Ted Lewis' current engagement at Chi's Edgwater Beach Hotel (for four weeks and one day) is among the last of the MCA bookings; Adah Lewis, his wife and longtime personal manager, recently decided to return to the William Morris agency.

Alonzo Deen Cole, whose "Witch's Tale" ran 14 years on radio and whose "Casey, Crime Photographer" ran seven years on both media has removed himself and family from Newtown, Conn. to Glendale, Cal. to concentrate on the film production there.

Marilyn Hall, who wrote the lyrics to Helen Owens' tunes, for Hildegarde's new act, is the wife of Monty Hall, emcee and tv packager. They reside on the Coast and Mrs. Hall's collaboration with Miss Owens, wife of RCA veepee Ken Bilby, was by correspondence.

Many show bizites reside at the Mayflower Hotel where three lives were lost in a blaze last week. Included are playwright Tad Mosel, producer Arthur Knorr, Leo Fuld, operator of the Sahbra. Carol Channing and husband-manager Charles Lowe, film exploiteer Jack Goldstein and dept. store exec Joe Eckhouse, w.k. in showbiz.

If the retired-to-Florida John (Marian) Byrams can't come to Broadway too often, they make Broadway come to them. Lynn and Nelle Farnol and Brooks Atkinson did the Mahomet-to-Naples, Fla., bit over the holidays. It develops that the N.Y. Timesman is a bird fancier and plans to visit bird sanctuaries in the nearby Everglades.

Along with a new American "industry" having to do with bombshelters or fallout shelters, now there are books being issued on "The Family Survival Handbook." Also, fancy grocery departments in several key cities feature "survival" menus and "the complete survival larder," including drinking water in cans, sewage and other refuse disposal contraptions, etc.

Not generally known, until disclosed in Sidney Fields' N. Y. Mirror "profile" on ASCAP prexy Stanley Adams, is that the lawyer-turned-lyricist is related to Connie Immerman, longtime operator of Harlem's Connie's Inn which, in the Prohibition era, rivalled the Cotton Club as the two top fashionable black-and-tan niteries on the Gotham scene. Immerman encouraged his nephew, Adams, to write lyrics.

After all the hoopla about converting the 51,839-ton 31-year-old French liner, the Liberte, into a floating hotel and/or anchored-at-bay niteries for the Seattle Exposition, the deal to sell it for $3,150,000 went up in scrap—literally. An Italian scrap iron firm bought it for a reported $2,230,000 when the Seattle deal (Ted and Everett Crosby's names were mentioned in it) flopped because of inability to raise the money.

Billy Rose and Joyce Matthews made the headlines with plans to remarry. Former showgirl previously twice divorced Milton Berle, and her first marriage in 1956 to Rose terminated in a divorce two years ago. She has been resident in Lausanne, Switzerland, in recent years, but also of late has been a frequent house-guest at Rose's palatial townhouse in Manhattan. Two days later they made it official—and more space.

Famed Cavanagh's restaurant on West 23d St., along with the Garden Cafeteria (opposite Madison Sq. Garden), Dunhall's in the MBS Bldg. and the Crossroads restaurants in Times Sq., which filed under Chapter XI of the bankruptcy act, will continue operating while terms of setilement are being arranged. In each corporate instance the assets exceed the liabilities. William K. Malester is prez of each operating corporation.

Bruno Zirato, the retired managing director of the N.Y. Philharmonic, who was, in his youth, secretary to Enrico Caruso, is a close student of these columns. Hence he takes a skeptical view of the claim from Vancouver, B.C. in an obituary notice on Piero Orsatti, 76, who died Nov. 28. Statement that Orsatti had recorded arias with Caruso does not check out with Metropolitan Opera Annals covering 1888-1947, where there is no record of Orsatti being on the roster. If he was in the chorus, that's a different matter, of course.

Realtor - hotelier - showman Bill Zeckendorf has just formed the William & Marion Zeckendorf Foundations Inc. as a nonprofit membership corporation for the discovery of unknown artists. Headquarters in the Hotel Chatham, a Webb & Knapp (Zeckendorf) property. Besides Mrs. Zeckendorf, who is identified as an art collector, and her husband, the other three trustees are William C. Warren, dean of Columbia Law School, Allen McNab, director of the Chicago Art Institute, and Richard L. Conolly, president of Long Island Univ.

## Manila

Ricardo Lopez Tan elected prexy of the Showman's Club here.

Maria Kalaw Katighak elected senator in the Philippines, the only woman to make it in the last election.

Terrific competition expected over the holiday season with "King of Kings" (M-G) and "Guns of Navarone" (Col) still going and "Come September" (U) due in.

Columbia Pictures of Philippines Inc., set an alltime record in billings. It beat the previous record week of 1957 which was after the release of "Bridge on River Kwai." Contributing to this high were "Pepe" and "Guns of Navarone."

## Albuquerque

**By Chuck Mittlestadt**
(*DIamond* 4-1596)

Carlsbad Caverns recently 10,000,000th visitor since it opened in 1922.

Harry Moskos, former newsman on Albuquerque Tribune, named state editor for Albuquerque Associated Press office.

Bill Hesch, city editor of Albuquerque Journal, named prexy of Sigma Delta Chi, professional journalism frat here.

Max Marvin, owner of indie radio KABQ here, named to head Albuquerque Assn. for Mental Health fund drive next spring.

New $100,000 remodeling job completed on downtown Kimo Theatre, reopened after being shuttered about three months.

Pres. Kennedy's press secretary, Pierre Salinger, has agreed to address winter conclave of New Mexico Press Assn. in Clovis Jan. 19-20.

Jeffrey Lynn and Wanda Hendrix to be featured in "Critics Choice," opening presentation of recently-organized Albuquerque Broadway Theatre League this week at Civic Auditorium.

Dick Bills, KOB radio-tv performer and local bandleader, has purchased Pink Garter Saloon at Lamy, N.M. (near Santa Fe), w.k. to tourists traveling on the Santa Fe RR Chief and other trains.

Georgi Edwards, Miss New Mexico in the recent Miss Universe contest, completed role in a pilot for documentary series being worked up by Republic of Texas Film Corp. of Dallas. Pilot was shot at Tucumcari, N.M., about 200 miles east of Albuquerque on Route 6.

## Chicago

(*DElaware* 7-4984)

"Bye Bye Birdie" switched to Sunday night performances and going dark Monday nights instead.

Ann Sheridan here to start rehearsals for "Kind Sir," which reopens the Drury Lane season on Jan. 25.

Don Ameche in town visiting family last week and traveling on to Dubuque, Ia., to spend New Year's with his in-laws.

Dancers of the Bali open a fortnight at Arie Crown Theatre next week.

Soprano Birgit Nilsson set for a recital at Orchestra Hall Jan. 16 under Lyric Opera auspices.

Nina Vyrbouva, guest ballerina with Ballet Russe de Monte Carlo, spent most of the week in the hospital nursing bruises suffered in a fall the night of her U.S. debut, last Tuesday (26).

Paul Montagu tapped as advance man for "Do Re Mi," slated to open the McVickers around Jan. 30. Carpenters and technicians are working double shifts to ready the house for legit, but it's understood the projection booth won't be removed for awhile.

## Paris

**By Gene Moskowitz**
(66 *Ave. Breteuil, SUF.* 5920)

"Gone With Wind" (M-G) due for another reissue round.

Galina Dvornikova in to head the Sovexport office for France.

Alain Poire, head of film production for Gaumont, stateside for a study of Yank picture aspects.

Russo director Grigori Choukrai here prepping a French-Russian film coproduction to star French actress Odile Versois.

Alexander H. Cohen might take the hit legit comedy revue of Raymond Devos "Les Pupitres" (The Music Stands) to Broadway next season.

Ballerina Janine Charrat badly burned when her costume caught fire during a video show. She is out of danger but due for a long hospital stay.

Prize for most promising new screen actress, Prix Suzanne Blanchetti, went to Renee-Marie Potet for her role in Jean Delannoy's "La Princesse De Cleves."

Gilles Grangier to direct a film version of the Andre Roussin play, "Man, the Woman and Death." It rolls later this year with Francoise Arnoul, Bernard Blier and Darry Cowl starring.

French director Marcel Carne will do his pic version of Emile Zola's coal mine tale "Germinal" in Hungary later this year as a French - Hungarian coproduction. Laurent Terzieff and Danielle Darrieux star.

Yank actress Betsy Blair, longtime resident here, into legit for first time, and in French, in a reprise of Francois Billetdoux's hit, "Tchin Tchin" opposite film star Daniel Gelin. It bows Jan. 17 at Theatre Moderne.

## Dallas

**By Bill Barker**
(423 *Nimitz St.; FR* 4-7971)

Harry James orch playing solo stands in Texas.

Connie Francis headed onenight show at SMU Coliseum.

"Route 66" cast and crew, filming four CBS-TV shows here and in East Texas, grabbing plenty cuffo air time via interivews.

Burl Ives starring in "Joshua Beene and God," written by Dallasites Hal Lewis and Clifford Sage, at Dallas Theatre Center.

Linda Darnell came home to hypo fund-raising campaign for new Children's Medical Centre, where she was cured for tuberculosis in 1932.

## Philadelphia

**By Jerry Gaghan**
(319 *N. 18th St., Locust* 4-4848)

The Weavers, at Town Hall recently set for Israel early in 1962.

Hal Marshall, 20th-Fox flack, recuperating after siege in Haverford Hospital.

Mary Pickford to be guest of honor at the annual Variety Club (Tent 13) dinner.

Jerry Levy, city salesman for Columbia Pictures, named sales manager for local branch.

Ralph Cades, co-owner of the Embers, Pennsauken nitespot, named to board of directors of Philadelphia Chamber Orchestra Society.

Gregor Piatigorsky, cellist, has cancelled extensive tour booked for him this winter because of arm and shoulder ailments.

Jack Goldman, former cinema house manager turned press agent, named permanent publicity man for George Hamid's enterprises.

Stanley Smithers, formerly with Paramount Film Co. and a Stanley Warner staffer for 28 years, reentering exhibition by joining Milgram Theatres.

Martial Singher, operatic and concert baritone and director of opera workshop at the Curtis Institute of Music here, to head vocal department of Music Academy of the West, at Santa Barbara, beginning next summer.

## Singapore

**By Ooi Taw Chiew**
(5, *La Salle St. Tel.*: 43505)

Parris Black, a "one-man entertainer" at Goodwood Park Hotel.

Shaw's Lido Cinema, while "Bachelor in Paradise" (M-G) was playing, welcomed Ted Richmond, producer of the film.

Miss Australia 1961, pretty Tania Verstak, 20, may visit Singapore during a world tour, according to the Australian Broadcasting Commission.

Radio Singapore has begun a special series of 25 lessons in Malay, the national language, as a prelude to the State's National Language Week to be held starting Jan. 29.

Swedish photographer Carnel Cerutti, 50, was ordained a Buddhist monk at the Penang (Malaya) Buddhist Assn. From Gothenberg, Sweden, he now takes the name of Sunyata (Liberty).

Singapore and Malaya have been invited to participate in the fourth annual Chicago International Trade Fair in July next year, per Thomas H. Coulter of Chicago Assn. of Commerce and Industry.

Local production "Siti Zubaidah" based on a Malay legend showing in Cathay with super-imposed English titles. Producer Maria Menado, who also stars, hopes for an American distribution deal.

Cliff Richard Variety Show may return here next year, troupe manager Sid Morris stated. Said Cliff: "I've been to America, Australia, New Zealand and Europe but Singapore takes the cake for autograph hunters."

## Cleveland

**By Glenn C. Pullen**
(*MAin* 1-4500)

Johnny Desmond and femme Three Twisters from Peppermint Lounge current at Nick La Conte's spot.

Harlowe Hoyt, drama reviewer for Cleveland Plain Dealer, retiring from newspaper biz in January.

Dave Ennis reorganized his Alpine Village orch, after nitery folded, and moved into Mary Green's Chateau.

Max Mink back from West Coast vacation and staying here as manager of Palace Theatre when it changes ownership next month.

George Szell, conductor of Cleveland Symphony, signed new three year contract. Now 64, maestro has been on Severance Hall podium since 1946.

Chuck Lilley, as singing maestro, Erwin Michael, Edward Kole and Al Russ, all local jazz bets, organized Playboy Quartet for bow at Kornman's Front Room.

Tony Pastor's sextet now at Mushy Wexler's Theatrical Grill for another week. Following this combo, Billy Butterfield opens Jan. 2, Dick Contino comes in Jan. 15, "Wild" Bill Davidson on Jan. 29 and Eddie Condon, Feb. 12. All are two-weekers.

## Mexico City

**By Raymond Stanley**
(*XA* 1821)

Duke Ellington slated to do two concerts at the Palace of Fine Arts next February.

Katyna Ranieri a hit at Terraza Cassino nightclub, with bill filled out by Lucero Tena.

Pat Boone debuts in a nightclub here Jan. 5 for a week, with possibly a tele appearance.

Apaculco Hotel Assn. has dreams of grandeur, of transforming the port resort into a cultural center. To start ball rolling, the Mexican Folklore Ballet opened there the week after the World Review of Film Fests shutters.

## Hollywood

Jack Hessick elected Chief Barker of Variety Club Tent 25, with Alfred S. Lapidus and Ben Adler set as first and second assistants, respectively.

Edward Dmytryk back from Rome.

Willis Goldbeck set as chairman of Directors Guild of America-Producers Pension Fund, Joe Youngerman vice-chairman.

George Pal will scout locations for "Lost Eden" in Australia and New Zealand.

Howard Scott in from Gotham for huddles with MGM Records' Jesse Kaye.

Vncent Price skedding 25-city tour to lecture on art.

Ken Murray gifted Motion Picture Relief Fund with $10,000 from sale of his tv spec, "Hollywood, My Home Town."

H. C. "Jim" Cox resigned from National Theatres & Television after 16 years.

Sam Katzman back from Mexico.

Dick Fontaine joined Brittin Agency as talent rep.

Andy Williams will play title role in London revival of "Pal Joey."

Gary Crosby secured release from his 20th-Fox two-pix pact, which had one pic to go.

Jock Mahoney left for India for new "Tarzan" film.

## Mpls.-St. Paul

**By Bob Rees**
(2208 *Kenwood Parkway*, 374-4015)

Kim Sisters open two-week stand at Freddie's nitery Friday (5).

Theatre St. Paul offering "Love of Four Colonels" for next three weeks.

Booked for one-nighter Feb. 7 in Northrop auditorium is Charles Laughton.

Istvan Kertesz will be guest conductor with Minneapolis Symphony Friday (5).

Princeton Triangle Show played one-nighter at Vocational High School here Saturday (30).

Sheik's Singing sextet starting 13th year at Sheik's cafe, exhibitor Ben Berger's supper club.

Brothers Four will head benefit concert for Sister Elizabeth Kenny Institute Jan. 13 at University of Minnesota.

Fred Thompson Two bow out at Padded Cell Thursday (4), to be followed by the Journeymen with Gene Farmer.

Minneapolis Star entertainment columnist Don Morrison writing and directing Twin Cities Gridiron show slated for Feb. 19.

John Raitt inked to play same leading role he did on Broadway in St. Paul Civic Opera's presentation of "Carousel" the week of Feb. 12 in St. Paul Auditorium.

## Denver

**By Del Carnes**
(*Main* 3-2121)

The World Vision Korean Orphans Choir's concert here at Calvary Temple.

"Captain John Smith" has replaced Johnny ("Crazy Otto") Maddox at the Cherry Creek Inn's Red Slipper Lounge.

The Tamburitzans, Duquesne University dance troupe, to do a one-hour Slavic folk music festival at the George Washington High School.

Allen Funt and his "Candid Camera" crew in to film sequences at the Air Force Academy in Colorado Springs. While in Denver, Funt also used the hidden camera technique to make a commercial film for Armstrong Cork.

## Australia

**By Eric Gorrick**
(*Film House, Sydney*)

"Oklahoma" (20th) off to a solid start at Paris in Sydney, for Hoyts on two-a-day.

"Sundowners" (WB) major click at Embassy, Sydney, on two-a-day with upped admission.

It now looks as if "South Pacific" (20th) will run into the fourth year at Mayfair, Sydney, for Hoyts.

Biggest legit click here in recent months is "Come Blow Your Horn" at Palace, Sydney, for Garnet Carroll.

Brisbane city fathers again banned bid for Sabbath cinemas although a greenlight was granted for seaside suburban cinemas to open Sabbaths.

To mark 50th anni of Universal-International, Aussie organization will hold a special sales drive in honor of Milton Rackmil. It is under supervision of Dan Casey.

# OBITUARIES

**JERRY GIESLER**

Jerry Giesler, 75, who presided at the counsel's table of some of Hollywood's most controversial law suits and criminal cases, died Jan. 1 of a heart attack in Beverly Hills. He spent 50 years in the film capital during his legal career and his list of clients included a host of well-knowns from Charlie Chaplin to Mickey Cohen.

Others included the late Errol Flynn, Lana Turner, Robert Mitchum, Marilyn Monroe, Barbara Hutton and Shelley Winters. He was involved in 70 murder trials and none of his clients was executed. His success in the courtroom was due primarily to thorough preparation of cases and an uncanny skill in handling juries.

One of the most publicized trials was that in which Chaplin was charged with violation of the Mann Act in transporting a protegee, Joan Barry, across state lines. Giesler won an acquittal for Chaplin. But later when the actor was represented by another attorney, he lost the paternity case. Giesler also successfully defended Flynn against charges of two teenagers who claimed the actor has seduced them. The case was won despite the testimony of the two girls, plus the presence of nine women on the jury.

Giesler was born in Wilton Junction, Ia., with the square handle of Harold Lee Giesler and began the study of law at the U. of Iowa. However, eye trouble forced him to abandon his studies and he went west where he started as driver of a lumber wagon at $2 daily. He later transferred to the U. of California to complete his legal education.

His bigtime step started with his defense of Alexander Pantages, of the Pantages theatre chain, who was accused of criminally attacking a minor. Giesler was part of the team of attorneys defending him and was used only for cross-examination. Later, when Giesler headed the legal battery, Pantages was acquitted.

He also defended Robert Mitchum in a narcotics case, but the actor was given 60 days. Walter Wanger, who shot McAlte Jennings Lang when he suspected the agent of trying to break up his marriage to Joan Bennett, was also given a jail term. He also defended the 14-year old daughter of Lana Turner who stabbed and killed Miss Turner's friend, Johnny Stompanato. Giesler was married twice. The first union ended in divorce. Surviving are his second wife, a son and two daughters.

**ANNA WHEATON**

Anna Wheaton, 65, former musicomedy actress, died Dec. 25 in Pasadena, Calif.

When she was eight years old she appeared as Liza in "Peter Pan" with Maude Adams. She later appeared in numerous Broadway productions, including "Honeymoon Express," with Al Jolson; "The Mikado," "Oh, Boy," and "No, No, Nanette." In private life, she was the widow of N.Y. stockbroker Walter T. Collins.

Her son survives.

**BARBARA BURNS**

Barbara Burns, 23, daughter of the late comedian Bob Burns, died Jan. 1 in Los Angeles from an overdose of barbiturates. It was her third overdose in six months. She was found unconscious in a Hollywood alley and taken to the Los Angeles General Hospital, where she never recovered consciousness.

Miss Burns, who had been receiving $200 a month from the estate of her late father until the age of 18 and who had gotten $20,000 from the estate, was penniless at the time of her death. She had been arrested for assault with a deadly weapon at one time, but the charge was dismissed.

An admitted narcotics addict, she was under indictment for possession of drugs at the time of her death. She told police that an acquaintance kept her supplied with heroin for a month, then charged her from $15 to $30 daily for drugs.

She had been married to a Hollywood film technician, David J. Mack, and onetime held with her on a narcotics charge. They were later divorced.

**LOUIS EPSTEIN**

Louis Epstein, 67, millionaire-owner of hotels throughout the world, died Dec. 26 of a heart attack in Miami Springs, Fla., while watching a gin rummy game at the home of Willie Hartack, jockey. Epstein's permanent home was in Toronto.

Born in Detroit but coming to Toronto at an early age with his parents, he started as a newsie and bellhop in Toronto hotels. During the 30s he operated a chain of Toronto restaurants, later bought hotels, plus night clubs, there and in Montreal, Kingston, Miami and Britain.

Survived by two brothers and three sisters.

**AL JENNINGS**

Al Jennings, 98, onetime "badman" of the Old West and convicted train robber, cattle thief and gunman, died Dec. 26 in Tarzana, Cal. He once starred in a film depicting his life, "Al Jennings of Oklahoma," and a remake was done in 1951 which he claimed was a "gross distortion of the Old West."

The remake was a Columbia release of a Rudolph C. Flothow production. Dan Duryea had the title role. Film was screenplayed by George Bricker from the book by Jennings and Will Irwin.

**ELSIE S. MUNRO**

Elsie Smeaton Munro (Mrs. William Inglis Bilsland), 79, singer, broadcaster and writer, died recently in Glasgow. She took a prominent part in literary and theatrical activities which marked the social life of Glasgow early in this century.

A fine mezzo soprano, she sang the principal role in Allan Macbeth's 1904 production of "La Fille de Madame Angot" at the former Grand Theatre, Glasgow. In 1928, she was writing and broadcasting the Children's Hour BBC program from the first BBC centre at Blythswood Square, Glasgow.

Among plays which she wrote, produced and acted in at the Athenaeum Theatre, Glasgow, were "The Little Old Maid," "The Cottage of Content," and also the libretto of "The Kink," to music by the late George Henry Martin. She wrote songs and sketches for the principal comedians of her day, including Neil Kenyon, George French and Will Fyffe.

**CLAY LONG**

Clay Long, 53, one of the best-known folksingers in the south, died Dec. 20 in Birmingham, Ala., after a long illness. He played guitar with the Skillet Lickers, a folkmusic group. Its recordings were top sellers in rural areas below the Mason-Dixon line.

His wife, two brothers and two sisters survive.

**HERMAN TRUTNER JR.**

Herman Trutner Jr., 85, whose musical life spanned three separate careers, died in Oakland, Cal., Dec. 27. A native of South Carolina, he enlisted in the Army at the age of 10, becoming a member of the 13th Infantry Band of which his father was director—he later became that band's director.

He served in the Army until 1913, retired and became director of the Oakland Public Schools' musical program, retiring in 1942. It was then that Pierre Monteux, conductor of the San Francisco Symphony, asked Trutner to join his son, Herman Trutner III, in the symphony's French horn section. The son died in a 1956 fire at his Oakland home.

Trutner was composer of more than 30 marches, and was conductor of the Oakland Municipal Band and a number of smaller bands for many years.

A son and two daughters survive.

**E. BRADLEE WATSON**

E. Bradlee Watson, 82, an authority on playwrighting and development of drama, died recently in Anacortes, Wash. He authored "Sheridan to Robertson," a study of the London stage in the 19th century. He also co-edited "Contemporary Drama," an anthology of plays.

Watson, who was a Dartmouth College professor for 29 years, founded the Dartmouth Experimental Theatre.

**MURRAY WIZELL**

Murray Wizell, 54, songwriter flower Hotel killing three other persons. The source of the blaze, according to the Fire Department, was Wizell's room where he had apparently been smoking in bed.

At one time Wizell operated the Wizell-Day Music Co. Among his compositions were "I May Never Pass This Way Again" and "Gently." He also wrote some special material for Perry Como's tv show.

**CRAWFORD A. PEFFER**

Crawford A. Peffer, 94, president for 50 years of the Redpath Bureau, which manages tours for speakers and entertainers, died Dec. 12 in Portland, Me.

Among his clients were Mark Twain, Carl Sandburg, Julia Marlowe and Eva Le Gallienne, among others. He had been inactive in the organization for the last seven years.

His two daughters survive.

**ANASTASIA REILLY**

Mrs. Anastasia Reilly Buhl, 58, former Ziegfeld Follies performer, died Dec. 28 in Grosse Pointe, Mich. She began her career in vaudeville before becoming a featured Ziegfeld performer. She gave up her stage career in 1927 when she married Theodore Buhl, sportsman and a member of one of Detroit's leading families.

Her husband and mother survive.

**DAISY ATHERTON**

Daisy Atherton, 80, a retired actress was found dead Dec. 18 in her New York City apartment, apparently of natural causes.

She appeared in numerous Broadway productions including "Appearances," "Her Friend the King" and in the 1945 revival of "You Can't Take It With You" at the City Center.

**CHARLES PISKE**

Charles Piske, secretary of Birmingham, Ala., Musicians Local 256 for 25 years, died Dec. 23 in that city. A native of Akron, O., he also was a member of the Akron and Cleveland musicians' union. He played clarinet with the Birmingham Symphony Orchestra and with the Cleveland Symphony.

His wife survives.

**JAMES PARNELL**

James Parnell, 38, stage and screen actor, was found dead in his automobile in Hollywood Dec. 27. In addition to appearing in films and telepix, he toured with the national company of "Oklahoma."

Surviving are his wife and daughter; father, vet actor Emory Parnell, and mother.

**JED COGERT**

Jed Cogert, 80, former actor, died Dec. 25 in Brooklyn. In show business since childhood, he had appeared in "Street Scene," "Cafe Crown," "Potash & Perlmutter" and other plays.

Survived by two sons one of whom, Henry, is a Boston agent; a sister and two brothers.

**MRS. GEORGE PARSONS**

Mrs. Barbara Joiner Parsons, former Ziegfeld showgirl, died in New York Dec. 29, after a short illness, aged 61. She was the widow of industrial engineer George Kingdon Parsons.

After his death she became active in civic and charitable work, notably on behalf of the Ziegfeld Club, an alumnae association dedicated to succoring indigent ex-Ziggy showgirls. She became active also in Wall St. and was a partner in two brokerage houses. Survived by four brothers and two sisters.

**MRS. LYNN OVERMAN**

Emily Drange Overman, widow of actor Lynn Overman, died in a Torrance, Calif., hospital Dec. 30 at 63. Her husband died in 1943.

As Emily Drange, she was a New York showgirl from 1917-1922, almost all of her career with Flo Ziegfeld, starting first as a "Follies" girl.

**JACK S. BELDON**

Jack S. Beldon, 51, v.p. of marketing for the Magnavox Co. of Fort Wayne, Ind., died Dec. 15 in that city. Prior to joining the firm last year he held similar posts with RCA and General Electric.

Surviving are his wife, two sons, daughter, mother and a brother.

**HORACE A. MURPHY**

Horace A. (Harry) Murphy, 73, reputedly the eldest grip in Hollywood, died of a heart attack in Hollywood Dec. 22 after 45 years in the studios.

Surviving are a son, Leonard, Metro casting director, and daughter, Mary, a publicist.

**VAN C. LEE**

Van C. Lee, 79, pioneer exhibitor who at one time operated a chain of 17 theatres in Ohio, died Dec. 14 in Ravenna, O. He managed the Hippodrome, Cleveland, in 1911. After leaving the film industry he manufactured radios.

A daughter survives.

**HENRY MASON**

Henry Mason, 83, film journalist, died recently in Ashford, Eng. In the industry's pioneer days he was a film exporter. He established the Impartial Film Report and edited it for over 40 years.

Survived by son and three daughter.

**SYDNEY WOLFE**

Sydney Wolfe, veteran film salesman, died Dec. 16 in Manchester, Eng. He was Lancashire rep for Golden Era Films, and had previously worked for Columbia in that area.

Survived by wife and daughter.

**MOE BARANCO**

Moe Baranco, 57, who was a theatre showman with Skouras Theatres and other circuits for 30 years, died Dec. 27 in Philadelphia of cancer.

Had been hospitalized six months.

**MAUD EVANS**

Maud Evans, 91, pianist, died Dec. 17 in Soombe Hill, Eng. She was a member of Pelissier's "Follies."

Her daughter, actress Majorie Mars, survives.

**Mrs. Judith Spivak Frost,** 35, died at her Manhattan apartment Dec. 23 after a long illness. She was the daughter of "Meet The Press" tv producer and panelist Laurence E. Spivak. Her husband, William Lee Frost, lawyer and diplomat, and two daughters survive.

**Anthony Tufigno,** 69, a member of the orchestra for "Bye Bye Birdie" at Chicago's Erlanger Theatre, died of a heart attack Dec. 28 during the show's intermission. Sister survives.

**Mother,** 85, of former radio-tv personality Edward R. Murrow and now director of the U.S. Information Agency, died Dec. 30 in Bellingham, Wash. Two other sons also survive.

**Raymond Rollett,** 54, actor, died Dec. 19 in London. He had appeared on stage and in films, but more recently had worked on television, usually in villainous roles.

**Fred Terzo,** 60, cameraman at Warner Bros. for past 30 years, died in Hollywood Dec. 25. Surviving are his wife, son, daughter, three brothers and two sisters.

**Wife,** 48, of Gordon T. Hughes, writer-producer associated with the Ralph Edwards organization, died Dec. 22 in Hollywood. Two sons also survive.

**Roland G. Taylor Sr.,** 60, Dallas distributor for Metro for 35 years, died Dec. 21 on a fishing trip near Uvalde, Tex. Surviving are his wife and son.

**Doris "Cherrie" Payne,** 24, dancer at the French Casino nitery in New Orleans, died Dec. 21 after she was wounded by a deranged patron.

**Stanley Ross,** 51, midget member of the comedy act of Low, Hite & Stanley for 26 years, died Dec. 19 in Chicago, presumably of a heart attack.

**Herman Hershkowitz,** husband of theatre party agent Anne Hershkowitz, died Nov. 29 in New York. A son and daughter also survive.

**Father** of Larry Lewis, comptroller of General Artists Corp., died Dec. 24 in Ridgefield, N.J., after a long illness.

**Catherine Ritchie,** 48, actress and founder-member of St. Andrews Play Club, died recently in Dundee, Scotland.

**Donald E. Campbell,** 35, drummer who worked with combos in the Milwaukee area, died recently in that city.

**Charles Barney,** 73, retired magician, died Dec. 17 in Long Branch, N.J. His wife, two daughters and a son survive.

**Santos Miranda,** 33, bongo drummer, died Jan. 1 in New York after being shot by a gunman in a Harlem nitery.

**Father** of Don Wolff, of the legit dept. of General Artists Corp., died of a heart attack Dec. 28 in Sarasota, Fla.

**Julius E. Biencourt,** 70, stage manager of Texas Theatre, San Antonio, died Dec. 11 in that city.

**Otto H. Meyer,** 69, longtime clarinetist with various Milwaukee bands, died recently in that city.

**Mrs. Doris Goertzen,** 39, soprano, died Dec. 16 in San Francisco. Husband survives.

**Mother,** 74, of writers Grace Lenard and Kay Carneol, died Dec. 25 in Hollywood.

**Father** of James Copeland, stage and film actor, died recently in Glasgow.

## MARRIAGES

Mrs. Jane Tibbett to John Bingham, Dec. 21, Miami. She's the widow of Metropolitan Opera singer Lawrence Tibbett; he's a photographer.

Jill Corey to Don Hoak, Pittsburgh, Dec. 27. Bride is a singer; he's the third baseman for the Pittsburgh Pirates.

Joyce Mathews to Billy Rose, New York, Dec. 29. Bride's an actress; he's the showman.

Lori Herndl to Pete Kerr, Haddington, Scotland, Jan. 1. He's leader of Clyde Valley Stompers jazzband.

Leslie Weir Dundes to Frederick Stephen Strange, Dec. 24, San Francisco. She's the daughter of Jules Dundes, CBS-Radio vice-president and general manager of KCBS, in that city.

## BIRTHS

Mr. and Mrs. Al Bell, son, Houston, recently. Father is a staffer of KHOU-TV there.

Mr. and Mrs. Jack Rollins, daughter, Dec. 8, New York; mother is singer Jane Martin; father is an artist's representative.

Mr. and Mrs. James Delehanty, daughter, Dec. 18, New York. Father is with TV Guide.

Mr. and Mrs. Bert Anshien, son, Dec. 17, Ridgewood, N.J. Father is national print booker for Embassy Pictures.

Mr. and Mrs. Ronald Davis, son, San Francisco, Dec. 24. Mother is daughter of Earl Long, AB-PT head in Frisco.

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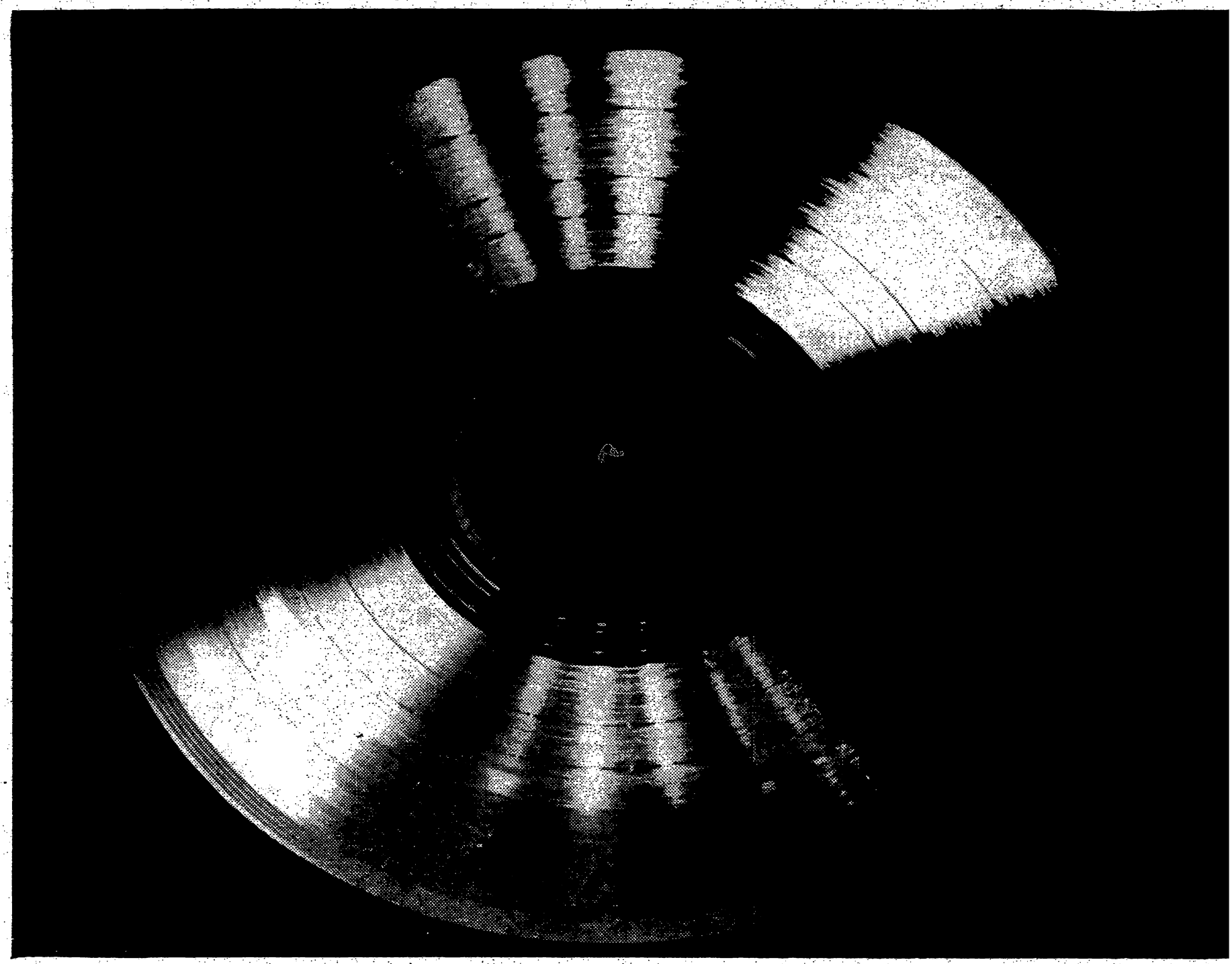

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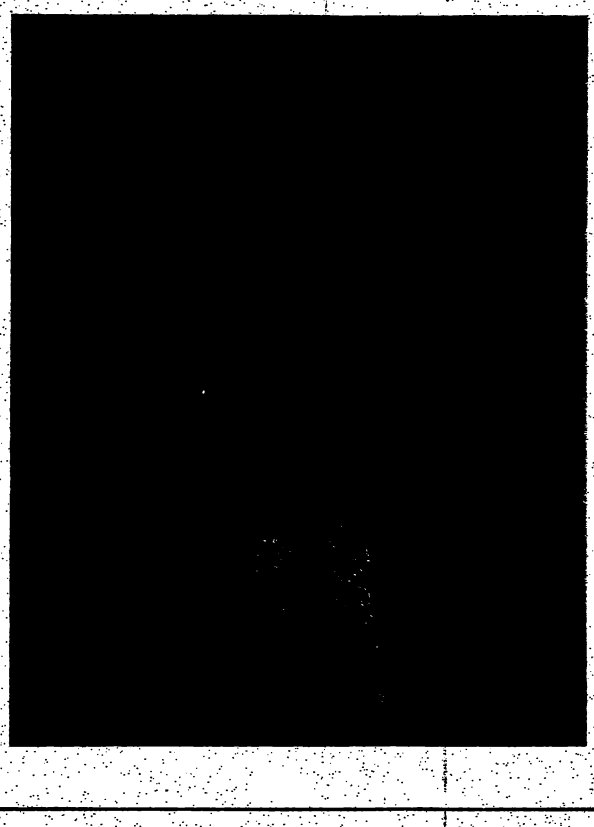

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# VARIETY

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# MEGATONS AND MOODY MIRTH

## Longest Run in Show Biz?—'Hamlet'; Many Performers Active Over 50 Yrs.

By SAM STARK

San Francisco.

The longest run in show business is "Hamlet." It had its first performance in New York at the Chapel St. Theatre (southwest corner of Nassau & Chapel St., later Beekman St.) on Nov. 26, 1761 with Lewis Hallam in the role. From 1797 to 1925 there was at least one production a year of "Hamlet" in New York City, to say nothing of the repertory and stock companies giving performances throughout U.S. and Canada.

"Hamlet" has been played behind a net (to protect the actors); without scenery; in modern dress; on horseback by equestrian teams; and with females playing the title role.

In 1864 at the Winter Garden, Edwin Booth played "Hamlet" for 100 consecutive nights, a record for those days that was not equaled until John Barrymore's 101 performances at the Sam H. Harris Theatre commencing Nov. 16, 1922.

In 1809, there was a boy "Hamlet," by name John Howard Payne (1792-1852), who was also the first American-born actor to undertake the role. Payne is best known, however, as the composer of "Home Sweet Home."

The greatest "Hamlet" was James E. Murdoch (1812-1893) with Edward L. Davenport (1815-1877) second and Edwin Booth (1833-1893) third. Edwin Forrest (1806-

(Continued on page 50)

## Pain's Gone From Those Sunday-In-Philly Jokes But the Quips Linger On

By ABE S. ROSEN

*(Deputy City Representative)*

Philadelphia.

At precisely 1 p.m. on Sunday, June 18, 1961, the ancient vaudevillian gag: "I was in Philadelphia on Sunday and it was closed," was placed in its final resting place. For it was on that date that Pennsylvania's modified Blue Laws went into effect, permitting hotels in Philadelphia to serve liquor between the hours of 1 to 10 p.m.

Between the termination of Dry Sunday and a persistent campaign against comedians' use of the old epithets about Philadelphia, a once unproud era in the history of the City of Brotherly Love came to an end—we hope!

As most historians know, Philadelphia had the unique reputation in the East, under the height of vaudeville, of being "closed on Sunday" because no legit, movie or sports events was permissible. In 1934, the first of a series of Blue Laws modifications permitted baseball and later included movies, other sports, etc. But Philly's position remained unaltered in the old comics' notebooks.

In 1952, a new tide swept into

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### Critics A La Carte

Paris.

Polish and Czech critics who attended a recent convention of the International Association of Drama Critics were astonished to learn that there seems to be no course in drama criticism at the Sorbonne or in other universities in France, England, the U.S., etc. In Communist countries, they explained, drama criticism is taught in universities and graduates of the courses are autonatically given jobs as critics on various papers or magazines.

"But what if there are no jobs available after one graduates?" a French critic asked. The Pole shrugged: "There are not always seats available on a train after one buys a ticket."

## Berlin Niteries Up Against 'Wall' In Coin Shortage

By HANS HOEHN

Berlin.

Berlin's situation of a divided city has contributed to make Berliners more home-conscious; and besides, this city hasn't really benefited from the much cited W-German "Wirtschaftswunder" (economic miracle). There is still a notorious coin shortage among many Berliners.

It has been often said before and can be said again that the average Berliner is a rare specimen in his city's night spots. Latter are more frequented by foreigners, W-German tourists or businessmen or a certain type of local customers to whom we count the newly riches and such people who want to be seen. Normally, a regular Berlin night-clubber must be very well heeled. The average Berliner is more fond of private parties and if he goes out, he prefers more the intimate places. His home usually has a tv set and is mostly well furnished. Living

(Continued on page 57)

### George Washington Play Eyed for Williamsburg

Greensboro, N. C.

Paul Green's outdoor drama, "The Common Glory," will run for one more year at Williamsburg, Va. After that it will be replaced or will run alternately with another drama.

Under consideration at the moment is a manuscript based on Gen. George Washington at Yorktown, written by Larry Watkins.

## SHOW BIZ IN SICK YEAR 1961

By ABEL GREEN

Amusements, which always persevere no matter the conditions, were possibly more markedly cerebral and nervous in 1961. The Twist perhaps was one answer to tension. Mort Sahl, Shelley Berman, Bob Newhart, et al., built a defense of wit against the sick, sick, sick world of Russian bombs, the Berlin fence of shame, the nightmare recall in the Eichmann testimony. Add, too, that 1961 was the year of the "adult" films which many adults didn't want and against which they sought to construct new censorships.

The very slogans and symbols were grim—"troika," fallout shelters, megatons, Castro, skyjackings, freedom riders, "better Red than dead." But against that, entertainment scored with many a boff film, many a smash play, many a big-selling disk, and plenty of television action despite the anvil chorus in the wasteland.

To paraphrase John Cameron Swayze, what kind of a show biz year had 1961 been? Never a dull moment. Headliners and newsmakers, from politics to sports, have had their reflexes on the passing show of life.

Whether it was Chubby Checker and The Twist, Jack & Jackie, schoolroom payola, Dick Gregory, MM (Maris & Mantle, not Monroe),

(Continued on page 52)

## Formula For A Paris Idyll

By TED HARTMAN

Paris.

Memo from an expatriate on his 10th anniversary abroad:

When we shuttered the New York flackery to board a freighter for the Mediterranean, "they" all said:

"You can't just run away from it all."

The answer is: Yes, you can.

"You'll be dead in a year."

Answer: Or maybe you'll slowly come alive again.

"They'll forget you in six months."

Answer: "They" don't. Their letters still arrive regularly, and the words are all about the same:

"The ratrace gets worse every

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### Early Press Time

This 56th Anniversary Number went to press several days ahead of the normal Tuesday deadline, due to the size of the paper.

As result, certain news departments are combined, and certain other departments are omitted for this one week only.

## Of the Kennedys (Joe and Jack), Prof. Baker, Benchley & Sherwood

By NEAL O'HARA

Boston.

This is a report from one who has read virtually every copy of VARIETY since 1910, when I was at a tender age and going to high school on Cape Cod, Mass., not far from Hyannis Port where President Kennedy maintains one of his temporary White Houses. (This was before touch football had been invented). I met our now President for the first time in the spring of 1937 when his grandfather, Honey Fitz (John F. Fitzgerald) phoned me at my suburban Boston home as follows:

Neal O'Hara

"Now look, Neal, my young grandson—you know, he's Joe's boy—is chairman of the Harvard freshman beer night committee and he wants to make it a hell of a success. So you've got to go out there and give some of your humor. I know you'll do it for me." I informed my good friend, Boston's former mayor, that I could perhaps enchant the Harvard freshmen (one of whom I had myself) for only eight or 10 minutes. "Oh, hell," Honey Fitz informed

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### Mass Prod. 'Culture'

Moscow.

The Western world frequently is astonished at the constant parade of first-rate pianists, violinists, et al, stemming from this hunk of the "cultural world." The reason is not hard to find. There are approximately 500 schools in the U.S.S.R. for beginners (in music) and anyone with the slightest inclination to study music is immediately enrolled, at government expense, and given a chance.

Courses are long and carefully planned, with an eye to push ahead every student who shows signs of talent.

## Put Heat On 'Ice' As Means to Aid Legit's Economy

By MORRIS L. ERNST

The theatre was man's first means of mass communication. Ideas were conveyed by actors to then-very-illiterate people though much of the population of our planet is still illiterate and a high proportion of people exist without a written language. So no wonder that the theatre was historically subjected to precensorship, as is still the case in England under the kindly blue pencil of the Lord Chamberlain.

In our own history we did not stoop to precensorship and hence have seen the theatre grow with a freedom second only to that of

(Continued on page 56)

### No Hotel Improvement, France's Glamor Off

Paris.

It is estimated that American tourism in Paris, and all over France, fell off about 15% in 1961. Political tensions, Algerian and other terrorist activities, and the lure of more lately discovered exotic climes for Yanks are considered responsible. However France reached its $300,000,000 foreign traveler income via growing influxes from Italy, West Germany and Belgium.

President J. F. Kennedy's plea for cutting down the excessive currency flow out of U.S. may also have had something to do with it. But many hardheaded French travel people feel an influence is (a) antiquated French hotel system and (b) general French flippancy towards visitors may have reacted over the years to begin to put a dent in American stopovers in France.

## Sir Michael Redgrave's Actress-Daughter Urges More Show Biz Politics

By VANESSA REDGRAVE

London.

Many people, in and outside show business, say that "artists," whether singers, actors, entertainers, poets or painters, should not get mixed up in politics. They argue that if Beethoven had involved himself in the Napoleonic wars (he was a great admirer of Napoleon for a time) he would never have written a large number of his greatest compositions. Well, perhaps he wouldn't have, perhaps he would. But we no longer live in a world where a man or woman can cut themselves off from the troubles and problems of their fellow-men.

A kind of myth has been maintained, gladly by the public and by the artists themselves, that an entertainer is a sort of rare orchid. An actor is expected to reveal the emotions of his fellow-men and transitorily experience these for a few hours. "And all for nothing! For Hecuba!"

In wartime actors are conscripted into the Forces; we are expected to vote, and know exactly

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# Why And How Recorded Junk Music Doesn't Truly Reflect U.S. Tastes

By BILL RANDLE

Cleveland.

The recent Federal Communications Commission orientation under Newton Minow and the implied criticisms of National Assn. of Broadcasters prexy, LeRoy Collins, has created a series of shock waves throughout the radio industry, with as yet unseen ramifications. There is now strong basis to assume that contemporary radio, while outwardly trumpeting its claims of economic well-being, stability and community contribution, is inwardly going through one of the most confusing and potentially turbulent periods in its history, beset on all sides by competitive problems, intra-trade hassles, the threat of imminent Government action on specific license renewal requirements, and a general public relations problem involving "junk music," "top 40" formats, over-commercialization, and the hangovers of the highly publicized payola investigations.

Radio is, of course, many things to many different people. But a large number of radio stations today are involved in the grinding out of a rigidly limited list of mediocre, currently popular songs, tightly interspersed with insistent and incessant commercials, superimposed on a blur of monomaniacal jingles, contests, weather reports, capsule news, meaningless salutes and gimmicks, and a hodgepodge of "public service" announcements.

How did radio get that way? Historically, the early experimental period of the Twenties rapidly developed into the era of complex networks dominating the industry with nationally originated programs and strategically located high-power stations.

Following World War II, with the advent of television and its tremendous impact on the radio industry, a radical change took place. While network radio slowly declined, independent stations gained power and influence. With a need for low-cost operation, an already available format of music and news became the new standard, and a new local star emerged in the disk jockey, the salesman-entertainer whose prototype was New York's Martin Block. Big name performers emerged in every city, with Ed McKenzie, Detroit's "Jack the Bellboy," probably the outstanding example of the new type local radio personality.

**Personality Trend**

The personality disk jockey trend rapidly accelerated in the late 1940s and early 1950s until there were dozens of well-paid performers in the field, many earning from $50,000-$250,000 a year. In almost all areas the dominant factor in successful local radio stations was the talent, imagination, personality, salesmanship, technical skill and charisma of disk jockey performers. Single performers in

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## No, Irving

Las Vegas.

Bob Crosby, now starring with his Bobcats in the New Frontier lounge, was trying his luck at the dice table. Hotel manager Norman Yoshpa asked him, "Would you like me to S.O.S. your brother for more money?"

Crosby answered, "You mean Everett?"

# JFK Intent On Cultural Pitch

By LES CARPENTER

Washington.

President John F. Kennedy, a booster of the performing arts who hit the top, wants to make the White House a showplace of American culture and Washington a national centre of it.

The President and his wife may well take a significant place in show biz history. Their interest in each of the performing arts is lifelong and sincere. Their desire to use their present places of high rank to advance interest in the arts is their own idea, and they are pursuing it in their own way.

During the first year the Kennedys have spent in the White House, they have used imagination and taste to vary the entertainment offered to their guests. For many years, a singer or musician who happened to be in the Washington area at the time and had a free evening was brought into the White House to perform

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Season's Greetings
PAUL ANKA

Now in Paris, France, shooting additional scenes for DARRYL F. ZANUCK'S picture "THE LONGEST DAY."

# Grandma's Sermon In the Valley For H'wood Faithful

By JOE HYAMS

Hollywood.

Every Friday night at 8:30 a group of Hollywood people wearing pedalpushers, slacks and bathing suits crowd into a homemade chapel in the San Fernando Valley for spirited Bible discussions with one of the most unusual ministers in the world at the lectern.

Minister of the PanAmerican Fellowship Church is "Mother" Russell, grandmother of 20, widowed mother of five including

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# SHOW BIZ: JFK PLUS ONE

The passing show of life, year after year, gives accent anew to the Shakespearean adage. Excepting that now the world can be staged in one's home if occasion warrants, "Runaway" Hollywood film productions are as nothing compared to the mobility of politicos and publicans, sages and savants, who are "produced" at instant notice for all to see, appraise and evaluate, accept or reject.

JFK's cultural accent coupled with Minow's "wasteland" barbs have sharpened the focus on global events. While all of it may not be entertainment, in the mass acceptance orbit, some class values have been given prime time, both in the White House and on the airwaves. Television has made vox pop as hip to pundits as to pratfalls.

From Ed Sullivan's bylined story in this issue, repriseing how the world's variety entertainment has contributed over the past 13 years to his "r-r-really big 'shew'", to the annual VARIETY lead-story on the year's show biz highlights, it is increasingly evident, that the crossroads of the world converge on the telecamera.

In turn, when there is global reason for utilizing authentic backgrounds for Hollywood production (and that goes for the French, British, German, Italian, Japanese and other filmmakers as well), they don't do a Mahomet—they go to the terrain for natural sets. If Hollywood has suffered because "runaway" production raises the spectre of a possible "ghost-town" for the film capital, that has its roots in something else. It is the inflated U.S. economy and the American tax structure versus the foreign subsidies, among other things.

There is no gainsaying one thing—these tenuous and troubled times make Show Business a necessity, not a luxury.

For itself, VARIETY will continue reporting, assessing and appraising show business with the same dispassionate objectivity as it has for the past 56 years. It is to be hoped that the immediate years ahead will mark a new milestone free from megatons and fallout shelters and global tensions, and that the rest of the 20th century will avail itself of less inhibited and more carefree entertainment. This will truly—and more sincerely—bring the peoples of the world together than the politically-loaded "cultural exchanges."

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# 'Golden Age' Of Opera Roasted By Critics Then

By RICHARD TUCKER

Today's operatic art, it seems to me, must match very satisfactorily what was accomplished earlier in the century. To back up my theory, I recently read up in the N. Y. Public Library's Music Division on old reviews from those operatic days of yore.

Richard Tucker

New York's musical press was keen and uncompromising in the 20s (when the Golden Age was supposedly rounding out its years of glory) and I checked the New York Sun's redoubtable William J. Henderson for evidence concerning what was happening at 39th St. & Broadway. Random quotes from Henderson's pen read like an indictment of some of the period's greatest opera stars. Gigli was called "a very matter-of-fact tenor indeed" for his "unpoetical" characterizations; Chaliapin was lambasted as "a mediocre singer so far as the technics of the art are concerned — throughout no small portion of every opera he is talking instead of singing." Rosa Ponselle was once told she "did not know how to produce her upper tones . . . her art is naive, unfinished, uncertain in purpose" while Galli-Curci "sings out of tune pretty often and her tone is often very shaky."

Even Enrico Caruso, back at the time of his Met debut in 1903, came in for his share of journalistic sharpshooting from the New York Tribune's Henry Krehbiel, who underscored his "tiresome Italian vocal affectations" in "Rigoletto." The Times' Richard Aldrich found "deplorable lack of characterization" in Caruso's acting with Emma Eames in "Tosca," noted in a review of "Les Huguenots" that "he

(Continued on page 47)

# IMAGINATION BEATS MONEY

## Competition & 'Runaway' as Twins In Hollywood, Once a 'Company Town'

By THOMAS M. PRYOR

Hollywood.

Jack Dales of the Screen Actors Guild has sought "unemotional" discussion of the production "runaway" problem. Such a conference would embrace management, talent guilds, the unions and the agents. It might well be more productive in the long run than any Congressional "investigation."

There are many factors involved which require expert and reasoned knowledge of political, economic and artistic considerations, not to overlook a complex assortment of purely personal interests.

How many more pictures can Hollywood, once the world's leading production center, afford to lose?

The answer to that question concerns every man and woman who makes his or her living in the Coast studios—and it concerns their children as well. Indeed, the employment level at motion picture and television film studios concerns to a considerable degree the economy of the whole Los Angeles community.

Ironically, the future of the Screen Actors Guild's own hardwon pension plan is threatened by the foreign filming buildup. And the more pictures that are produced outside the country, the more insecure the pension will become. SAG has influence. It has earned the respect of management over the years because it has generally used its power judiciously. However rightly or wrongly, there is a strong feeling, even among many of its own members, that SAG has not done all it might have done up to now to help put a damper on "runaway" production.

**Whenever the queston is raised, "who's responsible for runaway production?" the answer inevitably is "the stars."**

**There is considerable truth in this, for it is common knowledge that the destiny of the American film business rests today as it never has before in the hands of less than two dozen top actors and actresses. Not all of them want to work abroad. Several have declined o'seas offers. The point is that those who no longer will work in Hollywood have been sufficient to upset the whole works.**

Reasons why stars desire to work abroad are numerous and they do not always involve artistic considerations. Opportunity to make a savings in personal income taxes is an important factor. Equally attractive is the chance to live high on the hog for months on end with living costs being absorbed in the production budget.

### *Production Follows Stars; Biggest Fact of 'Runaway'*

Stars, however, are not the only ones to be thus lured abroad. This applies as well to certain producers and director. But it has become pretty much a fact of life in Hollywood that stars are leading the industry today and that pictures will go wherever the stars desire to go.

Hollywood's ability to "recreate the world" on a studio stage or backlot has been one of its strongest assets. George Stevens expertly interwove backgrounds of Holland with studio built sets for "The Diary of Anne Frank," and as a current example of mixing the real with the studio recreation there is Stanley Kramer's latest, "Judgment at Nuremberg."

Many people, including a number of high placed executives, are frankly worried about the future of Hollywood as they look upon idle stages here while their so-called independent producer groups keep stages going in Europe.

From the point of national interest, a strong Hollywood is important. Hollywood's pix have been recognized as ambassadors not only for democratic ideals, but for the general commerce of this country's varied industries, from bathtubs to refrigerators. True, our pictures have not always transported the best "image" of the U. S., but that does not in any way minimize their importance to the nation at large. In fact, the importance of entertainment films to this country was emphasized anew in the recent plea made by Edward R. Murrow, United States Information Agency director, to present a more uplifting image.

Thus "runaway" production involves a lot more than simply running away from Hollywood.

### *Problem Just 'Talked About'; Now Its Acute Angles Show*

Emphasis must be upon the long neglect. The "runaway" production problem has been growing under the noses of management, talent guilds and unions for almost a decade. On several occasions the AFL Film Council has issued protests, and at one time there had been some talk about a possible boycott by projectionists of "runaway" pix.

Richard F. Walsh, prexy of the International Alliance of Theatrical Stage Employees, discussed the situation, at least on one occasion, with studio heads. Walsh upon examining the facts recognized that there is justification for making some pictures abroad. There appears to be no argument against going anywhere in the world that artistic requirements demand.

Indeed, there is no denying either that it is most desirable—even necessary—from the standpoint of international trade relations to reinvest abroad through production activities some percentage of the revenues earned by Hollywood pictures in foreign countries. International trade is a two-way street, as has been said more than once by Eric Johnston, president of the Motion Picture Assn. of America, and without the foreign boxoffice Hollywood might not survive.

Much loose talk accusations of income tax dodging ignores truth that studios and independent producers have played perhaps even a more important role in shunting production abroad in order to take advantage of financial subsidies offered by foreign governments.

This last temptation, according to several sources, will increase, if anything, with the entry of Britain into the European Common Market and the prospect of obtaining government subsidy benefits through co-production deals involving Britain, France, Italy and West Germany on a single picture. How, people are asking, could Hollywood compete cost-wise against that kind of a setup?

Meanwhile, the production slowdown in Hollywood is being accented as the result of another comparatively new development. This is the financing, wholly or in part, by American companies of foreign producers to make films which qualify for various forms of assistance by foreign countries. As the head of one guild put it, *"this is the most insidious form of runaway from Hollywood."*

High labor costs in Hollywood—starting with the stars and going down the line of production workers—are said by some to be responsible for driving filming out of town. More than one producer has said:

"You have a 35 to one chance to win at roulette. In Hollywood the

(Continued on page 50)

## NO MAGIC LURKS IN BANKROLL

By JERRY WALD

Hollywood.

Certain—and too many—modern film showmen have decided that "special" means BIG. Money has been equated with excellence, for it is much easier to spend money than to think creatively. Too many producers, directors, writers and stars seem to feel that if enough money is spent on a film, and this expenditure is highly publicized, the public will go out of curiosity to see how the money was used, if for no other reason.

*Isn't it about time we learned that elaborate sets and costumes cannot be substituted for the intent and content of films?*

This fact is currently being hit home with a vengeance by the immense international success of European films. Those hitting the headlines, and getting talked about, as well as seen, have been produced with a new, fresh and realistic outlook. The success of these films should be disturbing, and stimulating, to us in Hollywood. How have these films, which cost "peanuts" to make by Hollywood standards, become hits? What do they contain that we haven't been putting into our films?

At the crossroads of the present, we must look at these films and learn from them the valuable lesson which lies at the base of their success; that they substitute *imagination* for money. The answer is as simple, and complex, as that. They don't make the error of substituting money for mood; happy endings for truth; vulgarity for sensitivity, and hugeness for beauty.

In plain language, they don't "play down" to an "ignorant" public. Like all creative artists . . . novelists, playwrights, musicians or sculptors — European filmmakers have something to say and say it in an honest and uncompromising a fashion as they can, displaying a respect for the intelligence of the public — and the public responds to this and has shown real appreciation for what they are doing.

Hollywood and glamour have always been synonymous. In the dictionary glamour is defined as "a delusive fascination"; in other words, glamour is illusionary and artificial. In trying to stick to the old concept of "giving the public what it wants," by putting on the screen a phoney, make-believe, illusorily idealistic world, Hollywood has failed to grow with its audience. The best efforts of the best minds seem to be devoted to putting last year's crop of hits in new packages and to try constantly to duplicate last year's hits, instead of striking out in new, untrammeled directions.

Too many of us in Hollywood have failed to recognize that today's audiences are ahead of us in their concept of what they want in entertainment. The success of a number of overseas films proves this. Each is strikingly original, fresh and imaginative; each varies in theme and content. Their only common denominator is originality and imagination.

This is perhaps confusing to many of us who are accustomed to thinking in stereotypes and are forever latching on to a bandwagon somebody else started, or is driving. Just as there is no room for look-alikes among personalities on the screen, so it is with motion pictures. Each must have a uniqueness, an individuality which is in a large measure responsible for its success, The same applies to stars, otherwise they would be lost among the thousands of hopefuls who annually make their bids for stardom.

Personally, we feel Hollywood has regarded itself as a factory for too long. Even a "dream factory," as a prominant sociologist once referred to Hollywood, cannot survive without depth of imagination and honesty. The manufacture of dreams is a far more precarious

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## What to Do With the Lively Arts? Leave 'Em Alone, Lick 'Em, or Lead 'Em

By JOHN E. FITZGERALD

*(The author writes on cinema for The Critic and was recipient of the Directors Guild of America "Best Critic" Award for his weekly column in Our Sunday Visitor.)*

Hollywood.

I suppose that when it comes right down to the problem of the arts in a democracy, there are really only three things you can do about them. (1) Wipe 'em out, (2) leave 'em alone or (3) regulate them. All have been tried at one time or another.

**Wipe 'em out?** Plato, for one, wouldn't have them around in his ideal state. He was suspicious that the artists might upset the applecart and disturb the peace. And, both before and after his day, politicians have been wary of the arts—for they might be seditious. Moralists, too, have been wary of them—for they might be suggestive. Patriotic groups have the same feelings—for they might be subversive. Educators and members of society have also been wary—the arts might be salacious, seductive or worse.

And, throughout history, many have moved to wipe 'em out completely.

**Leave 'em alone?** That's a possibility too. Right now two schools are working busily: one to throw up a fence before it becomes illegal to do so (those who want governmental censorship); and the others to tear down all fences and make it legally impossible for them to be rebuilt (those who don't want censorship).

Somehow, for some reason, some feel that the death of censorship will mean the resurrection of the boxoffice and a renaissance of art. Yet, were censorship removed tomorrow, it's a safe bet that few ushers would be crushed by cheering crowds pouring into the theatres.

The industry as a whole persists in sending out battle cries to unite and fight censorship rather than taking the trouble to find out why audiences are crying for it or channeling industry energy into making better films in such skilled good taste that practically nobody would protest.

Before we get to the third alternative — namely regulating the arts, let's pause a second and see what's the big problem anyway. Why should we work hard to stifle the arts or to remove *all* restrictions on them or to place *some* restrictions on them? What's so important about the rats in our society? Maybe it's because most of us feel that the arts can influence us.

**Regulate 'em?** Motion pictures, for example, get a lot of this care. Recently the Motion Picture Assn. of America took a censorship survey. They checked some 63 countries. Only three of these (Japan, West Germany and Nicaragua) had intra-industry self-regulation similar to the USA's Production Code. In the other 60 countries the censorship systems were government-operated; and all but a half-dozen of these were on a national basis. The others functioned on a provincial or municipal level (and in certain cases local censorship supplemented national censorship).

Censors in 43 countries can classify films in such a way as to limit their showings to certain age groups. And in all instances but two, the censors can prohibit a film from being shown or require that cuts be made.

What's the answer to the question: How to Be a Censor? To coin a phrase "the best censorship is self-censorship."

If those who produce, present and patronize entertainment would adopt a little more self-regulation and a little less serious indignation maybe we could eventually eliminate boards of unqualified, untrained, uninformed, and uninterested political appointees who operate according to purely personal and subjective standards of what is permissable or not.

Maybe we're not looking at the whole problem or looking deep enough.

If you produce entertainment . . . why not consider being more an artist and less a businessman? Few really fine films flop. Too many consider their work as being product, starting to call it art only when the law intervenes and they plead that it is protected under amendments that equate it with journalism. Shock is no substitute for skill. Take care of the art and the morals will take care of themselves.

If you present entertainment . . . why not consider more carefully what you choose to show. You're not merely a popcorn merchant but a dispenser of ideas and images that can perhaps help or hurt the fellow members of your community. A theatreman and the theatre he runs soon get a reputation. What's yours? "He gave the public what it wanted" is a fitting epitaph only for pushers and pimps. Theatregoers will never understand why they see offensive previews at kiddie shows or have adult and family films shown on the same double feature.

If you patronize entertainment . . . why not consider more carefully what you're going to buy or let your children buy. Know what's playing, what the reputable critics think of its values, where it's playing and with whom your children are attending it.

## Hawaiian Clashes With Mainlanders

By WALT CHRISTIE

Honolulu.

Certain indications to the contrary, Honolulu's newsmen do like Hollywood celebrities. It's only the infrequent clash of temperament between interviewer and interviewee that has sparked rumors that Alohaland's reporters are as merciless as London's perspicacious, possibly pernicious, pressmen in their treatment of visiting film stars.

Heaven, to coin an expression, hath no fury like a newsman scorned. If a reporter gets the go-away-don't-bother-me treatment, especially as an ulcerous deadline nears, a little pique is apt to creep into the copy. But there's no prejudice against Hollywood *per se*. Visiting diplomats, generals, governors, and such characters are equally vulnerable targets for a "you-can't-do-that-to-me" newsman.

A prime example of all-but-declared war involved, of all people, the unlikely Groucho Marx a few months back. Just as the comic was sitting down to breakfast in the dining room of an arriving ship, a reporter who had just boarded offport via tugboat barged in on the surprised Marx. According to Groucho, who was soured throughout his entire stay by the article that followed, the reporter ordered him "Say Something Funny!" Groucho ad libbed in earnest that he's never funny until after he's had his orange juice. ("If you don't believe that's true, just ask my wife," he told this scribe a day or so later.) The reporter came up with an article that quoted ship personnel and passengers as saying the name Groucho should have a "y" instead of an "o" as the last letter. And so on.

Groucho was smarting from the typewriter-ribbon-in-the-back treatment when he and this writer were brought together on neutral ground by producer Irwin Allen, who had been with Groucho on the breakfast-table battleground. Groucho allowed it was a lousy way to treat anybody and that Hawaii's tourist

(Continued on page 80)

# PLEASE PASS THE COCAINE

## Humorist Waxes Wroth Over Wraithful Authors (Ghost Byliners) in His Latest Omnibus, 'How To Write Without Knowing Nothing' (Little, Brown)

By H. ALLEN SMITH

Back in the pre-Jurassic period when I was a young man playing me a waiting game), I had an assortment of ridiculous ambitions. The wildest of these was the yearning to become the author of a book. I knew it was impossible, but I put my shoulder to the wheel (invented during the preceding year) and worked for two decades and finally made it.

My first two books were quite modest in their scope and less than that in their acceptance by the public, but they were books and they had my name on their covers. By the time I had written them I already knew that the only way to learn to write is to write, and then write some more, and keep on writing with a steadfast fury year after year after year. And to spend an hour or two every day studying—reading classics and biographies and histories, because history properly written covers the whole scope of human life, including human folly, in which I am a devout believer.

I am congenitally slothful, and I've always been inclined to steady merrymaking, so it was a rough job for me to do all this. Still, I did it. I kept on writing in my spare time and finally turned out a book that attracted a lot of attention, and leaped to the top of the bestseller lists, and even brought me soul-stirring compliments from such heroic characters as Damon Runyon and H. L. Mencken and Gene Fowler.

In the days when I first took down with *cacoethes scribendi*—the irresistible itch to write—the people who were turning out successful books were, of all things, writers. They were pros. The aforementioned H. L. Mencken, and Sinclair Lewis, Theodore Dreiser, Sherwood Anderson, H. G. Wells, Booth Tarkington, Somerset Maugham—these were the glittering stars who dominated the bestseller lists, along with people like Zane Grey and Mary Roberts Rinehart and Rex Beach and Harold Bell Wright and Kathleen Norris. All professional writers, no matter how great or how small their talent.

Then the non-writers began to take over the business of writing. Henry Ford didn't write his autobiography, "My Life and Work," which he wrote in 1922. Trader Horn wrote his bestselling book in 1927, and it was written by Ethelreda Lewis. Lindbergh turned out "We" the same year without touching a pencil. A fine upstanding American character named Gaston Means wrote a scandalous book in 1930, although he didn't write it. From then on things began to snowball. Influential men and women in various prominent callings got out of bed in the morning, yawned, scratched their navels, and said, "Say, I wonder how it would be to be a writer. Think I'd like it. Guess I'll try it." So they shopped around and found a real writer in need of rent and gin money and they secretly hired that writer to write them a book. After a while the tiniest bit of demi-integrity got into the game, and the "as-told-to" books began rolling off the presses. There are plenty of them today, but there are also plenty of books by non-writers whose publishers put forward strong claims that they were actually written, sentence after sentence, by the celebrity. The louder they make those claims, the more positive it becomes that a professional writer had a hand in production of the book. One movie actor's autobiography, recently a bestseller, was issued with such a claim, iterated and reiterated. He actually wrote it, cried the publisher. With his own hot little hands. Every last word of it. They kept yelling and kept yelling and then somebody quietly did a bit of investigation and found out that the actor's own hot little hands were in his pants pockets, or around assorted broads. The book was written by a talented hack.

### Unholy Alliance

I remember a few years back when a minor-league lady author sued a leading comedian, charging that he engaged her to write a novel under his name so he could acquire a reputation as a literary man. The judge threw the case out, saying that the transaction between author and comedian was not actionable because, basically, it was a fraud on the public. Just recently this same comedian's name appeared as coauthor of a novel. He and all of his show biz friends, who are legion, appeared on dozens of television and radio shows boosting his book, rarely ever mentioning the professional writer who was his "collaborator" and who, I'm bound to believe, really did the writing.

I know about another top actor-comedian who, some years back, became the author of a bestseller. His book was written in the publisher's office with very little contact between principal and ghost, and then was submitted to the comedian for approval. His verdict was: "My God, what a swell book I've written!" I used to be friendly with a wealthy show business personality who one day decided that *he* wanted to be a writer. He went out and hired a whole stable of boys, capable but hungry writers, and put them to work, and before long my friend was being quoted wide and far as a great wit and humorist. This gave me a slow burn, which in time became a fast burn, and one day I said to him, "You may not realize it, but you are taking dollars out of my pocket. I have a humor book in the stores and you have a humor book in the stores, but you are a wealthy man and you are laying out large sums of your own money to boost the advertising budget on your book. Why the hell can't you be satisfied with being what you are? Why do you have to buy yourself a reputation as an author? He asked me to leave his baronial premises and our relations came to an end.

I may, at last, be approaching the point of this whole discussion. I have spent something like 35 years trying to learn to be a competent writer. Some people believe I have achieved my aim. Yet today I find myself, along with many other writers whose careers match my own, being pushed off the bestseller lists by a lot of writers who are not writers. Any comic who enjoys public favor automatically writes a book which he is incapable of writing. These boys are horrible hams, but they are also skilled practitioners of the hard sell. They race from one tv show to the next, thrusting a copy of their fraudulent book into the eye of the camera. One publisher admitted recently that the jackets of his books are now designed with eye-catching type, the better to be seen when rammed down the public's throat on television shows. And I actually heard one comedian, shoving his book forward, say on a tv show: "Folks, I want you to know that this is a real swell book. All my friends say so, and it is a bestseller like crazy, and you're bound to get a real charge out of it. So go out and buy a copy because you will never have so much fun in your life."

One night somebody on a television show asked Dody Goodman, the girl who undertakes the role of amiable idiot, if she had started writing a book yet. "No," she said. "They asked me to write a book but all the subjects have been used up."

### Assorted Themes

There are up-from-degradation books, some by gutter-drunk actresses who have taken the veil, others by ex-hop-heads, whether they be boxers or radio announcers or mildewed beatniks. There are books by fat lady parasites living off the soft underbelly of big-ess Society whether in Washington or New York or Europe. There are books by rapists occupying death cells, and by junkies who play bop music, and by countless semiliterate politicians who draw upon the huge pool of ghost writers operating in Washington in order that they, the politicians, may become eloquent and graceful in their prose.

There are books by preachers who know the solutions to all human problems but who couldn't locate their collarbones with both hands, by guys who tell how they made $40,000,000 with one arm tied behind their backs, by drunken fliers and by lawyers whose ethics would offend the sensitive soul of Frank Costello, and by arrogant tennis players and by advertising executives seeking to establish some justification for their hum-buggery and by doctors who want the human race to cure its ills by dosing itself with a mixture of goat's milk and persimmon juice.

There are books galore by television personalities famous for their petulance or their insolence toward their guests, hence national heroes. There are books by celebrated keepers of bawdyhouses and by whiny crack-note singers not old enough to work up a sweat in the armpits. Please remember that when the former truckdriver, Elvis Presley, arrived home from service in the army, he was asked about his plans, and his first response, delivered in all seriousness, was: "I'm a-gonna write a book." He was inspired, no doubt, by the tremendous literary success of another singer in the seedtime of life, one Pat Boone, philosopher. Either that or by the fact that a successful book in recent years was written by Lassie, the dog. As told to a man named Rudd Weatherwax. Honest to God.

As I say, all of this has been somewhat depressing to me. Well, not exactly depressing. Infuriating. In a recent book for children a lady author included a chapter, "How to Write a Book." She said: "You can write a book about anything . . . If you can't write yet, you could just draw. Then the book could be for someone who can't read yet. Or you could write a book for someone who can read only one word."

I think it's coming to that. I used to believe that book publishers were people in a very special sort of business governed by a very special set of ethics. They held themselves aloof from the toils and stratagems and outright buccaneering of the business community. But today I suspect that some of them are interested in . . . well, in m-o-n-e-y. They will publish any book. A semiliterate tv performer submits a book to them and they give no thought to the quality of its contents—their interest is solely in the size of his audience and his willingness to plug himself blue in the face.

Such being the case, it is understandable why more and more non-writers are busy writing into tapercorders. I am continually astounded at the calibre of people I meet who think they can write. They are multitude and it never occurs to them that a certain amount of training would be helpful as preliminary to a writing career.

In this connection I would like to digress for a moment. I have become convinced that I have the physical appearance and the conversational ability of John J. Kallikak. Perhaps a few cuts below him. Week after week I meet new people, some in the country, some in the city, and I note that they study me curiously, and later I find out that they have gone home and started writing. It is quite clear what inspired them. They looked at me and they said to themselves, "Well, if that funny-looking kook can make a living as a writer, then I ought to become a millionaire as a writer." They come back to me eventually, of course, with their grubby out-of-kilter manuscripts, singlespaced and smudged and aswarm with misspellings and grammatical atrocities, and they offer me a percentage of the take if I'll dress the stuff up and get it published. I strangle them.

All of this leads me to say that I believe, logical or not, that if a man is incapable of writing a book, he should not be permitted to set himself up as a writer, to pass himself off as an author. There is such a thing as too much freedom of the press. I believe that, with a handful of exceptions, nobody ever said, out of a clear sky or even a cloudy one, "I guess I'll be a writer," and became one immediately.

What can I do about it?

Nothing.

Except, perhaps, I could inaugurate a whole new career—as a drug addict. I hear it makes you feel good.

# Runaway Or Progress?

By JOHN HUSTON

Vienna.

It's a very strange anomaly that in America, where the "right to work" is so vigorously defended, we should find factions in the film industry seriously involved in an effort to restrict that principle. For that reason, I cannot help but feel that he legislative approach to the problem of so-called "runaway production" is wrong. The growing swing to gobal production is not running away. Rather, it is a sign of progress. And you can't stop progress by legislation.

I'm against *anybody* who tries to force somebody into doing anything, a fact which has sometimes caused my viewpoints to be misunderstood.

If we believe in the Right to Work, then we should believe that anyone has the right to work any place in the world. We aren't being consistent if we insist that all Hollywood films must be made in Hollywood and only with Hollywood technicians. No one can convince me, for example, that it is either equitable or profitable for the industry to refuse permission to work in Hollywood to such a brilliant cameraman as Mexico's Gabriel Figueroa.

Every Hollywood-based picture, whether it's made in Hawaii or Hindustan, helps our motion picture industry. The dollars it produces help to replenish the Hollywood coffers so that other pictures can be made by Hollywood companies.

And every Hollywood-based picture made abroad provides jobs for Hollywood technicans, jobs which, in many cases, would not have been available to them otherwise.

I think my current picture, "Freud," might be cited as a case in point. During the four years it was in preparation, I know of three instances when European producers were prepared to make it if I abandoned the idea. But because Universal and I agreed that we should make it and that it would be a better picture if filmed on authentic locales, it was made in Austria and Germany. As a result, a considerable number of Hollywood technicians and three Hollywood stars were engaged in its production. If it had been abandoned, a European producer would have made it entirely with European talent.

### Hollywood Technicians

As a matter of fact, I would not consider making a picture away from Hollywood without having a certain number of key men from Hollywood around me. Hollywood technical standards still are the highest in the world, but I have discovered that good men work extremely well together anywhere. While technicians of other countries learn much from Hollywood experts and their advanced know-how, the Hollywood technicians invariably learn something from their foreign co-workers too.

During the production of "Freud" our Hollywood actors and the English, French, German and Austrian members of the cast worked together without any signs of antagonism or jealousy. The German electricians had no trouble in lighting the sets quickly and efficiently for our English camera crew. Assistant director Ray Gosnell, from Hollywood, and Laci Von Ronay, our Austrian-German assistant, worked smoothly as a team. The various production departments at the Bavaria Studios in Munich and at the Rosenhugel Studios in Vienna provided us with everything needed—and without delay.

Figures on "runaway production" have a habit of refuting themselves. One set of statistics points out that employment is down. Another reveals that Hollywood production workers' payrolls are at an all-time high. As I write this I have before me a trade paper article which says: "Indicative that so-called runaway production and studio and other economies have not seriously affected payrolls to any visible extent is the fact that there hasn't been a month this year (1961) where salary payments dropped below the $20 million mark." I know from experience that when trying to secure Hollywood filmakers and technicians for a film unit abroad, good Hollywood men are very hard to find.

No matter how heavy a barrage of propaganda is loosed on "runaway production," three impoitant facts cannot be denied. First, filming will go wherever the big stars want to go. Secondly, it's impossible to refute the argument of the creative personnel that pictures should be made where the artistic requirements of the subjects can best be realized. And thirdly, major interest of the people who finance pictures is to go where the best value for the invested dollar is received.

In the first instance, I cannot speak for the personal desires of any star, neither can I support their attempts to evade the payment of American taxes. I am proud to be an American citizen and I pay my proper taxes to Uncle Sam in the usual way.

As a director and writer, I must support the artistic advantages of true-locale filming.

From the third standpoint, my loyalty to the industry I believe in so strongly leaves me no other choice but to support the men who make its existence possible.

While decrying the legislative approach to the problem, I heartily support the statement recently attributed to George Stevens in which he suggested that all people in the industry—individuals, guilds, unions and artists — should carefully consider the situation and try to figure out a way in which Hollywood can regain the initiative it once held in world-wide filmmaking.

A greater emphasis on the choice of American subjects for big pictures would certainly help. The greatest money-making picture of all time is "Gone With the Wind." An American story, it was made in America. Perhaps every studio might profitably set up an American story for one of its summit projects, such as MGM has done with "How the West Was Won."

Perhaps a greater flexibility is needed in the contracts between unions and producers, as has been said.

Perhaps, too, a clearer understanding of the problem on the part of Washington might help. I can't say, however, that I am in accord with the suggestion that the American Government grant subsidies to filmakers as a number of European companies are doing. Such subsides doubtless would invite artistic control, something that every creative artist abhors.

And perhaps my viewpoints only serve to substantiate the fact that I am what the late James Agee liked to call me—"a **natural-born antiauthoritarian individualistic libertarian, without portfolio.**"

# Hollywood Versus Other Places

## *Films Shot There in 1961, On U.S. Location, or Overseas*

By WILLIAM ORNSTEIN

Hollywood.

Approximately 150 features were produced or in production in the U. S. in 1961 and about 90 films were made in foreign countries aided and abetted by American film enterprises. Both categories embrace major as well as indie operations. In latter group some loners are attached to fiscal major ties, others finding resources from other channels. In total, tallies sum up to a hefty 254 which, it will be pointed out, is as close to the end result as one can gather from official records.

How do these computations stand along side of 1960 and 1959?

For the two previous years, the Assn. of Motion Picture Producers, through PCA Code Administrator Geoffrey Shurlock's office, limned it this way:

| DOMESTIC | 1960 | 1959 |
|---|---|---|
| Produced and released by members | 29 | 31 |
| Produced by non-members and released by members | 85 | 97 |
| Produced and released by non-members | 6 | 22 |
| Totals | 120 | 150 |
| **FOREIGN** | | |
| Produced and released by members | 5 | 6 |
| Produced by non-members and released by members | 82 | 55 |
| Produced and released by non-members | 4 | 12 |
| Totals | 91 | 72 |
| Combined totals | 211 | 223 |

The report further noted that of the 91 shot abroad in 1960, 31 were by American companies, remaining 60 by foreign production organizations. It was also pointed out 222 scripts were submitted to PCA during 1960, 32 less than 1959. Reason: Prolonged writers' strike.

It should be mentioned that the Assn. of Motion Picture Producers and Production Code Office lack full data on films made in Hollywood or anywhere else during 1961. The same holds true for the AFL-CIO Film Council, International Alliance of Theatrical and Stage Employes, Screen Actors Guild, Directors Guild of America, Screen Producers Guild or any other union or guild in Hollywood.

Sizing up the three years, it would appear that 1961 was a healthy one for Hollywood pix. United Artists with its many associated producers and 20th-Fox with its affinity to Robert Lippert respectively came through with 27 and 24 pix in this country. Third largest domestic producer was Columbia with 16. Likewise, same company was the mostest with pix made outside of U.S. with 15.

Paramount took fourth spot in U.S. tallies at 15 with Metro in fifth place and Warner Bros. sixth. With the exception of American International, which scored next to Columbia on the foreign boards, Metro and United Artists evened accounts with 10 each. American, it should be pointed out, did not actively engage in producing or financing most of the non-American pix on its sked. The extent of company's participation was hazy in most instances, on checking. Pathe America financed nine in U.S., eight overseas. Warners accounted for five on the foreign side, which is almost half what was produced on the Burbank lot.

In the complete run-down of titles, producers, etc., some may never appear on screen. Changes continue to be made during production, sometimes even after canning when test engagements or other reasons prove a more solid b.o. seller is needed. It's happened time and again and 1961 was no exception. For the most part, however, the titles should hold up as the pix fan out to key situations.

There also may be some changes on indie outlets with majors. During past few months three different companies were mentioned for "Lolita." First it was 20th-Fox, then Warners and lately MGM. As another for instance, take three properties like "Chapman Report," "Greatest Story" and "Days of Wine and Roses." All started out on the 20th gestation grounds, first and last winding at WB. George Stevens and his "Greatest" now funneling through UA.

Each moved off the Westwood lot because of story trouble with 20th's board of directors. MGM had its headache with "Lady L" with $2,000,000 sunk into it. Although it was stated project will be revived this year, there's still a big question mark in certain quarters.

**Restless to Move**

At 20th particularly, producers like Jerry Wald and Henry T. Weinstein want to be more active, as are other men on the lot, but production head Peter G. Levathes just won't give them free wheeling. He's set his sights on 15 big ones for 1962 and he's ladling out one here, another there for greater representation for all than concentration by a few.

Other lots and front offices have had their problems in the same direction. And, in all instances, it's "Wall St." that's responsible for tightening the fiscal ropes. Hence many producers impatiently wait a change in lights.

The important stars—and some count up to 15—who are in great demand are blamed for holding up any number of productions. Availability is one of the most powerful words in Hollywood today. Everything hinges on it. You can get all the studio space you want, but not the stars or important players, all of whom have more work than ever, most preferring to take it easier than they have, while producers wrangle with their agents with little or no success.

That's been one of the big problems in 1961: Availability of stars and important players. Then there's the writers situation. The rewriting that goes on before a script finally sees words being acted has become more and more pronounced. Luckily Screen Writers Guild takes care of the final credits because in some cases the list of scribblers has almost amounted to a baseball team, and acting that way.

It was also noted during past year that more preparatory work has gone into pix than ever before in concerted efforts to cut down production costs. In some cases it worked, others it was wasted energy. Yet, despite this and other measures taken to whittle expenses, a great deal of preliminary and post filming goes on day after day at the studios after pix are reported fini.

**Crews: $5,000 a Day**

This is probably done because of expense of technical crews. In some instances crews cost $5,000 a day. Today, unit managers have the daily cost down to a science before a pic gets moving before cameras. And $5,000 a day for a major studio is cheap, they say.

Some studios classified a film that started in November and lapped into the new year as a 1960 pic. The same will hold true with a number of pix destined for stages toward the end of the current year. With these factors more or less balancing themselves, the numbers cited for various companies, both in U.S. and abroad, will hold up in the final analysis.

**It should be pointed out six features were made, or started, in New York City, per "Miracle Worker," "Requiem for a Heavyweight," "The Hustler," "Hey, the Twist," "Young Doctors" and "Long Day's Journey Into the Night." These are included in the accompanying charts.**

However, what has not been included in this Report from Hollywood are several projected cartoon features. Since UPA has spent more than six months on "Gay Purr-ee," it has been added to the Warner count. For a while it appeared UA would handle it internationally, but the deal between cartooncry head Henry Saperstein and the Mirisch boys fell through, even after it had been announced by freres from Milwaukee.

Not included are "Yogi Bear" feature in works by Hanna-Barbara, a Jack Kinney story, 2/3 animation, rest live, on the U.S. Constitution, and finished script by Dave Dietege awaiting financing. These plus several other cartoon head men have talked about may be included this year. At this point there's no telling who will make what and what will make who. Walt Disney, for some time, has had "Sword and the Stone" in work and it most likely will come out as a 1962 release. Again, it all depends.

UPA prexy Saperstein stated when making his deal with Jack Warner for "Gay Purr-ee," latter wanted him to start at once on a second feature, but it was no dice. One at a time, said Saperstein. Meanwhile, when he gets through with "G.P." his company has to get busy on an hour cartoon for a network.

It seems the cartoon factories were enjoying their best year during 1961, from all accounts. Telefilm plants didn't do too bad, either. Now, if . . . that's a big two letter word that's on the tongues of everybody that has anything to do with production in this part of the world . . . and it has an important echo in distribution and exhibition quarters all over the world. As for production budgets, who believe them? Those given out for publication, that is.

## U.S. vs. Foreign Production

### *(By American Companies)*

Hollywood.

| | UNITED STATES | FOREIGN |
|---|---|---|
| Allied Artists | 8 | 2 |
| American International | 4 | 14 |
| Columbia | 16 | 15 |
| Disney | 4 | 3 |
| Metro | 14 | 10 |
| Paramount | 15 | 1 |
| 20th-Fox | 24 | 9 |
| United Artists | 27 | 10 |
| Universal | 8 | 1 |
| Warner Bros. | 10 | 5 |
| Independents | 27 | 20 |
| Indie Cartoons | 5 | 0 |
| Totals | 164 | 90 |

## *Features Made In Foreign Lands*

### *(Wholly or Partly U.S.-Financed)*

***(The listing which follows is supplemental to the companion compilation, published herewith, of features whose principal photography was either in Hollywood or predominantly on American "location." This list of titles relates to their marketing by an American distributor. It should be stressed that all varieties of financing deals are involved. Some of these features might be describable as "runaway" but others would not, accurately, be so labelled.)***

| Title | Where Made | Producer(s) |
|---|---|---|
| **ALLIED ARTISTS** | | |
| Big Wave | Japan | Ted Danielewski |
| Billy Budd | Spain, England | Ronald Lubin, Peter Ustinov |
| El Cid | Spain | Samuel Bronston |
| **AMERICAN INTERNATIONAL** | | |
| Alakazam the Great | Japan | Toei Animation |
| Atlantic Attack | Spain | Richard Bernstein |
| Beware the Children | England | Peter Rogers |
| Black Sunday | Italy | Galatea-Jolly Film |
| Conjure Wife | England | AIP-Anglo-Amalg |
| Guns of the Black Witch | Italy | Fortunato Misiano |
| The Hand | England | Wm. Luckwell |
| House of Fright | England, Denmark | Hammer Film, Sid Pink |
| Journey to the Seventh Planet | Denmark, England | Herman Cohen |
| Konga | England | Kane Lynn |
| Lost Batallion | Philippines | Henrik Sandberg |
| Operation Camel | Denmark | Minter-Siodmak |
| Portrait of A Sinner | England | Fulvio Lucisono |
| Warriors Three | Yugoslavia | |
| **COLUMBIA** | | |
| Barabbas | Italy | Dino Le Laurentiis |
| Best of Enemies | Italy & Israel | Dino Le Laurentiis |
| Carthage in Flames | Italy | Guido Luzzato |
| Cingo Vivo | Italy & Congo | Dino De Laurentiis |
| The Hellions | England & So. Africa | Irving Allen, Jamie Uys Film |
| H.M.S. Defiant | England & Spain | G. W. Film, John Brabourne |
| Jason & Golden Fleece | England & Italy | Charles H. Schneer |
| Joseph Desa | Italy | Ed Dmytryk-Sam Weiler |
| Lawrence of Arabia | Jordan | Sam Spiegel-Horizon |
| Only Two Can Play | England | Launder-Gilliat |
| The Pirates of Blood River | England | Hammer |
| Reach for Glory | England | Anthony Nelson Keys, Jud Kinberg-John Kohn |
| Senilita | Italy | Morris Ergas |
| These Are the Damned | England | Hammer- Anthony Hinds |
| War Lover | England | Arthur Hornblow |

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## AMERICAN-MADE-IN-AMERICA

Hollywood.

The following features were made in the U.S. as "American" productions of major and independent producers and distributors, either directly or by co-production deals, during 1961 calendar year. Information culled by VARIETY is based on data from all major and independent companies where they are listed individually. Certain films listed below were, however, shot in part elsewhere.

| Title | Where Made | Producer(s) |
|---|---|---|
| **ALLIED ARTISTS** | | |
| Armored Car | Hollywood | Ron W. Alcorn |
| Confessions Of An Opium Eater | Hollywood | Albert Zugsmith |
| George Raft Story | Hollywood | Ben Schwalb |
| Hitler | Hollywood | E. Charles Straus |
| King of the Roarin' 20's | Hollywood | Sam Bischoff, David Diamond |
| Operation Eichmann | Hollywood | Sam Bischoff, David Diamond |
| Reprieve | Hollywood | Ronald Lubin |
| Twenty Two Plus | Hollywood | Scott Dunlap, Frank Gruber |
| **AMERICAN INTERNATIONAL** | | |
| Master of the World | Hollywood | James H. Nicholson |
| Pit and the Pendulum | Hollywood | Roger Corman |
| Premature Burial | Hollywood | Roger Corman |
| Tales of Terror | Hollywood | Roger Corman |
| **COLUMBIA** | | |
| Advise & Consent | Hollywood, Wash., D.C. N.Y.C. | Alpha-Alpina, Otto Preminger |
| Everything's Ducky | Hollywood | Barabaroo Prods. Red Doff |
| Experiment in Terror | Hollywood, San Francisco | Geoffrey-Kate, Blake Edwards |
| Five Finger Exercise | Hollywood, Monterey | Sonnis-Fred Brisson |
| Interns | Hollywood | Robert Cohn |
| Mr. Sardonicus | Hollywood | Wm. Castle |
| Notorious Landlady | Hollywood, Monterey | Fred Kohlmar, Richard Quine |
| Requium for a Heavyweight | N. Y. C. | Panam-David Susskind |
| Sail A Crooked Ship | Hollywood | Philip Barry |
| Three Stooges Meet Hercules | Hollywood | Normandy, Norman Maurer |
| Twist Around the Clock | Hollywood | Four Leaf, Sam Katzman |
| Underwater City | Hollywood | Neptune-Alex Gordon |
| Valley of the Dragons | Hollywood | ZRB-Al Zimbalist, Byron Roberts |
| Walk on the Wild Side | New Orleans, Hollywood | Famous Artists, Charles Feldman |
| Zotz | Hollywood | William Castle |
| 13 West St. | Hollywood | Ladd Ent. William Bloom |

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# NEVER, FORSOOTH, ON SUNDAY

## ¶ A Fantasy of Ye Olde Censorship Weighing The Morality of a Writer Named Shakespeare

By ERIC JOHNSTON
*(President, Motion Picture Assn. of America)*

Washington.

In the year 1606, shortly after the reign of Elizabeth I, a law was passed in England. It was called the Act to Restrain Abuses of Players. It was censorship — 17th century style.

Eric Johnston

Scant information is in existence on how this Act worked—with one exception. A perseve r i n g British archivist recently unearthed a detailed account of a meeting of these merrie old censors in 1610. I now possess the original parchment of this report. And I've had it freely translated from the Middle English, because I think it tells us something. Perchance, the winter of our discontent began in the snows of yesteryear. In other words, times change, censors don't.

The meeting took place in the Office of the Master of Revels. The censor group numbered four persons: the Master or full-time staff director; Lady Upright-Chaste, an Elizabethan do-gooder; Lord Pure, a stage-struck Earl; and Mistress Clean, a good dame from Shoreditch who represented the kingdom's common folk.

*All had volunteered to serve on the censoring body. One had even begged.*

The purpose of the meeting was to classify the works of a widely-acclaimed playwright of the day. For there had been much clamoring in the kingdom of late. Some said the goings-on at the Globe had given rise to delinquency among the children and the serfs. Others said the Globe was a breeding ground for witchcraft. And others wailed that everybody was watching plays, and nobody was reading books anymore. *Only a few felt that the evil influence came from the Italian and French plays being presented at the art amphitheaters near the Globe.*

At any rate, "classification" was to rid England of all these ills.

Now, none of the censors had seen the plays they were about to classify. This, naturally, was a prerequisite for service on any local censoring group. Here's the way it went:

The Master of Revels opened the meeting with the explanation that an "A" rating meant "suitable for vassals and lackeys;" "B" was "nobility only;" and "X" signified "no public performance" or "stag night at the castle."

He picked up a copy of the first play to be classified and read the title aloud: "The Merry Wives of Windsor."

**X Marks The Dirt**

Mistress Clean at once gasped: "That sounds like a dirty play to us commoners!" All agreed with her, and the play was given an "X" rating without further discussion. Lady Upright-Chaste then asked for some information on the playwright. The Master replied that little was known about him, but that "all his plays are sick and decadent." If that was the case, Lord Pure ventured, the playwright must be from the south of England. Hearing this, Lady Upright-Chaste wanted to know if he had written "Bat on a Hot Stone Perapet" or "A Stratford Named Desire." The Master replied in the negative.

Next came a play entitled "Romeo and Juliet." The Master gave a brief description of the story line. "That'll give the kids some ideas, for sure!" bellowed Mistress Clean.

Lord Pure then stated that this kind of story was fairly acceptable on the continent, but he felt it could not be permitted in England where the concepts of morality were so different.

Mistress Clean muttered something about "them foreigners," and the play was given an "X" rating.

**A Violent 'Caesar'**

A play called "Julius Ceasar" followed. After the Master's synopsis, Lady Upright-Chaste commented: "Definitely, too much violence." And the others agreed heartily.

But the Master broke in: "Now look folks, we can't give them all an 'X'. If I get him to drop the stabbing bit, will you give it a 'B'?"

They shouted him down and gave it an "X."

The Master apologized for not having a text of the next play—"Coriolanus." But he told them what he knew of it, adding: "It's an interesting play—not a great play—but an interesting one." After much discussion, the group decided the play must be suitable for all audiences, for, as Lady Upright-Chaste said: "If it were smutty, I'd have heard about it." They gave it an "A."

**'Them Scotchmen'**

Problems arose with the next play: "Macbeth." They concurred that there was an over-emphasis on violence. But they admired the playwright for drawing an accurate picture of Scotland. As Mistress Clean said: "That's how them Scotchmen are." Lord Pure, however, resolved the issue when he pointed out that the play could easily damage England's diplomatic relations with the Scots. They gave it an "X."

"Hamlet" came next on the agenda. After a great deal of talk, they approved a plan whereby they would give the play a kiddie rating if the playwright softened the mother scene in the second act and dropped the ghost bit.

They, then, got to "Othello." Following the Master's synopsis, Lord Pure winced visibly and said: "The minority problem, again. It's always touch-and-go when that's in the plot." They debated for a long time, until suddenly Mistress Clean demanded of all: "Would you want your daughter to see that play?" They gave it an "X."

When "Measure for Measure" came up for consideration, Lord Pure was adamant. He barked: "It started out in the gutter and stayed there!" There was no question: an "X."

When they arrived at a play called "Twelfth Night," the Master said he had received a complaint from the meatpacking industry about a line in the play. A character named Sir Andrew states: "I am a great eater of beef, and I believe that does harm to my wit." The industry contended there was a sales slump in every town where the strolling players performed this play. They gave it an "X."

The meeting was about to end when a clerk entered with a note for the Master. The Master explained: "My staff just came up with some background on the playwright. Seems his father, John, was fined in 1552 for keeping a dunghill in Henley Street. But I see here that he was later cleared of the charge. Turned out the dunghill belonged to a guy named Bacon."

# HORACE LIVERIGHT

## Publisher, Producer, Shining Star of the 20s and Great Lover and Great Friend—From the Forthcoming "The World of Horace Liveright"

By LESTER COHEN

He was the publisher of Theodore Dreiser, Eugene O'Neill, who hated him), the great historian Hendrik Willem Van Loon, who loved him. And of Sherwood Anderson, Gertrude Atherton, Dorothy Parker and Anita Loos, on whose vast bestseller "Gentlemen Prefer Blondes" he lost money because she was better at business than he.

Liveright never really cared for money; he had a mad fixation on having streams of it flowing about him, and flinging it away.

He was the first publisher of Hemingway and Faulkner, and among the Europeans he published Bertrand Russell, George Moore, Jakob Wasserman, Freud, and Roger Martin du Gard who won the Nobel Prize.

He published T. S. Eliot and Robinson Jeffers and Samuel Hoffenstein and Hart Crane. He published five Nobel Prizewinners, and the Modern Library and the Black and Gold Library, and Ben Hecht and Max Bodenheim who fell down the stairs and sometimes disrobed at Liveright parties! . . . and he was, that is Horace Liveright, was the greatest partygiver of the 20s.

Now I know that is subject to argument, because Conde Nast and Jules Glaezner gave fancy parties, and I was at a party given by Mr. Lasky on the stages at Paramount with all the stars of pictures, but still, Liveright's parties, in the old publishing house, where Lillian Hellman and Manuel Komroff and Bennett Cerf and Dick Simon worked for him, were the fanciest parties of all time. You might take or give a few celebrities, take or give a few bottles of champagne, but you could not match them for wit, the handsomeness of the men (W. E. Woodward, for instance, or Tom Wolfe) or the beauty and wit of the women, Elinor Wylie, Dorothy Parker, the Millay girls.

And his parties were sprinkled with people of the town, Jimmy Walker, Otto Kahn, Paul Robeson, Florence Mills and other celebrities of the stage.

Liveright projected in one play, "The Firebrand," by his friend, Edwin Justus Mayer the gave Eddie the money to go to Capri and write the play) and as producer he also projected in this play Joseph Schildkraut, Edward G. Robinson, Frank Morgan.

**In The Spirit of The Times**

Frank Morgan led a German band, a Hungry Five, picked up on the streets of New York into Horace's second wedding, which became the greatest wild party of all time.

The bride was Elise Bartlett, who had been the first Mrs. Joseph Schildkraut. She was also the second Mrs. Joseph Schildkraut, having married him twice. After that she married Horace, but with Horace once was enough.

She shot him.

She also died in the gutter, in Daytona Beach, under circumstances beclouded by the fate: alcoholism, that pursued Liveright and so many of his brilliant friends, authors, companions:

Hart Crane, published by Horace Liveright, died of drink, or, in alcoholic agony, flung himself over the side of a ship. Mr. Dreiser did not die of drink, but his last years and work were clouded by it. Max Bodenheim, as a drunken beggar, was killed on the Bowery.

The whole great gamut of brilliant people turned into a Beggars Opera. Horace himself, at the end, ciuded his doctors and few friends, was found on the floor of a Brooklyn hotel, surrounded by empty gin bottles.

He is a symbol of the 20s, and I think will be the chief character of an opera of the 20s, because like the heroes of opera and the 20s, fortune favored them with good looks, many manly graces, the love of women and big bundles of money.

And Horace, in the spirit of 1929, had to throw it away. It became more exciting to him to live on the edge of disaster, and in the land of crazy possibility, like the time he staggered into his failing publishing house, crying:

"Boys, we're saved, I'm going to marry—"

This was the heiress to $65,000,000 who had agreed to marry him, but Horace got drunk, broke a date with her, her mother spirited her off to Europe and the engagement was broken.

I think Horace laughed.

# FAITH

By JACK DOUGLAS

This morning while I was sitting at my cobbler's bench, working on a pair of high-heeled moccasins (a special order for a queer Indian) I started thinking about Mildred. Mildred, my daughter, and a very lovely girl, who at the moment is studying the marijuana habit by mail, said a profound thing in her sleep last night. She said, "In America you can be anything you want to be or do anything you want to do." And Mildred is so *right*.

For example, have you ever noticed that little one-legged, hunchbacked, albino newsboy at the corner of Broadway and 46th Street? You know—the one with the *itch*? Well, 20 years ago he told me that someday he was going to be a little one-legged, hunchbacked albino newsboy with an itch at the corner of Broadway and 46th Street—and by golly he *made* it. Only in America! Right?

You've got to have *faith*. Especially in yourself. For instance, Rudy Valle *believed* he was Rudy Vallee, and after awhile he *was*. It's as simple as that. Of course, my next door neighbor Ralf Gleckle thought *he* was Rudy Vallee for a time there, but at the last minute he switched to thinking he was Mrs. Roosevelt and today he is very happy writing his column, lecturing and fighting for the underdog, of which, in case you are unaware, there are plenty. Just look in the Yellow pages of your phone book under "Underdogs" or "Dogs—Under."

Mort Sahl, the Patron Saint of Espresso, once said a very interesting thing about faith. He said that without faith there wouldn't be so darn many recording companies. I think Mort said that. Although it might have been Carl Sandburg (his latest comedy album "The Button-Down Mind Of John Wilkes Booth" didn't do so well).

All through history faith has carried men forward. At Plymouth in 1620 the Pilgrims had nothing but faith. Faith that was almost *fanatical*—for instance, when they jumped from the boat onto the rock *—how did they know they had the right one?*

History has many more magnificent examples of faith. When Columbus sailed—how did he know that he would miss America completely? He didn't—but he had faith. And what about the English and Joan of Arc? How could they be *sure* she was flammable?

One of the greatest incidents of a supreme faith was demonstrated by the first man to eat an oyster. A faith which in turn was emulated and even surpassed by the first oyster to eat a man. This happened only last week at Joe's Bar & Grill & Bar—some drunk teased one and it turned on him. Later the oyster was found to be rabid and they had to shoot it (a pity after that long trip from Chesapeake Bay).

But getting back to faith. Remember Faith Froomby? She was a fandancer at the Chicago World's Fair. She was very famous in her time. Mainly because she had three buttocks. When *she* sat down there was no doubt about it. Poor Faith Froomby. She isn't with us anymore. She took an overdose of wakeup pills one day and decided to spend the rest of her life seeing "Ben-Hur."

But let's forget the glorious past and think about the future. *Your* future. You're not going to get anywhere if you don't have faith. Without it you're nowhere. As Norman Vincent Peale so aptly put it—You've got to believe in *something*. So—if Buddha has failed you—try Susskind.

# It's Good To Be Back

By CARL WINSTON

I always assume, and with ample reason, that other people are much smarter than myself. So, when, a few hundred years ago, my friends counselled me to get out of newspaper work while there was still time, I got out. There's no money nor recognition in journalism is what they said.

I went to work on the staffs of several magazines that, happily or unhappily, are no longer extant. I dipped into the wonderful world of publicity, corporate, medical, personal and film. I even had a fling at public relations. And advertising.

Then I freelanced. I wrote a brace of funny books and several million articles of one kind or another.

A few months ago I fell back into newspapering. I feel like the Prodigal Son who has come home after years of profligacy and wandering. I don't imagine the President of the Publishers Association was waiting up with a dish of Fatted Calf, but I'm quite content with my daily salami on rye.

If anyone wants to charge me with suffering from an egregious case of Acidulous Grapitis, I won't even bother to deny it. Just let me tell you why I'm so glad to be back.

Item: there are no office parties in city rooms. No journalist worthy of the name needs an excuse to get drunk.

Item: You do not have to meet interesting people, or be nice to uninteresting people.

Item: You don't have to be nice to newspapermen or women.

Item: A conference in a city room is not called two weeks in advance, usually lasts one minute and is conducted between two persons, the boss and you.

Item: When you write a story that stinks, the city editor throws it back and says "This stinks. Do it again." He does not hold it six weeks, then send you a four-page note that says, in PART: ". . . this doesn't seem to have quite the degree of reader identification we require. It is the feeling of our editorial board that if you rewrite the . . ."

Item: When the day's work is done, you do not have to kid either the boss, yourself or your secretary by taking home a briefcase full of "work" that you know you'll never look at.

Item: Pressagents have to be nice to you, but you can be your own ugly self.

Item: If you happen to get a good idea, you don't have to worry that somebody will swipe it. In fact, nobody will ever use it.

Item: When a rewrite man has nothing to do, he sits with his feet on the desk and (a) reads a paper, (b) sneaks a snooze, (c) dopes the horses or (d) swaps lies with his neighbor. He does not deem it necessary to dictate a meaningless memo through a disinterested secretary to a scheming superior.

Item: When the last edition is put to press, the day's work is done.

All this is not to imply that life on a daily paper is one great big, loud long laugh, that all is sweetness and bright lights and working conditions a Utopian dream.

On the contrary. Most city rooms are blue, if not with four-letter words, with smoke. They're drafty and ingeniously sealed against the ingres of even a whiff of fresh air.

The food you're forced to send out for is unfit for human consumption. The coffee comes in four grades: too hot, too cold, too weak and too strong. Holidays are nonexistent; if you go to work on a paper, say goodbye to Santa Claus. You may never see him—or your kids on Christmas eve—ever again.

The pay? You may earn more than a busdriver, but less than an airline pilot. The hours are unconscionable. The copy boys are insolent and the desk men arrogant. In short, it's a hell of a place to work.

But I love it. And I'm glad I'm back.

# Actors, Directors & 'Miscasting'

## [Especially When Stars Run Show]

By ROBERT J. LANDRY

At a reputed $1,000,000 fee, the screen's foremost exponent of light romantic comedy, Cary Grant, impersonated a grimly harassed artillery officer in "The Pride and The Passion." He supervised the heaving and hauling of a giant cannon across the face of Spain. Such employment of an urbane talent has since been cited as an example of that much-discussed-but-little-explained aspect of picturemaking, the intermittently recurring embarrassment of "miscasting."

As a general truism "miscasting" is noted in ratio to the prominence of the player although the also-frequently-cited case of "Saint Joan" was to the contrary. In that film the producer-director had dared to assign one of the weightiest roles in all dramatic literature to a then-inexperienced amateur, Jean Seberg.

Naturally nobody sets out to miscast himself or to be miscast. When casting against type or, in the phrase, against the script, the motive is to break new furrows, open new aesthetic possibilities. If successful, such daring draws congratulation. But there is the pitfall, made to seem worse when pictured as a boobytrap, Nor is there unanimity of judgment as to whether miscasting has actually occurred. Time Magazine thought Noel Coward "almost walks off with the show in "Our Man in Havana" but elsewhere Coward was castigated as "about as subtle as an aging interior decorator."

There are, obviously, shades and degrees in miscasting. Playing a Kiowa Indian maiden in "The Unforgiven," Audrey Hepburn was deemed "too polished, too fragile and civilized among such rough types as Burt Lancaster and Audie Murphy" (N.Y. Times). In "The Fugitive Kind," apart from some complaints that it presented a horrid image of life in this country to our fellow-nations, Joanne Woodward's makeup and assigned characterization was rapped as "grotesque."

### How Bad Can a Bad Part Make a Competent Actor Seem?

Why do certain players in certain parts seem to draw unusually harsh comment? It does not imply that they are incompetent but rather that what they are asked to symbolize is too far off the target. Illusion will not stretch. Thus Ben Cazzara is described as having been "thoroughly demoralized" by the director in "The Young Doctors" and, another quote, "his secretively immobile face and brassy bearing do not project idealism and integrity." Yet Cazzara got off lightly compared to another actor in another release about the same time who was dismissed as "no longer capable of acting."

Suffice to remark of the actor "no longer capable of acting" that he gets about $300,000 a picture.

A good deal of grumbling greeted Dean Martin as the governor of a state in "Ada." He was charged with doing "an imitation of Dean Martin imitating Bing Crosby." Miscast, in the first degree. Of Wilfred Hyde-White in the same film, Paul V. Beckley (N.Y. Herald Tribune) objected that the Englishman was "utterly and wildly wrong for his part" as an American political boss and yet, said Beckley, forgivingly, "suave and interesting."

### 'Miscasting' Even Characterized As Deliberately Bad Advice

Again and again the nub of criticism is that the actor did not or could not play the part, or that the part was beyond reasonableness. Thus Ava Gardner in "The Angel Wore Red" was credited for "an interesting try at a patently unplayable role" by the Times.

Hints are sometimes dropped that actors are being conned. Audie Murphy drew the observation that he was "allowing illwishers to convince him to play villains" and he might ruin his career that way. It points up, at least, the extreme seriousness with which "miscasting" is taken.

One reviewer wrote of Eleanor Parker a curious combination tribute and requiem: "*She is beautiful, she is talented and she has integrity. She should have become a guest star. Instead she is so consistently miscast one suspects a cabal at work against her.*"

Nobody forces bad roles upon Burt Lancaster. He may be the actor who most of all has sought and found provocative parts for himself, culminating with "Elmer Gantry" in which Bosley Crowther considered him "con man to the manner born."

Directors, who presumably ought to know more than anybody else about "miscasting," are usually not remarkable for their candor. Does Otto Preminger discuss Miss Seberg? No. Nor do other directors with a whopper or two to their credit. Directors seem to adopt the scriptural injunction, "*let him who is without sin cast the first stone.*" Their delicacy on the subject is understandable. This writer is reminded of a famous Chicago surgeon, a bit of a prima donna and perhaps a genius in his way and day, who dared write a textbook, "The Blunders of Surgery." A confrere of the operating theatre quickly quipped, "Based, no doubt, on your own cases?"

It should be emphasized that directors do not always have the final decision. In the old days when every studio had its own stable of stars and featured players choice was dictated from on high and the director was the victim as often as the actor. Not long ago in the shooting of a film set in the Middle Ages the trade heard that (a) the director blamed his inappropriate cast upon the producer while (b) the producer blamed the director on the company president. Deep lie the roots of miscasting.

The present era of "independent" production does not mean necessarily that the director shares in that new freedom. To the contrary. Great stars always have been given enormous and often fatuous deference and many stars in the past, alongside some of the present, have not hesitated to direct the director. VARIETY in reviewing a British melodrama called "Ferry to Hong-Kong" pointed out an exaggerated instance of a star running wild. The star happened to be Orson Welles who is quite as often a director but in this instance was supposedly working for and under director Lewis Gilbert. The latter could not, or would not, discipline his star with the result that this paper's London man, Dick Richards, decried a conspicuous example of "hammy overacting."

In his recent article for Parade, Lloyd Shearer (who advised fans to follow directors and not stars as a clue to quality) touched on the power of certain present day stars who hire their own directors. This is a modern twist on the casting problem, along with all other problems of production. Shearer quoted George Stevens as stating that it was "most difficult for a director to direct an actor who owns a piece of the film." Doubly difficult if the actor happens to be a millionaire. "*Millionaires give direction easily, but they don't take direction easily.*"

Stevens, listed by Shearer as one of the world's 20 best directors, added this observation:

**"I am not about to direct any actor who insists upon rewriting the script or laying down the conditions and hours of work, or casting the production with his pals or telling me how to direct."**

It can be argued several ways, and is, as to whether the star system is the cause of "miscasting" or an answer to it. The stars will typically contend that they must have "script approval" to assure themselves not only fat but varied roles. The problem of miscasting is even brought into the debate over "runaway production." It is said, for example, that Anthony Quinn saved himself by going to Italy for "La Strada" some years ago and that a performer like Ernest Borgnine has a very pressing need for roles that will advance, not slow, his artistic momentum.

Meanwhile Frank Sinatra in late years has become the reigning symbol of the glorious Hollywood comeback via Fred Zinnemann's "From Here To Eternity." Prior thereto he couldn't get out of the sailor suit to which he had been "typed." Once established anew, and bigger than ever, Sinatra became a kind of rabbit's-foot for many an on-the-make young producer who dreamed out loud, "If I can interest Sinatra, I'm in." The situation was amusingly underlined when one boy producer in a trade interview named five titles he had in mind and, somewhat naively, described four of the five as "ideal for Sinatra." What happened? Nothing! Sinatra was on his own do-it-yourself kick.

Over the decades Hollywood has perpetuated one production practice in which lurks the hazard of miscasting, namely dropping the age of the heroine 10-15-20 years.

This was, in times past, part of the studio buildup of, say, a Liz Taylor or a Wanda Hendrix and was justified as engineering a studio property. The habit is slow in changing even in the present time. Carol Lynley fell victim in "Return To Peyton Place" when a reviewer quipped, "*she looks incapable of reading a book, not to mention writing one.*" There are, in short, disadvantages as well as advantages in being a pretty young thing.

It was not the feminine child-face alone against which critics sometimes rail. Males, too, draw objection as when Anthony Perkins was cast opposite Sophia Loren and Ingrid Bergman. In the Paris-made "Good-Bye Again" he elicted a range of significant comment from "overdone coltishness" (VARIETY), to "Salinger-like" (Saturday Review), to "a 25-year-old, semi-emasculated mama's boy" (Films in Review). Against which Bosley Crowther of the N.Y. Times considered Perkins "almost carried the picture by himself."

The dangers of trying something different have kicked back against many a player, as per Marilyn Monroe in "The Misfits." Although she drew some testimonials she was also called "blank and unfathomable," and exhibiting "inexplicable lassitude" and, again, burdened by "inappropriate Strasbergian mannerisms."

### Of Schools & Techniques Deponent Knoweth Not

Plainly Sam Bronston and Nick Ray took a really drastic calculated risk in casting blue-eyed Jeffrey Hunter as Christ in "King of Kings," though the same picture had another almost equally surprising offbeat casting, Robert Ryan as John The Baptist. Did Hunter or did he not gain important stature as a thespian? Stacking the pros versus the cons it probably amounted to a case, as so often, of like me, like my picture, and the obverse. Interestingly a similar discussion raged—per the film history books—when Cecil B. DeMille cast H. B. Warner, a romantic lover type of 1927, as the Saviour in the silent "King of Kings."

The danger in trying to impersonate Christ need hardly be labored. Suffice that different centuries, different countries and different artists have all had fixed conceptions which no actor could fulfill to universal satisfaction. It is to be noted that some observers who accepted Hunter pictorially could not accept his modern speaking voice.

Writing in Films In Review, Henry Hart made a sharp commentary on the playing of Jesus and his Mother. He begins, "I was incapable of imagining Jeffrey Hunter cast as Christ." Then reports his "face made up and photographed so as to be, at least to my mind and heart, the kind of Christ image that stirs mankind. I grant Hunter's voice is inadequate." What of the Virgin Mary? Here, too, hovered the same hazards of preconception one must presume. Hart considered the Irish actress Siobhan McKenna's interpretation "creative acting of the profoundest sort. Her use of her face and voice, and her bodily postures seemed to me the result of considerable foresight, in order to satisfy the varied conceptions of the Virgin in audiences in all parts of the world." After other comments, Hart makes this startling point: the McKenna performance "should be excised from the film and run off each year in acting schools." No room for doubt at the inn!

How much acting schools influence screen acting will receive no definitive analysis in these present paragraphs. Those who see in "The Method" only a seedbed of beatnik stage business are approximately as violent as those who insist upon divine revelation through Stanislavski. The ostensible purpose of all instruction is to prepare the actor to master his pretense, or to make less than pathetic his inadequacy. Lurking in these misty implications are truisms which relate to "miscasting."

Perhaps because today's films tend to be more "adult" in subject-matter, critical comment on casting is commensurately more sophisticated than in former generations. The French film, "Breathless," drew a curious commentary in Films in Review which saw the film as "amoral" and discerned in Jean Seberg's "young Iowa face, beneath a boy's haircut, a fetich-image for the perverted of both sexes."

Another recent film to draw moral frowns, "Go Naked In the World," provoked many allusions to the "miscasting" of Gina Lollobrigida, Ernest Borgnine and Anthony Franciosa.

The danger of the actor in the wrong role is not a monopoly of the cinema. It is frequently noted on television. Legit, too, has its groans. In the case of a performance repeated night after night, "miscasting" may show tardily if the two minimum essentials, continued intelligible diction and sobriety, are invoked as criteria.

New York is far from the film studios of Hollywood and has very little production of its own. Here, too, there may be an important side-influence. Paris and London are happier in having both stage and screen opportunities within a taxi ride. It is sometimes remarked that the French and British films show rather fewer instances of outright "miscasting," but whether that impression could be document d is moot.

Another area about which scant evidence is in hand concerns bankers. They are the arbiters of loans based upon stars who they accept as "insurance" but which, on occasion, prove not to be. A definitive study of the whole casting and miscasting thing would want to probe the bankers, too. Will a daring genius one day write "The Blunders of Banking?" Don't think there haven't been plenty.

# 'Party Girl' Films For Skid Row Playoff Blackballs Pix Biz

By THOMAS M. PRYOR

Hollywood.

The film industry has developed its own midway in the last year or so—and Hollywood's face is flushed with embarrassment and anger. It's a case where most of the blame (at least in Los Angeles) for the rash of playgirl features has brushed off on the organized industry, which isn't even getting any of the boxoffice comforts to assuage its hurt feelings.

For months, in long winded huddles with Los Angeles city and county officials, the Hollywood industry has been trying to communicate its indignation at, and to shed responsibility for, but willingness to help stamp out, this new wave of "Nudie" product. But the public just can't seem to understand clearly where the dividing line falls, and so Hollywood has become linked with chest cinemantics, too.

Anyway, there's a public for these girlie films, and it isn't only the public that surreptitiously pockets French postcard art. Patrons of these spools sometimes queue up unabashedly under brightly lighted marquees waiting for the spill of other devotees, although the black leather and lumber jacket fraternity are noticeable steadies.

While the spotlight was turned on L.A. as production center of playgirl pix, their producers are not confined to just this geographical area. Reports are that they got the travel urge last summer when the furor began here and the L.A. Police Dept. revealed a total of 35 had been shot in these precincts within a period of two to three months. The farseeing L.A. cops, whose hands were tied because the producers were careful in their filmic exposures not to expose themselves to violations of any local ordinances, noted that there was a "runaway" production problem here, too, with some pix being shot in Tahiti and Mexico.

**How 'Lewd'**

Question as to whether these playgirl epics are lewd or art is a debatable legal point. However, they are generally haphazardly put together in terms of technique and about the only noticeable directorial "touch" in fact it would be impossible not to recognize is focusing a camera for as much anatomy as the law will tolerate—and it's quite a rubbery law.

The Immoral Mr. Teas," which had more of the old Minsky (before LaGuardia) spirit and production knowhow, kicked up a bit of a storm (mostly of curiosity) when it came out two years ago and reportedly has grossed a million (almost all profit). This, of course, is a better track record than some of Hollywood's two-three million dollar enterprises can claim. Getting reliable boxoffice statistics on these pix isn't easy, but the L.A. police made a study which showed that "Not Tonight, Henry," starring Hank Henry (who claimed scenes of nudies were cut in after his work was done) has grossed more than $500,000 on the West Coast alone.

Whatever their earnings, there's no doubt that naughty nudes are easy profit ventures. Chief reason is that they are put together on budgets which wouldn't have kept Sally Rand in fans in her heyday. A particularly good female form will get its owner $50 for a day in the raw, with a rare beauty pursing as much as $100. Majority of the girls, whose regular trade involves prostitution (or so the police say) or burlesque peeling, average about $25 for 500 feet of film. Some also are coaxed to work for nothing but the glory of possibly becoming another Hedy Lamarr ("Ecstasy").

Most of these pix are easy to spot—by their titles, if nothing else. Little is left to the imagination (which probably wouldn't be the smartest kind of expolitation) as witness this batch of marquee bait: "Bing Bang Detective," "Butterfly and the Canary," "Tom Peeping Bachelor," "The Ruined Bruin," "Party Girl," and "My Bare Lady."

Remember the Police Gazette? You can get it—and some more—now on the not-so-silver screen. All that's missing is the male sanctuary of the old, old barber shop.

# REQUIEM FOR NOSTALGIA

*[What Was So Good About the Old Days?]*

By JACKIE GLEASON

The old days sound better than they lived.

A remark for the ages. Credit a good and ageless crony with the observation: Jack Oakie.

And I quite agree!

The old days are just an antiquarian's dream. They're an echo.

For me—and for lots—they're just the last guffaw of a time when we were doing not too much laughter.

As long as it reminds me of things like goose grease, and hot whiskey and lemonade as a childhood cure-all, I have no rancor with the old days.

I object when it reminds me that on a clear day I used to be able to see the poorhouse.

The only "old days," reminiscently speaking, I enjoy now is when I can sit around with one or two pals, like the perennial juvenile Jack Haley. We become beautiful in retrospection. Like the old sled you remembered as a kid becomes beautiful, as the first peek under the tree Christmas morning becomes beautiful. If you have a good glow going, it helps. It helps make the talk come easier and the memories more amiable than they actually were.

It doesn't count that the atom was just a tiny speck in your spectrum, and not something out to destroy imagination. That the missile gap was only the area between throwing a stone from here to there. That the only Mad Russian was a guy on radio, and fall-out shelter was a rolled-up mattress you put under the baby's swing.

Of late, I have had some reason to be in wholehearted agreement with the observation that "the old days sound better than they lived." Somewhat nostalgically, but not too ruefully, I had a look-in at the old days. Being all prisoners of our own experience, I must tell you what I mean:

### Still a Bum

In the last three motion pictures into which my undiminished shadow has pertinently loomed, I've had reasons to reflect on "the good old days." Not in depth, to be sure, but in the shallow, as it were.

To elucidate:

I dressed well enough—fresh carnation, pearl-gray homburg, well-tailored threads—in "The Hustler." But I worked out of dives! I plied my nefarious cue trade in dingy, smoky, spitoon-festooned pool parlors. When I was a kid—in the old days of my lavender legends—I hung out in joints like that. Just like that. I remember all too well.

Then in Paris this summer I made a movie, "Gigot." I play a mute, Gigot. Gigot is a lout. He wears a baggy old potato sack-style getup that is tied together with a rope for a belt, an hoary old Army great coat, ancient vintage, and a big blob of a hat to match.

Gigot sleeps in a dreary hovel on a bed of infested straw. He gets broomed by strangers and brushed by neighbors, has buckets of slop doused on him by irate landladies and intolerant innkeepers. His quarters he shares with such an assortment of cats and other stray creatures that, in comparison, he makes St. Francis of Assisi a case for the ASPCA.

Even this, too, gives me cause to remember.

Now I'm engaged against a school of skillful scene-stealers of the ilk of Anthony Quinn, Mickey Rooney and Julie Harris. Here again, in "Requiem For A Heavyweight," I'm back in memory of those murky yesterdays. I frequent dingy dressingrooms, tawdry back alleys, cheap fleabags and an assortment of the scummy byways of the prizering, environs I once knew as a worshipping boy.

### This Is Type-Casting!

What I'm really getting at is: When do I get the present day part to which I've been accustomed? The one that pits me in the upholstered amphitheatre of luxurious living with wine, women and wonderful music. *That's* type-casting of The Great Gleason mold!

Fee, fie, fo on the old days, say I. For me, no mo of the old days.

Come to think of it, aside from it being that somewhere early before the womb and the tomb, just what are the old days? It's something nebulous, like being "middle-aged." I'm supposed to be middle-aged at 45. But that can only be if I've been assured I'll live to be 90 . . .

The instance I've cited, of course, are movie make-believe. Even so, brushing against it even in a remindful sort of way on a studio-made set, causes a fellow to look back in anger.

Of real life yesterdays, I honestly say there's nothing that makes me want to go back. Sure you get a nostalgic twinge and an I-wonder-what's-become-of-Sal mist—but I couldn't think today of knocking myself out doing a show on the floor of the Queen's Terrace in Astoria, then hop a cab into 52d St. to the 18 Club, sitting gingerly on the edge of the bucket so I wouldn't muss the crease in my trousers, dying little deaths with every click of the meter hoping that I had enough to make the fare, or if the customers would still be in the place when I arrived. Or staying up late at Slapsy Maxie's to entertain the different stratas of Hollywood, doing just one more routine because a new party of swells walked in, doing another funnybit even though you might be tired or sick, or just wanting to be alone. And there were the yesterdays where I spent time telling the tale of a torch to a glass of beer, and all I wanted was a crowd around. Oh, you can be alone anywhere.

### Inter It for Aye

The old days envision a pretty picture for me of not so pretty surroundings, of climbing endless tenement stairs to a long succession of cheap railroad rooms, of idle hours hanging around the breadbox in front of the neighborhood store, of entertaining in joints along the Jersey shore for $18 a week, drinking and eating as much as the chef would allow me, then picking up the valise and heading to the next re-port town, then back to New York and the lobbies and the cafeterias.

Thomas Wolfe wrote "You Can't Go Home Again," but then Tom was a loner and probably wanted to. As for me, try as I won't, I cannot reconcile the $35 I got a week at the old Miami Club in Newark, say, for the $35,000 for just a few minutes on a TV special, or the "You name it, Jackie" for a part in a movie in Spain.

What was so glorious anyhow about bringing back deposit bottles just to eat? Hearkening to the good old days calls for a deprivation of a sense of humor and you set yourself adrift in a sea of depression. It's a jeep ride through East Berlin. It's cooking with coalstoves in the flats in the heat of the summer, and it's lunchpails and dumbwaiters, it's holes in the soles and itchy woolen underwear, and it's sitting on the stoop waiting for someone to come back from nowhere. And, usually, recollections of things past is merely a breeze that blows for one alone, only now you don't hear the screams and the hysteria and the weeping that were part of . . . the old days.

### Jack Haley's Wheeze

My friend Jack Haley has an "old days" story to tell. It's about the two actors, cold, hungry, out-of-work, who pause as they walk huddled down the street to observe the goings-on on Christmas through the window of an average American home. The cute little darling of the house is still puttering with the unwrappings from her gifts under the tree, delight in her eyes. Mother is wheeling in a succulent-looking turkey, plus trappings. Dad is just stirring snoozily from in front of the crackling fireplace where he's stretched out, slippers off. And one of the peeping actors turns to the others and says, "Squares!" . . .

I'll say no more. A long, cold and slushy Winter lies ahead, friends of mine. I'd just as soon spend it at my own comfortable fireside-in-the-round up Peekskill way than in back of somebody's hallowed old haunt. One Christmas I wanted a red wagon. Santa passed us by that year. I have it now. I don't like it where I am. I can pick up in my red wagon and go. If he's any good at all someday I may even give my chauffeur one of my Academy Awards.

No more old days. Not for me. Alas.
Alas, poor old days.

# WHO GETS THE BEEF?

By DON QUINN

Hollywood.

The world's two greatest point-killers, as everyone must know, are waiters and telephones. Most of us have experienced that shattering moment when, lunching with a select group of fun-loving grigs, we've crept up to the punchline of a joke:

*US:—"and when the doctor opened the door and saw her lying there with the six new-born babies,—"*

*WAITER:—"Who gets the eggs?"*

We do. All over our faces. I would venture to say that anyone who opens a restaurant with waiters trained to wait for the laugh will probably go into receivership in six weeks. Because, however stiff his basic training, no waiter can maintain a resistance to stepping on a payoff, like this:

**US:—"and when her husband beat the guy up and threw him downstairs, battered and bleeding, the guy looked up and said—"**

**WAITER: "Telephone for Mr. Cliffmeyer."**

The fact that Mr. Cliffmeyer is not known to anyone present is beside the point. It simply illustrates the double hazard of waiters and telephones. Singly they are appalling; in combinations they lead to such desperate measures as having your secretary get a coffee-machine and serve the bitter brew at your desk. And even then, such is the malefic nature of any kind of table service and so far-reaching its influence, that your secretary spills java all over the letter you were writing to good old Harry, with the gag about the golf-playing gorilla who—

*SECRETARY:—"OOOps! sorry, Chief!"*

It's no wonder comedy has gone to hell. How can the majors win pennants with cholera in the training camps? In the face of interruptions by waiters, telephones, sponsors, censors (if I may use a dirty word in a respectable publication) and other inferences, what is its life expectancy? Will the boffola vanish like the buffalo? It will if nobody is ever permitted to get past the straight line.

Ever try to outwit the telephone, on the theory that if you can't lick it you must join it, with this result?

*YOU: (ON PHONE) "There was a young lady from Taos,*
*Who went on a mission to Laos,*
*But some dirty Rea*
*Had bugged every bed,*
*SO SHE——"*

*HARRY:—"Can you hold it a minute, Pal? Got a call on the other line."*

If any ham radio operator ever tries to CQ a joke by bouncing it off Venus, (CENSOR: Cut Venus. Make it Sirius) relaying it by Coast Guard shortwave, to be delivered by a native runner with a cleft stick, the recipient will, in all likelihood, decode it to read like this: "LAST LINE OF MESSAGE DELETED AS VIOLATION OF CONGRESSIONAL AMENDMENT MAKING LAUGHTER SUBVERSIVE."

Point-killing by telephones, waiters and other malign entities must have roots which go deep into the subconscious, finding release from laughter-phobia in interruptive processes. This is a matter deserving of intensive study by trauma critics and ambivalence-chasers. Laughter resists exact slide-rule analysis. Its causes are obscure, but the cure is at hand. Waiters and telephones, in well-spaced doses, working hand-in-hand and foot-in-mouth can halt the epidemic.

Humor in its more obvious aspects is essentially an exercise in perspective and proportion. (Quinn's Law). It un-stuffs shirts, deflates blimps, shrinks heads and generally raises hell with the pompous, the pontifical and the false fronts which disintegrate under derision. It is no wonder that it is avoided by bankers, producers, evangelists and far-right politicos (with the possible exception of Brother Barry Goldwater, whose rear-view-mirror contemplation of events seems to be tempered with a certain wry—or maybe Bourbon—smile). To such characters, sometimes called "pepole," waggery is somehow equated with left-wing deviation, as if any Commissariat would permit the extended existence of the light touch, even a satellite touch.

Have we agreed that the telephone is the focal point of humor-assassination? Shall we concentrate on it, and leave its accomplices, the waiters, to their flatfooted, and probably unwilting, fellow-travelling? All right, let's get to work.

Let's have a National Leave-The-Receiver-Off-The-Hook Week. Or better still, let's abolish the telephone entirely. And while we're at it, make it retroactive. A.T.&T. can convert to homing pigeons, semaphores, and a reactivated Pony Express. Get Congress to vote stingy little pensions for the Alexander Graham Bell and Don Ameche families, in perpetuity, meaning until the next Administration.

Think what removing millions of miles of wires and telephone poles would do for employment. Imagine the improvement in mental health for show business and advertising executives who would finally have a rational excuse for not returning calls.

And maybe the day will dawn when good old Harry can hear a complete joke. That is, if some waiter doesn't shuffle up and say: *"A pigeon just hit the coop with a message for Mr. Cliffmeyer. He here?"*

# MISERABLE MEANING OF MONEY

By WILLIAM SAROYAN

In order even to begin to *think* about money, it is necessary to understand that the very word is deceptive and has no real, usable, or acceptable meaning.

For instance, if not needed, money is the equivalent either of nothing or of all things of which there is a continuous supply: time, light, air, water and so on.

William Saroyan

If needed, however, money means other things, all of them unavoidably personal.

Furthermore, if there is money but nothing to exchange it for, again its meaning is changed. A millionaire falling out of a window can't buy a repeal of the law of gravity.

On the other hand, a man on the sidewalk, in excellent health, with a good appetite, in possession of no money at all, has no choice but to think about the matter, and finally to agree about a course of action by means of which he may both eat and go on being who he is, or become who he must become, willingly or reluctantly.

In short, a price must be paid by every man for his relationship to the possession of money, the pursuit of money, the want of money, or the rejection of money.

It is not likely that anybody anywhere may be involved in a personal pattern of continuance on all planes of the human experience without at least an *awareness* of the existence of money.

What is it? What is it for?

Money is deeply tied in with all of the impulses, emotions, intentions, wishes, plans, dreams, desires, and thinking of every human being, from the beginning of memory and awareness to the end of them. It was so with his father, and with his mother, and it will be so with his son and with his daughter. It is there. It is a fact of human *being*. Its effect on people is probably greater than the effect of anything else. Any notion of God, for instance, is connected in a profound way with having, not having, wanting, getting, trying to get, or trying to find out how not to need to try to get, money. In this light, Job is seen to have been something of a bounder about his God in that he loved God when he had plenty, but was sorely troubled by God when he didn't have plenty and when some of the commonplace vulnerability of the majority of the people finally reached him, in spite of his wealth, with an impact he apparently hadn't suspected was possible.

### No Preventative

Wrong is always possible for any man, and for those he loves. The undesirable is always possible, and much of it is predictable and inevitable. To imagine that money will prevent the ultimate arrival of the undesirable is characteristic in one degree or another of everybody, but it is especially true of the intellectually and spiritually underdeveloped. Pain, in all of its varieties, cannot be bought off. Neither can deterioration and death. If the way out of the human experience is the same for all, the way *through* is not.

Without money, the way through is bound to be different from the way through, with money. He who has not, in the very fact of not having, *has*, and he who has, in that very fact, *has not*.

Already, as we have seen, there is clutter and confusion in, around, and about the whole matter: a great deal more that might have been said has not been said, or even implied. It simply is not easy to think accurately about this thing, and I suspect that it is impossible to reach any conclusion that means anything, other than the conclusion that we don't know any*thing* about it.

Still, whole cultures, economic systems, societies, nations, and peoples have come and gone, are coming and going, on the basis of one or another theory about money, matter, possessions, and ownership. And about human will, energy, labor, ingenuity, invention, and the various skills of making, keeping, having, selling, exchanging, or destroying. All of which in turn act upon all human characteristics, good and bad: avariciousness, generosity, exploitation, benefaction, and so on.

One clear fact appears to have persisted from the beginning of known human history: few have, many have not. This is bound to seem, on the face of it, an unfair, an unfortunate, an unjust imbalance. It seems so to many in our times. But the fact remains that, in terms of matter, in terms of money, the situation is not resolvable. To resolve it in other terms has been the impulse of all religionists and most philosophers. Still, there are few among the money-rich who do not affect one or another of the non-materialistic religions. Hence, we must recognize the reality of misunderstanding here: misconception, contradiction, ignorance, helplessness.

And the devil with it. Why should I solve the problem of money in VARIETY.

# Who's An Actor?

By GEORGE E. SOKOLSKY

Back in the old days on the East Side of New York, every boy who sang in a choir thought that he was at least an incipient Caruso. So he expected to make Miner's on the Bowery, where, if he did not get the hook, he became a star. Miner's was a wonderful place for ambitious young people because they got a chance. Of course, if a few made good they got to Tony Pastor's on 14th Street.

The Adler clan avoided vaudeville and went straight into the legitimate theatre. Old Jacob P. Adler was a remarkable tragedian who drove his audience to tears. He was a product of the Goldfaden theatre which started in Rumania and wondered through Southern Russia and finally landed in New York where it produced a Yiddish theatre which has had an enormous influence on Broadway. Stella and Luther Adler are but two of Jacob's children. He had many—so many in so many different countries, that he lost count of the mothers. But he was a great actor and his Shylock once seen was never forgotten. He even made Shakespeare human.

Few of the young boys and girls on the East Side wanted to star on the Yiddish stage. Their ambition was Keith's and Proctor's vaudeville houses or to be able to emulate David Warfield who really made it on Broadway.

Back in those days, dialects were amusing. Nobody took offense. So a boy could speak like his father spoke English and if you understood him, it made everybody laugh. What could be funnier than to hear Harry Cooper sing in dialect. It came so naturally. Harry Cooper's father was the cantor in the Pike Street synagogue and was more respected than most cantors because he was a scholar and a man of refinement. His sons were actors, more or less successful, but Harry was the real hit. The Empire City Quartet, of which he was a member, got top billing in vaudeville.

Quite a number of cantor's sons and daughters aspired to vaudeville, and the best of them were recruited by Gus Edwards. His "School Days" and "Sun Bonnet Sue" always made a hit. It was in Gus Edwards' show that Eddie Cantor got his start. I am told that Jessel was also in this show but I do not recall him, but I vividly remember Fanny Brice.

Eddie Cantor was a beloved kid. He lived with his grandmother who was the janitor of a four story, cold water, walkup tenement. So who cared? Everybody was still poor. Eddie did not belong to Barber Shop chorus. He did not stand on the corner to mash girls. He belonged to the Camp Club of the Educational Alliance and that meant that he had intellectual aspirations. We were at the Surprise Lake Camp together and already he could make other boys laugh just by looking at them. Eddie had a big heart but no money and all the boys loved him but it never occured to any of us that he would make such a success in life. He seemed to have nothing but good humor and laughter in his soul.

# A Quotable Critic

By GERALD PRATLEY

Ottawa.

How do you become famous as a film critic?

One way of course, is to be quoted in the advertisements; but to be quoted you have to write something quotable. There is an art to this. Take my old friend Claude Gilman as an example. He writes for the Cablegram, and he knows just what to say that will get him into the ads week after week. One of his favorite devices is to end a favorable review by saying, with all due solemnity, "I found this film so good I intend to see it again at the earliest opportunity."

Now we all know that critics have neither time nor inclination to see films twice, but this doesn't deter Claude. Sometimes he varies this and makes it even stronger by saying, "Although I have seen 'Sunday Night and Monday Morning' twice I intend to visit it again for the third time at the earliest opportunity." This sends the fellows in the advertising department's wild with joy and the next day the ads in the paper blossom forth with the announcement "worth seeing for the third time" —Gilman, Cablegram.

Underneath this will be the adjectives: "stunning" — Kirkleby, the Daily Moon; "magnificent" —Hank Polshot, Morning World and Post. We now from long experience of course that the critic has probably written "this is a miserable film, but Miss Diedre Morrow gives a stunning performance." Or, "there isn't much to admire about this film except its magnificent photography by Walter Slump Jr. who is marking his 80th year in Hollywood."

But my colleague Claude, a wise old bird, has so many other quotables which find their way into ads with regularity at certain fixed times of the year. For example, in January he is prone to write: "Although the year is yet young, I have no hesitation in saying that when the time comes to choose the ten best pictures of the year, Hitchcock's 'Drunko,' the story of an alcoholic, will be high on my list."

And sometime after the Academy Awards have been doled out, Claude will fall into musing in the following way: "Although Academy Award time is many months away, I have no hesitation in saying that Miss Diedre Morrow's performance in "Angel, You're No Baby," will win her an Oscar, or a nomination to say the least."

# Over 210 Features In 1961: Italy's Unprecedented Boom

By ROBERT F. HAWKINS

Rome.

Label it as you like, 1961 has been a great year for the Italian motion picture. Not only has it scored success after success on the home market, but its invasion of foreign marts has been a source of discussion — and statistics — throughout the year. Penetration in depth of the Yank market by such pix as "Dolce Vita," "Two Women," and "Rocco and his Brothers" are other signs of strength, as are the prizes Italo product won at almost every major festival during another busy festival year.

Though definitive figures are still being totted up, home-market statistics point to a slight drop in attendance and a rise due to higher ticket tabs in total gross. More than to ty, which only in November began 2nd channel telecasts, the lower admission figures are credited to a higher standard of living and the consequent lure of the outdoors, via increased circulation of cars, etc.

There is no doubt, however, that all previous production records have been topped by 1961's 210-odd feature total. Up also are the number of coproduced pix and of features made in Italy by Yank companies, either via combos with Italo producers or on an autonomous basis, as has been abundantly reported in these pages in recent months. Not surprising that more Yank thesps than ever before have gravitated into the local orbit.

For the record, therefore, list 210 features produced during 1961 (as against 194 for 1960), some 450 documentaries and 600-odd newsreels. 98 coproductions (vs. 83 for 1960). 745,000,000 admissions (compared with 746,000,000 in 1960), and a total gross very roughly estimated in the vicinity of $198,000,000 ($193,000,000 for 1960). Imports are expected to have dropped some under last year's 337 feature total, while exports are surely up considerably over the 1960 figure of 3,661 licenses (half-year total already had topped the 2,000 mark).

**Happy Surprises**

The 1961 boxoffice race has been a sometimes unpredictable one—notable surprises were provided by several low-budget arty items by young Italian directors which grossed unexpectedly important figures—and final picture is not yet completely clear, also as totals on several important December releases have still to come in. As of December 1st, 16 features had topped the 100 Million Lire ($160,000) mark in key city firstruns. Six of these were Italian, ten American.

In order, they are "Guns of Navarone" (Columbia), "Two Enemies" (DeLaurentiis), "Don Camillo, Monsignore Ma Non Troppo" (Cineriz), "Exodus" (UA), "Il Federale" (DDL), "Goodbye Again" (UA), "Spartacus" (U-I), "The Last Judgment" (DeLaurentiis), "Come September" (U-I), "World at Night No. 2" (Italian-Warners), "Two Rode Together" (Columbia), "The Naked Edge" (UA), "The Hustler" (20th), "La Viaccia" (Arco), "Two Loves" (Par), and "One-Eyed Jacks" (Par).

Distribs rankings, still based on key firstruns, sees Dear Films (UA product) leading, followed closely by Dino DeLaurentiis, Columbia, Cineriz, Paramount, Universal, Warner Bros., 20th, Metro, and others. DeLaurentiis leads Dear and Universal in the gross-per-pic averages.

**Don't Discount Beefcake**

Production-wise, Italian companies are still going full tilt ahead. Beefcake items, despite reported "resistance" (mainly lower prices) in certain foreign areas, are still in big demand; there's been a recent resurgence of pirate pix and of items set in the Fascist days. Other strong contenders are the "World at Night" items and their imitations. Surprising strength, as noted, have been shown by offbeat prestige pix, such as "Accattone" (Arco), "La Viaccia" (Arco), "Il Posto" (Titanus), and others which in previous years might not have reached the general public, but whose current success has encouraged other productions of this kind.

Arco Films is a case in point. Alfredo Bini's new company probably constitutes the Italo success story of the year, having made its impact with only three features, all vastly successful both from critical and b.o. viewpoints: "Bell' Antonio," "La Viaccia," and "Accattone." Company has since wound "A Cavallo della Tigre," directed by Luigi Comencini, and "I Nuovi Angeli," directed by Ugo Gregoretti, and is about to start a Gina Lollobrigida starrer, "La Bellezza d'Ippolita," directed by Giancarlo Zagni. Also upcoming on the Arco roster are two Anna Magnani starrers, "Mamma Roma," which Pier Paolo Pasolini directs in March, and "Sagapo," to be directed by Roberto Rossellini in September. Finally, Arco will make "L'Armata Brancaleone," directed by Mario Monicelli, "Il Comissario," directed by Luigi Comencini, and "D'Amore si Muore," directed by Giorgio De Lullo, all during 1962.

Atlantica is currently setting up "Scipione Africano," slated as a Rossana Podesta starrer and to be shot on African locations, and is planning a "Divine Comedy." Cineriz will team with Royal on Gina Lollobrigida's upcoming "Imperial Venus," and has deals with Federico Fellini and Michelangelo Antonioni for their next features, other items to be announced later.

**Other Rosters**

Dino DeLaurentiis sports an impressive roster. "Barabbas," "The Best of Enemies," "The Last Judgment," "Black City," "Congo," "The Italian Brigands," "It's a Hard Life," "I Love, You Love," "The Mounted Policeman," "Maciste Vs. the Vampire," were all made in 1961 and are in current release. Upcoming on the DeLaurentiis slate are "Black Soul," directed by Roberto Rossellini; "A Summer Sunday;" "The Stranger," from the novel by Albert Camus, to be directed by Mauro Bolognini; "The Trial of Ciano," to be directed by Carlo Lizzani; "Tommy the Gumrunner," with Jack Palance; "Metello" directed by Mauro Bolognini; "The Life of Chet Baker." Not forgetting, of course, DeLaurentiis' mammoth "The Bible" project, on which Christopher Fry is currently at work.

Cino Del Duca, currently handling foreign release for "Accattone," has still to announce upcoming projects, as does Dear Films, which last year completed "Jessica" and participated in "Lolita" and "El Cid."

Documento Film has just wound "The Prisoners of Devil's Island," with Guy Madison, and "Il Giustiziere dei Mari," with Richard Harrison, and has started "Black Soul." This Roberto Rossellini pic will be released, via a deal which includes other Documento pix, such as the aforementioned "Metello" and "The Life of Chet Baker," by Dino DeLaurentiis. Also on Documento's agenda: "La Banda Casaroli," directed by Florestano Vancini, with Tomas Milian starred.

Cineproduzioni Associate, which releases via FILMAR Export, has completed "The Colossus of Rhodes," "Goliath and the Giants," "The Conqueror of Maracaibo," "Sansone," and "The Wrath of Hercules," and is currently prepping: "Anno 79 Dopo Cristo," "The Valley of Swords," "The Giant of

(Continued on page 47)

# FLATTERY IS GETTING US NOWHERE

[IMITATORS HAVE SURPASSED ORIGINATORS]

By ARTHUR MAYER

There is a current story about a man who when asked "How is your wife?" replied, "Compared to what?" He was, of course, right because how can you tell how anything is unless you have something with which to compare it? I cannot talk in comparative terms about wives—I have had the same one for some 49 years. I find no difficulty, however, comparing movies with other phenomena of American life. From coast to coast we use the same dentifrices, depilatories, detergents and deodorants—and we like the same movies. If "The Guns Of Navarone" holds them out at the N. Y. Criterion, it is sure to do so also at the Star in Copper Gulch. If "The Hustler" clicks at the Broadway Paramount, it will be equally popular at all the other Paramounts scattered across the countryside.

As for the basic principles on which all American industries operate, they are fundamentally so much alike that an outstanding movie executive like Barney Balaban could overnight become the successful president of a railroad or a steel corporation.

The manufacture of automobiles, for example, would seem to have little in common with the production of movies. For years, however, both industries have operated on the assumption that bigger and better were practically synonymous. The auto makers concentrated on ever-longer, wider and more powerful cars. We put our faith in blockbusters. When business dipped they resorted to gadgets like fishtail fins and two-tone jobs. We turned to widescreen processes and stereophonic sound. Observing the rising popularity of foreign cars, particularly among the status-minded, younger set, the automobile magnates unwillingly introduced compacts. Equally reluctantly the moviemakers, impressed by the demand particularly among the intellectuals for so-called adult foreign films (adult being a polite equivocation for sexual frankness) relaxed their Code requirements so that they, too, could deal with such intriguing subjects as homosexuality and lesbianism.

More and more American business is not only copying our methods of merchandising but excelling us in our long-vaunted showmanship.

Everybody selling anything is now our competitor. Drugstores and bowling alleys open with more hoopla, searchlights and distinguished personalities than movie premieres. Shopping centres and new hotels engage in super-exploitation campaigns conducted by former movie exploiteers. Cigarets and painkillers are advertised with more superlatives and hyperbole than we ever dared to use, and ladies' bras, girdles and panties display the femme form divine with detail and decolletage that would probably land a picture publicist in the hoosegow. Imitation may be the sincerest form of flattery but it is more flattening than flattering when our sawdust circus tradition of sensational, eye-arresting advertising is stolen from us by a lot of Johnny-come-latelies.

In the field of spectacular production we are achieving miracles, moving on to ever-vaster and more impressive accomplishments; but advertisingwise we are resting on our laurels at the rear of the procession. Very frankly, our merchandising does not seem to me have changed fundamentally in any respect in the past 40 years.

The gifted pioneers established a formula and we have stuck with it while others first copied it and then surpassed it.

**Need New Sales Methods**

If our pictures are going to be more lavish and more stupendous, more imaginative than ever before dreamed of, we must sell them in a more lavish, more stupendous, more imaginative fashion than ever before. We cannot do this by decimating our advertising departments or replacing experienced men with lower salaried people. As our brilliant advertising chiefs such as Youngstein, Lazarus and Pickman, moved up to higher echelons, they have been replaced by younger men. These men have plenty of ability but they have to be backed up by their organizations.

If we are going to spend millions for stories, millions for sets, millions for actors, we must also spend millions for merchandising. We must think in new terms or at least in old terms greatly magnified, to meet our current needs and the competition of other seekers of public approval: parades with stunning displays of coming attractions more sensational than the annual Macy parade; nationwide tours of actors, authors, directors and technicians; attractive, colored supplements in newspapers and magazines; television trailers that will make all previous tv commercials look tawdry and insignificant; campaigns to establish new stars so impressive and far-reaching that the Gables, Coopers and Bogarts of the future will arise to replace our beloved, lost favorites. Ask any good motion picture advertising man and he will have at his fingertips a dozen other things that we should do and that we could do if the necessary funds were made available—the things that would once more make motion pictures the favorite topic of public discussion as they still are the favorite entertainment of the American people.

**And New Showcasings**

We also need a new kind of theatre in which to show our new kind of pictures. To roadshow them in old legitimate theatres or even to open them in the decaying firstrun house of the early '30s is like displaying precious jewels in a 5-&10c store window.

When I visit a museum like the Guggenheim I am impressed by what architects, armed with imagination and modern building techniques, can accomplish.

Now that new, enclosed theatres are again being built we must revolutionize our ideas of what such theatres should be like. The day of the picture palaces is not over. It is only that we need a new kind of picture palace.

Who is going to stay home to watch formula tv shows, free or fee, on little screens in little living-rooms, with nothing on an impressive scale except the commercials, if they can see great new features on mammoth widescreens amid beautiful surroundings in superb comfort and with perfect sound reproduction, with cars parked beneath the auditorium and children cared for by trained nurses?

Once again we can and we must make moviegoing what it used to be—an exciting, memorable aspect of American family life.

# BALLAD FOR BROADWAY

By MILTON BERLE

Now that I'm returing to the mazda-drenched Main Stem, which occupies carefully-preserved, precious chapters in memory's book, I must say, "Long time, no Broadway." And everyone knows when something must be said, I'll say it.

Yes, it's been a long, long time since 1943-44 when I was in "Ziegfeld Follies," and then played the Carnival in what used to be the Capitol Hotel. (Of course, sheer modesty compels me not to mention that my still-standing record-run-for-a-nite-club at the Carnival was so long. I probably could have outlasted the hotel itself and become "My Fair Laddie.")

Since those last nostalgic years on Broadway, much water has passed under the bridge. (In fact, they've since built new bridges, and tunnels, too, for water to pass under and over.) When I return in the spring in Harold Prince's musical, "A Funny Thing Happened on the Way to the Forum," I'll find many funny things have happened to Broadway during my absence. (And, incidentally, a funny thing happened to me in the intervening years on a new entertainment medium called television.)

Time, like it does with folks, has inflicted deep wrinkles in the once glamorous face of beloved, bewitching Broadway, but time, in all its relentless ruthlessness, has failed to dim its glittering stature as The Street of Streets. Though just a rhinestone version of yesteryear's bejeweled Broadway, it is still the mecca of out-of-towners on the town and where Bronx, Brooklyn, Queens and Staten Island meet up with Manhattan.

Though it still draws the crowds as it always did, Broadway has certainly changed. The thoroughfare Winchell labeled "The street of the soft shoe and the hard knock" has become the street of the soft drink and the hard pizza. There is almost as much juice coming out of Broadway's drink stands as its bright lights, and pizza palaces are vying with picture palaces. The new kind of dough on Broadway is now part of New York's Pieline.

Vaudeville has practically disappeared and its rooting galleries have given way to shooting galleries. (Remember when it was the performer who made his mark on Broadway instead of a guy in a shooting gallery?) The very wonderful Radio City Music Hall, with its stageshows, is gallantly and gloriously carrying the torch for vaudeville, which has regretfully faded into show business' past tense.

With the dazzling dream that was once Times Square turning into a nightmare of 42d-run Street movie houses, many of the theatrical agencies and offices have left the area. It looks like Broadway-and-42d St. has packed itself up and moved to 5th Ave. and 57th St. It was once said (in fact, more than a million times) that if you stood at Broadway and 42d St., the crossroads of the world, long enough, you would meet everyone you know. Nowadays, if you stand there just for a short time, you'll meet a lot of people you wouldn't care to know.

### Fabulous Invalid

Sadly enough, most of the Broadway I knew and loved has gone. Only the stalwart legit theatre remains intact, and, like an aging wine, seems to grow better with the passing years. It was always Broadway's strongest lure and today more so than ever. It is the kind of tasty entertainment that is good to the last flop.

Funny thing (and I only use it to plug my upcoming "A Funny Thing Happened on the Way to the Forum"), playgoers across the country and Canada rarely enjoy a Broadway show, even with the original cast, in their hometown as they would on its homegrounds. Unless the curtain is on Broadway, a curtain just isn't a curtain. (If I sound Gertrude Steinish, just remember she could have said the same thing better in a more redundant manner.)

Seeing a Broadway show on Broadway is the intangible something which sets Broadway above and beyond the ambitious Broadways of the world. (All of which should make me the first writer to use "Broadway" four times in the same sentence. Chalk it up as another record I set.)

If Shakespeare were alive today, he would have amended his time-honored quote to read: "The play's the thing, only if it's on Broadway." I'm certain the Bard would have said it this way. I really should know. After all, wasn't my first serious serious novel, "Earthquake," published on his birthday? Incidentally, my book sold like hot quakes—and did that keep the seismologists busy!)

The legit theatre is the last link between the old Broadway I knew professionally and the current version. When I worked the Big Boulevard it was, more or less, a street of individual talents. Today, it's one of individual units, mostly rhythm or rock-'n'-roll groups. (Con Edison knew what it was doing when it came out with "Dig We Must.")

The new show business on Broadway is the record industry. No longer are its phone booths the offices of agents. Today, the Broadway phone booths are the rehearsal halls for harmony teams. A common sight is seeing "Twisters," on the run (and they should be) rapidly rehearsing lyrics, which no one will be able to understand anyway.

Among other things, Broadway is also Spin Pan Alley, with record shops mushrooming on it. (I understand they have my favorite album, "Songs My Mother Loved," which, incidentally, I ...ed.) The current complaint in the 7th Ave. garment district is that the needle business is better on Broadway.

Broadway was a colorful conglomeration of many things. It still is, but of many other things. And what it has is more interesting on Broadway than it is anywhere else. Even its parking lots. First of all, you can't get your car into them. Secondly, if you finally do sardine your way into one, you can't afford the rates. It's cheaper to buy a new car than to park it there more than an hour. It's also cheaper to pay the parking fine on the street than the parking fee.

To get back to Shakespeare, whom I now ... into this article some paragraphs ago, he would ... Parking is such street sorrow." But I'm afraid ... said it first. There is one thing to be said for parking lots—Broadway lost so many buildings that way.

I have often been told that Broadway is getting to look more and more like Coney Island and all it needs is the ocean backdrop. In fact, the other day at Times Square, I was stopped by some out-of-towners who asked me: "How many blocks to the ferris wheel?"

Let them call Broadway, Coney Island, which is synonymous with "Having Wonderful Time, Glad We're Here," it still has that hypnotic hold with its magic mazdas and fabled footlights. For me it is still Toney Island and I'm glad to be coming back to Broadway in "A Funny Thing Happened on the Way to the Forum."

# European Viewpoint On What's Wrong With U.S. Pix

By CARL FOREMAN

London.

When I was in Brussels recently for the premiere of "The Guns of Navarone," I had (naturally) a press conference. Afterward, I got into a private chat with Marc Turfkruyer, who is one of the top Belgium critics and film journalists, and a familiar face on the juries of various of the European film festivals. Unlike many film critics, he is one who really likes the medium, and the business as well. (I separate the medium and the business deliberately). I utilized this meeting with Turfkruyer to turn the tables by asking *him* a number of questions, which made a pleasant change. Man-bites-dog in Brussels.

I queried him about the European film festivals. Personally, I have mixed feelings about the festivals. I am in favor of the theory, but in practice I think there are far too many of them, and that they've got out of hand. I also think they are inclined to be snobbish, phoney-arty, culturally hypocritical, and it wouldn't surprise me any if it turned out that many of them were fixed. I'm not going to name names, because there's an old family tradition against that, but if the shoe fits, they can put it on. Anyway, and despite all that, I'm still for the festival idea, and (parenthetically) I think both Edinburgh and San Francisco should be encouraged and helped.

But to get back. Here is the result of my interview with M. Turfkruyer, without comment, and the reader can draw his own conclusions. Perhaps I could have asked better questions; in fact, I'm sure I should have. I can only say in excuse that I wasn't prepared. Nevertheless, I want the right, from now on, to call myself an ex-VARIETY mugg:

* * *

FOREMAN: Isn't it a fact that most festival juries are prejudiced against U.S. films even before they view them?

TURFKRUYER: No. I am convinced that no conscientious jury member at whatever festival is prejudiced against the U.S. film, but that he keeps to ways of consideration that differ from those applied in America.

F: You won't deny that many good films come out of Hollywood. Then why don't we do better at the festivals?

T: It stands to reason that lots of good films are made by the U.S.A., but even in these pictures the mere commercial angle is too much stressed, and for this reason spectacular or sentimental effects play too big a role in them. Seen from this point of view, the cultural value of Hollywood pictures sinks considerably, and so much more, because there is a need to adapt things to the intellectual level of the average American patron, which generally remains beneath that of the normal adult in Europe.

F: I see. But don't you agree by and large that U.S. films are better made than films from anywhere else?

T: There is no necessity of sending highly spectacular pictures to a festival, whatever may be their technical value, because of their general lack of contact with true life. Those films may be excellent b.o., but this is another question, beyond every connection with festivals. The only really important thing is, that a film must fulfill the requirements of a festival film, and at the same time it should be suited for the mass public. If these two conditions are fulfilled, business will be served best.

F: Can you be more specific about what you think is culturally wrong with American films?

T: Too sweet and cheap romance, with a view to the classical and ever so easy happy end that carries on a sense of well-being for the onlooker—a very frequent ingredient in American pictures—contrasts totally with the spirit of our time. Add to this the moral restrictions imposed on the American producer by organizations such as the Legion of Decency and the like, and which are completely contrary to the natural urge toward freedom of thought in modern man—and especially in European young people, the best of all, patrons, who are sexually more precocious than their congenerates in the U.S.A., because of our educational system without every shade of puritanism, and which prepares the European youth for life earlier than the young American.

F: What do you have to say about the choice or selection of American pictures to represent American films at the festivals?

T: The selection of pictures which have to represent the U.S.A. are very often rather pitiable.

F: That was short and sweet. Would you care to add anything to that last statement?

T: As they are not genuine, but inflated and stripped of all real life basis, it is natural that they cannot find any favor in the eyes of a serious jury. They are considered as mere entertainment, without any use for the real motion picture art.

F: Do you think that the so-called "New Wave" films represent anything important for the cinema?

T: Although I do not rave particularly about the so-called "New Wave," I am convinced that precisely by this new movement the cinematographic art has been established to score big new successes. Of course, there will come an evolution, but the way back will prove impossible.

F: Any further comments?

T: If we cast a look on the awards which Hollywood carried off in European festivals, we see that only those films which really had something to tell were classified at the top. At Cannes, for example:

1946—"The Lost Weekend."
1947—"Crossfire."
1955—"Marty."
1957—"Friendly Persuasion."

*(Tape ran out, end of interview.)*

# 'Monkey See...'

By GEORGE JESSEL

I was at the Eichmann trial in Jerusalem last summer, listening as best I could to the evidence, most of which I couldn't understand. But I certainly could tell even from the monotonous reading of the translation that Eichmann was not getting any Academy Award!

George Jessel

There was a recess, and I left the building.

There were a lot of people outside who were not able to get in, and quite a number of Americans who immediately gathered around me to ask questions.

Also leaving the courtroom with me was a newspaperman from Miami—McLemore by name—whose only comment was: "I wish this thing was over—I even miss the Fontainebleau in Miami Beach . . ." I had a bright answer like: "I don't blame you . . ." or something, and stopped to light one of the last of my stylish cigars.

My Miami newspaper friend changed the trend of the conversation.

"How do you feel," he said "when you hear these newcomers do your old stuff on tv and in the night clubs, like calling your mother and all your old bits? Doesn't it get you sore?"

"No—", I answered (lying!) "I don't mind it at all as I can always think of something new."

By this time, a family from Brooklyn got into the conversation and, in typical Brooklynese, the mamma said: "I wanna tell you, Mr. Jessel, I've always enjoyed your work on the stage."

I haven't been on the stage in almost 20 years; nevertheless, I said, "Thank you very much, ma'am."

"And I agree," she went on, "with this young man who says that so many people are stealing your act. They hear you do it, so they do it themselves . . . Like my grandmother—may she rest in peace—used to say: '—monkey see—monkey do' . . ."

And strangely enough, this ancient saying: "—monkey see—monkey do . . ." struck a chord in my memory, and somehow connected itself with Eichmann, whose cage I had just left. And as I said goodbye to McLemore—who stepped into a bar to drink some Israeli beer—it suddenly occurred to me that Adolf Eichmann resembled so much another German, by the name of Hanzmann, of Hanzmann's Dogs & Monkeys. I remembered playing on the bill with that act at the Folly Theatre in Brooklyn way back in 1918! I even remember the date. It was March 6, 1918; the day my aunt Mary got married.

There were six acts on the bill. I was on fifth, and the closing act was Hanzmann's Dogs & Monkeys. He had about 10 dogs and two monkeys—a large one, and a little one. The little one was being groomed to take the large one's place should anything happen to it.

### Quite a Trouper

This large monkey was quite a trouper! He used to do absolutely everything that Hanzmann, the trainer, did. Hanzmann would put on a strawhat—so would the monkey. Hanzmann would put a pipe in his mouth—so would the monkey. Hanzmann would get on a bicycle and ride around the stage—so would the monkey. At the end of the act, Hanzmann would pick up an American flag for his exit—and so would the monkey.

However, once in a while, the monkey had trouble picking up the flag, and would drop it. And of course, when that happened, it affected the final applause—which infuriated Hanzmann. And so, when the curtain would come down, Hanzmann would take a miniature baseball bat, and beat the monkey on the head with it. He'd keep on doing this all the way from the stage to the dressing room, and the screams of the little animal were so loud that the audience could hear them over the silent film which had come on. So much so that the stage manager and myself and a couple of people from the other acts were gradually getting to hate that German, and we made up our minds that if he ever hit his monkey again, we would gang up on him.

Then, for a couple of shows, nothing happened. But one evening, the monkey dropped the flag again, and Hanzmann hit him with the bat once, and went upstairs to his dressing room, the monkey perched on his shoulder. The gang waited a few minutes expecting to hear the monkey scream again, but there was no sound; and since the next show didn't go on for about an hour and 45 minutes, we started playing poker until the picture was over, and the vaudeville came on.

Then, one by one, the acts went on stage. My turn came, and as I was closing my bit with "Hello—mamma . . .?" the stage manager signaled to me to keep on talking, as Hanzmann had not come down yet from the dressingroom.

I stalled as long as I could, and then, as Hanzmann still wasn't making an appearance, I joked about it to the audience, saying the animals had gone on strike as they wanted more money.

The audience accepted this bit pleasantly enough, and the picture went on again.

Backstage, we all rushed immediately upstairs to Hanzmann's dressingroom, knocked on the door, but got no answer. Finally we broke in and found Hanzmann's body on the chair in front of the dressing table, his head lying on the makeup shelf, oozing blood.

He was dead.

And what had happened was as easy to figure out as anything you have seen a flatfoot do on television. A stick of greasepaint was on the floor close to his limp arm. It had evidently slipped out of his hand as he was putting on his makeup—as the American flag so often slipped out of the monkey's hand on stage. And the monkey, who had been taught so diligently how to imitate him, picked up the miniature baseball bat and had beaten him to death. And now the monkey was standing in the corner, gleefully jumping up and down, with the bat still in his hand, an impish grin on his face, as if to say: "See . . .? See how well I did my trick?"

One of the stagehands went down to phone the police, and I suggested that we call Hanzmann's booking agent to come and take the monkey away. Then, while we all just stood there waiting, Mrs. Fennevesy, the wife of a Dutch comic who was also on the bill, turned to me and said: "Well, there you are . . . Just like my grandmother used to say . . . 'Monkey see—monkey do' . . ."

# Sex Not Whammo In 1961 Rentals; Annual Chart

By GENE ARNEEL

Carl Foreman's "Guns of Navarone," made with Columbia, Isle of Rhodes locationed, and topbilling Gregory Peck, David Niven and Anthony Quinn, is first on the boxoffice bigtime list for 1961. (See adjoining chart).

Roster for 1961 includes some features which went into domestic release too late in 1960 for estimation last year. By the same token, certain productions which got to market too late in '61 are missing from present list.

Estimates as to "money in hand" —means rental revenues already on the distributors' books. Projections of money yet to be earned covers the full market playoff on a first-around. VARIETY's, obtains its data by a system of via check and cross check with responsible sources and its own data.

**It must be stressed that foreign rentals are not included but the rule of thumb has it that in most cases a film will take about the same amount of revenue from overseas markets that it does at home—home being the United States and Canada; overseas every place else.**

Foreman's World War II epic anent a Nazi big-gun stronghold overlooking the Mediterranean, according to this paper's check, has rentals so far of $8,600,000 and looks on its way to an ultimate take of perhaps $12,500,000. This represents robust success, placing "Navarone" second to "Bridge on the River Kwai" in Col's own list of tallest coin producers in this company's history.

No. 2 in 1961 wrapup is Otto Preminger's "Exodus," lensed in Israel in alignment with United Artists. Undertaking was given respectable treatment by critics and public alike. Release with Paul Newman, Eva Marie Saint, Sal Mineo and Peter Lawford, so far has registered $7,350,000 in domestic rentals and the total anticipation is $10,000,000.

A striking aspect of the rundown of 1961's b.o. leaders is the fact that those at the top were sans elements of offensiveness. Nobody had qualms about moralistic content during a year when the puritans were in unusually strong voice. The "righteous" doubtless will feel more fortified than ever with results showing there's not a single sexpot or hotsy expression of sex in any of the first six money winners.

From Walt Disney-Buena Vista came the pictures in third, fourth and sixth positions, these being respectively "Parent Trap," "Absent - Minded Professor" and "Swiss Family Robinson." The moppets, teenagers and Mom & Dad provided Disney and his Irving Ludwig-headed distribution company with boxoffice returns of orbital dimensions. These three "family" items are headed for a combined gross of $26,300,000.

Large in the sweepstakes, in fifth spot, is John Wayne's "Alamo," also through UA, also devoid of deviation and such folderal. The anticipation is $8,000,000.

Hasty conclusions as to sex going out of screen fashion are not to be drawn, because there was still room near the top for the boy-girl shenanigans in Universal's "Come September," "Paramount's "World of Suzie Wong," Warners' "Splendor in the Grass," etc.

WB has a couple of bigtimers in "Fanny" and "Sundowners" which seem to later become even bigger. Both were withdrawn from release before fully playing the market, with the idea of giving them a whirl in Academy Awards contention. They'll be returned to exhibition after the Oscar citations and, win or lose, it's a cinch that "Fanny" will go well above its present $4,500,000 listing and "Sundowners" over its $3,800,000.

Making more music at the b.o. was David O. Selznick's perennial repeater "Gone With the Wind," owned and operated by Metro. Coverage on "Wind" in

(Continued on page 58)

# ALL-TIME TOP GROSS FILMS

## [OVER $4,000,000, U.S.-CANADA]

*The titles listed below put the perspective of time and box-office upon the great rental-earners of the film industry. Though published annually in the Anniversary Edition, this list is not static but is revised regularly in the light of history and improved data. A film must reach $4,000,000 to be included in this compilation. But a release which is included for the first time, on the basis of expected collections not yet in, may possibly be shrunken or enlarged a year or more later.*

*"Gone With The Wind," it will be noted, resumes No. 1 position this year, having been nosed out last year by "10 Commandments." Explanation of the comeback lies, of course, in another reissue of the Confederate drama.*

*The estimate of $40,000,000 for Metro's "Ben Hur" is based on $32,000,000 already taken in plus the anticipation of another $8,000,000. In contrast, the leader, "Wind," already has reaped the $41,200,000 as tallied herein.*

*To anticipate the usual question, there's no reliable information concerning the fiscalistics of D. W. Griffith's "Birth of a Nation" and as a consequence it is never listed, although trade legend fixes it over $50,000,000, probable.*

*Perhaps the most necessary case of revision this time is 20th's release in 1960 of "Can-Can," which must be drastically reduced to an estimated $4,200,000. This hard-ticket musical seemed headed for more than twice this figure but just fell apart after the initial runs. The list:*

| | |
|---|---|
| **Gone With the Wind** (Selznick-M-G) (1939) | 41,200,000 |
| **Ben-Hur** (M-G) (1959) | 40,000,000 |
| **10 Commandments** (DeMille-Par) (1957) | 34,200,000 |
| **Around World in 80 Days** (Todd-UA) (1957) | 22,000,000 |
| **The Robe** (20th) (1953) | 17,500,000 |
| **South Pacific** (Magna-20th) (1958) | 16,300,000 |
| **Bridge on River Kwai** (Col) (1958) | 15,000,000 |
| **Greatest Show on Earth** (DeMille-Par) (1952) | 12,800,000 |
| **Guns of Navarone** (Col) (1961) | 12,500,000 |
| **This Is Cinerama** (C'rama) (1952) | 12,500,000 |
| **From Here to Eternity** (Col) (1953) | 12,200,000 |
| **White Christmas** (Par) (1954) | 12,000,000 |
| **Giant** (WB) (1956) | 12,000,000 |
| **Samson and Delilah** (Par) (1950) | 11,500,000 |
| **Duel in Sun** (Selznick) (1947) | 11,300,000 |
| **Best Years Our Lives** (Goldwyn-RKO) (1947) | 11,300,000 |
| **Peyton Place** (20th) (1958) | 11,000,000 |
| **Quo Vadis** (M-G) (1952) | 10,500,000 |
| **Sayonara** (WB) (1958) | 10,500,000 |
| **Cinerama Holiday** (C'rama) (1955) | 10,000,000 |
| **Exodus** (UA) (1960) | 10,000,000 |
| **Operation Petticoat** (U) (1960) | 9,300,000 |
| **The Apartment** (UA) (1960) | 9,300,000 |
| **Parent Trap** (BV) (1961) | 9,300,000 |
| **Seven Wonders of World** (C'rama) (1956) | 9,300,000 |
| **Absent-Minded Professor** (BV) (1961) | 9,100,000 |
| **Psycho** (Par) (1960) | 9,000,000 |
| **Auntie Mame** (WB) (1959) | 9,000,000 |
| **Caine Mutiny** (Col) (1954) | 8,700,000 |
| **King and I** (20th) (1956) | 8,500,000 |
| **Mr. Roberts** (WB) (1955) | 8,500,000 |
| **This Is the Army** (WB) (1943) | 8,500,000 |
| **Shaggy Dog** (BV) (1959) | 8,100,000 |
| **Alamo** (UA) (1960) | 8,000,000 |
| **Guys and Dolls** (Goldwyn-M-G) (1956) | 8,000,000 |
| **Battle Cry** (WB) (1955) | 8,000,000 |
| **Bells of St. Mary's** (RKO) (1946) | 8,000,000 |
| **Jolson Story** (Col) (1947) | 8,000,000 |
| **Shane** (Par) (1953) | 8,000,000 |
| **20,000 Leagues** (BV) (1955) | 8,000,000 |
| **Swiss Family Robinson** (BV) (1960) | 7,900,000 |
| **Cat on Tin Roof** (M-G) (1958) | 7,800,000 |
| **Snow White** (Disney-RKO) (1937) | 7,650,000 |
| **Pillow Talk** (U) (1959) | 7,500,000 |
| **Come September** (U) (1961) | 7,500,000 |
| **Trapeze** (UA) (1956) | 7,500,000 |
| **World of Suzie Wong** (Par) (1961) | 7,300,000 |
| **How Marry Millionaire** (20th) (1953) | 7,300,000 |
| **No Time for Sergeants** (WB) (1958) | 7,200,000 |
| **Nat'ls Stranger** (UA) (1955) | 7,100,000 |
| **David and Bathsheba** (20th) (1951) | 7,100,000 |
| **For Whom Bell Tolls** (Par) (1943) | 7,100,000 |
| **Oklahoma** (Magna) (1957) | 7,100,000 |
| **Gigi** (M-G) (1957) | 6,750,000 |
| **Search for Paradise** (C'rama) (1953) | 6,500,000 |
| **High Society** (M-G) (1956) | 6,500,000 |
| **I'll Cry Tomorrow** (M-G) (1956) | 6,500,000 |
| **Country Girl** (Par) (1955) | 6,500,000 |
| **Going My Way** (Par) (1954) | 6,500,000 |
| **Lady and Tramp** (BV) (1955) | 6,500,000 |
| **Snows of Kilimanjaro** (20th) (1952) | 6,500,000 |
| **101 Dalmations** (BV) (1961) | 6,400,000 |
| **Imitation of Life** (U) (1959) | 6,400,000 |
| **Suddenly Last Summer** (Col) (1960) | 6,375,000 |
| **Nun's Story** (WB) (1959) | 6,300,000 |
| **Picnic** (Col) (1956) | 6,200,000 |
| **Cinderella** (Disney-RKO-BV) (1950) | 6,275,000 |
| **War and Peace** (Par) (1956) | 6,250,000 |
| **Welcome Stranger** (Par) (1957) | 6,100,000 |
| **Butterfield 8** (M-G) (1960) | 6,000,000 |
| **La Dolce Vita** (Astor) (1961) | 6,000,000 |
| **North by Northwest** (M-G) (1959) | 6,000,000 |
| **Raintree County** (M-G) (1958) | 6,000,000 |
| **Vikings** (UA) (1958) | 6,000,000 |
| **Hans Chr. Anderson** (Goldwyn-RKO) (1953) | 6,000,000 |
| **Hell and Back** (U) (1955) | 6,000,000 |
| **High and Mighty** (WB) (1954) | 6,000,000 |
| **Ivanhoe** (M-G) (1952) | 6,000,000 |
| **Peter Pan** (Disney-RKO) (1953) | 6,000,000 |
| **Sea Chase** (WB) (1955) | 6,000,000 |
| **Sergeant York** (WB) (1941) | 6,000,000 |
| **Seven Year Itch** (20th) (1955) | 6,000,000 |
| **Star Is Born** (WB) (1955) | 6,000,000 |
| **Strategic Air Command** (Par) (1955) | 6,000,000 |
| **Tall Man** (20th) (1955) | 6,000,000 |
| **Life With Father** (WB) (1947) | 5,900,000 |
| **O'd Yeller** (BV) (1958) | 5,900,000 |
| **Blue Skies** (Par) (1946) | 5,700,000 |
| **Seven Brides for 7 Bros.** (M-G) (1954) | 5,600,000 |
| **Teahouse of August Moon** (M-G) (1957) | 5,600,000 |
| **Splendor in Grass** (WB) (1961) | 5,500,000 |
| **Egg and I** (U) (1947) | 5,550,000 |
| **Ocean's 11** (WB) (1960) | 5,500,000 |
| **Anatomy of Murder** (Col) (1959) | 5,500,000 |
| **Solomon and Sheba** (UA) (1960) | 5,500,000 |
| **Please Don't Eat Daisies** (M-G) (1959) | 5,500,000 |
| **Big Parade** (M-G) (1925) | 5,500,000 |
| **House of Wax** (WB) (1953) | 5,500,000 |
| **Sleeping Beauty** (BV) (1959) | 5,300,000 |
| **Eddy Duchin Story** (Col) (1956) | 5,300,000 |
| **Rear Window** (Par) (1954) | 5,300,000 |
| **Blackboard Jungle** (M-G) (1955) | 5,250,000 |
| **Unconquered** (Par) (1947) | 5,250,000 |
| **Yearling** (M-G) (1947) | 5,250,000 |
| **Elmer Gantry** (UA) (1960) | 5,200,000 |
| **Rio Bravo** (WB) (1959) | 5,200,000 |
| **Hole in the Head** (UA) (1959) | 5,200,000 |
| **Moby Dick** (WB) (1956) | 5,200,000 |
| **Magnificent Obsession** (U) (1954) | 5,200,000 |
| **Meet Me in St. Louis** (M-G) (1954) | 5,200,000 |
| **Mogambo** (M-G) (1953) | 5,200,000 |
| **Show Boat** (M-G) (1951) | 5,200,000 |
| **From the Terrace** (20th) (1960) | 5,200,000 |
| **Gentlemen Prefer Blondes** (20th) (1953) | 5,100,000 |
| **The Outlaw** (RKO) (1946) | 5,075,000 |
| **Forever Amber** (20th) (1947) | 5,050,000 |
| **Friendly Persuasion** (AA) (1956) | 5,050,000 |
| **On the Beach** (UA) (1959) | 5,000,000 |
| **Journey to Center of Earth** (20th) (1960) | 5,000,000 |
| **Anastasia** (20th) (1957) | 5,000,000 |
| **Island in Sun** (20th) (1957) | 5,000,000 |
| **North to Alaska** (20th) (1960) | 5,000,000 |
| **East of Eden** (WB) (1955) | 5,000,000 |
| **Green Dolphin Street** (M-G) (1947) | 5,000,000 |
| **Jolson Sings Again** (Col) (1949) | 5,000,000 |
| **Moulin Rouge** (UA) (1953) | 5,000,000 |
| **Mrs. Miniver** (M-G) (1942) | 5,000,000 |
| **No Biz Like Show Biz** (20th) (1955) | 5,000,000 |
| **Razor's Edge** (20th) (1947) | 5,000,000 |
| **Red Shoes** (E-L) (1948) | 5,000,000 |
| **Song of Bernadette** (20th) (1943) | 5,000,000 |
| **Three Coins in Fountain** (20th) (1954) | 5,000,000 |
| **Vera Cruz** (UA) (1955) | 5,000,000 |
| **Man Called Peter** (20th) (1955) | 5,000,000 |
| **Farewell to Arms** (20th) (1958) | 5,000,000 |
| **Spellbound** (Selznick-UA) (1946) | 4,975,000 |
| **Since You Went Away** (Selznick-UA) (1944) | 4,950,000 |
| **Pepe** (Col) (1961) | 4,800,000 |
| **King Solomon's Mines** (M-G) (1950) | 4,800,000 |
| **Searchers** (WB) (1956) | 4,800,000 |
| **Notorious** (RKO) (1946) | 4,800,000 |
| **Yankee Doodle Dandy** (WB) (1942) | 4,800,000 |
| **Streetcar Named Desire** (WB) (1951) | 4,750,000 |
| **Salome** (Col) (1953) | 4,750,000 |

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# *1961: Rentals & Potential*

*Again, as every year for decades, the Anniversary Edition of VARIETY presents, as an exclusive editorial feature, a roundup of rental revenues for the year just ended. Let it be emphasized that these estimated rentals are confined to the domestic (U.S.-Canada) market only and to releases with a minimum anticipation of $1,000,000. Overseas rentals are not included under either the "Estimate to Date" or the "Anticipation" when playdates have been completed. In recent years the rule-of-thumb has been that overseas is about 50% of total distributor collections.*

*"Rentals" should be understood to mean the money which accrues to the distributr. Entirely different would be (but not here involved) the total sums taken in via admissions at theatre boxoffices. Typically rentals are a shared (varying) portion of total admissions.*

*It hardly seems necessary to reiterate that distributor rentals, of which a portion, in turn, flows back to the producer is the barometer of theatrical film health and the essential appeal to future banker or factor participation in production.*

*The data below refers to 1961 releases. In another exclusive VARIETY compilation, the All-Time Grossers, films which have accumulated $4,000,000 or more in rentals, is re-checked and revised.*

| Title, Distributor, Month of Release | 'Variety' Estimate To Date | Anticipation (Overseas Excluded) |
|---|---|---|
| **Guns of Navarone** (Col) (July) | $8,600,000 | $12,500,000 |
| **Exodus** (UA) (Dec., '60) | 7,350,000 | 10,000,000 |
| **Parent Trap** (BV) (June) | 8,000,000 | 9,300,000 |
| **Absent-Minded Professor** (BV) (May) | 8,200,000 | 9,100,000 |
| **Alamo** (UA) (Oct., '60) | 7,250,000 | 8,000,000 |
| **Swiss Family Robinson** (BV) (Dec., '60) | 7,500,000 | 7,900,000 |
| **Come September** (U) (Sept.) | 4,500,000 | 7,500,000 |
| **World of Suzie Wong** (Par) (Feb.) | 7,300,000 | 7,300,000 |
| **Gone With the Wind** (M-G reissue) (April) | 6,000,000 | 6,700,000 |
| **101 Dalmations** (BV) (April) | 5,800,000 | 6,400,000 |
| **La Dolce Vita** (Astor) (April) | 2,800,000 | 6,000,000 |
| **Splendor in the Grass** (WB) (Oct.) | 5,100,000 | 5,500,000 |
| **North to Alaska** (20th) (Nov., '60) | 4,500,000 | 5,000,000 |
| **Pepe** (Col) (March) | 4,300,000 | 4,800,000 |
| **Fanny** (WB) (July) | 4,500,000 | 4,500,000 |
| **Return Peyton Place** (20th) (May) | 3,000,000 | 4,500,000 |
| **One-Eyed Jacks** (Par) (May) | 4,300,000 | 4,300,000 |
| **Blue Hawaii** (Par) (Nov.) | 2,000,000 | 4,200,000 |
| **Parrish** (WB) (July) | 4,200,000 | 4,200,000 |
| **Misfits** (UA) (Feb.) | 3,900,000 | 4,100,000 |
| **Never on Sunday** (Lopert) (Dec., '60) | 3,300,000 | 4,000,000 |
| **Susan Slade** (WB) (Oct.) | 2,500,000 | 4,000,000 |
| **Sundowners** (WB) (Dec., '60) | 3,800,000 | 3,800,000 |
| **Devil at 4 O'Clock** (Col) (Oct.) | 1,100,000 | 3,600,000 |
| **Wackiest Ship in Army** (Col) (Jan.) | 3,300,000 | 3,600,000 |
| **Midnight Lace** (U) (Nov., '60) | 3,500,000 | 3,500,000 |
| **Where Boys Are** (M-G) (Dec., '60) | 3,300,000 | 3,500,000 |
| **Back Street** (U) (Nov.) | 1,750,000 | 3,500,000 |
| **Breakfast at Tiffany's** (Par) (Oct.) | 1,900,000 | 3,500,000 |
| **Facts of Life** (UA) (Dec., '60) | 3,200,000 | 3,200,000 |

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# Broadway's 'Cheese Club'—Forerunner Of the Modern Celebrity 'Razz' Fests

## *Nothing Sacred to Uninhibited Bunch of Freeloaders—Everything Went In That Era When It Was a Gayer White Way*

By HARRY HERSHFIELD

By living in the past, you cannot be dispossessed. You are both landlord and tenant, in your own storehouse of memories. On one of the walls are photos of George Gershwin, Morrie Ryskind, Edwin Justus Mayer, Marc Connolly, Jack Donahue, Leon Errol, Fiorello La Guardia, Huey Long, Will Rogers and others; and the ears of the wall now unfold the tale of the fabulous and notorious Broadway Cheese Club. The laughs—the lies—the bizarre yarns and plots and plans; of as diversified a group of mental-highbinders as ever scuttled a dais.

Harry Hershfield

One can readily picture its luncheons when the Club's slogans were: "Never knock a brother member till he's gone about an hour." And: "We do not give credit where credit is dues." You couldn't become an officer of the organization, unless you were in arrears.

Never were there so many "freeloaders" in one room—and they in turn, invited others, as their guests. So long as the organization refused to "go over the books," we remained in business. Once, when we were dubbed a "total loss" Marc Connelly cried, "Oh, no—we're not that good!"

And yet, what rich hours they were. With enough highlights to make the Broadway of then one brilliant, and yet, warm glow. The only harsh note in the existence of the Broadway Cheese Club was our continually being forced to fold our tents and move to some other hall, where our dubious reputation hadn't preceded us. In the late '20s, we first huddled in the old Cadillac Hotel. Then to the Hermitage—chased to the basement of "Iceland"—kicked out of the roof, above Lindy's—and pretty sure, our last, was the tolerant Sardi's. We were "persona au gratin." Being the Broadway "Cheese" Club this was truly apt. Where to go and how long we would be allowed to stay was our paramount problem. We always hoped to be like the gypsy who inherited $1,000,000 and immediately opened up 100 empty stores. But like the proverbial British, we "muddled through." There was no common ground for a coherent membership, purpose or performance. The Club actually worked on the theory: "We have absolutely no purpose—and whatever happens to us is velvet."

And what profit. Will Rogers, fooled by the Club's supposed fame, accepted to be the guest of honor. Never have we seen a star so badly "thrown" by a plan. Before he arrived, we decided not to laugh at his drawling quips. But to laugh, if he decided to play his talk "straight." On his first funny crack, came dead silence. His leg, next to mine, buckled. He tried another nifty, with the same result. Then Rogers tried to save himself, by saying: "Well, you boys have heard me so many times, I guess you'd like to hear me in a more serious vein." On his first serious statement, the guests roared with laughter. Again his leg buckled. Finally the immortal Will got the drift of the plot, and then we really had a hilarious afternoon.

Might mention, there were two parts to the luncheon. First half, a free-for-all "ribald" session. Soon as the air was clear, we went into the half honoring the guest of the day. And if he was a tough, "rough-and-tumble" gent such as Mayor Fiorello H. La Guardia, we got some pretty salty rebuttal. This was followed by the "question and answer" period. It was then said of that fighting La Guardia: "He asks you a question—answers it for you, and then says you're wrong!"

Most guests, however, "froze" when it came their turns to speak. Somehow, they were awed by the playwrights, comedians, authors, newspapermen, actors and press-agents that made up the membership—not knowing that most of them were looking for jobs at the time. Even the highly-talented Connelly, down on his luck, asked us if we knew where he could connect. A few days later, we cheered when we got the news that his plays were being accepted and on the way to fame and fortune, climaxed by "Green Pastures." Shortly before this rise, Connelly joined the "Overall Parade" sponsored by this guerilla group of "Cheesers."

### 'Overall Parade'

With the "Depression" being on, the members in overalls paraded in protest against the high price of clothing. Never was there such national coverage, for a million people watching 39 people parading—the parade led by *NTG*, yclept Nils T. Granlund, top press-agent, leading an elephant, carrying an actress; and having nothing to do with the cause. Time and place had no special meaning for Granlund, so long as he could get publicity. But he was a good one.

In that gallant band of "overallers" were Rube Goldberg, Tom Oliphant, Morrie Ryskind, George Gershwin, Marc Connelly, Aaron Riche, Harry Reinchenbach (the sharpest of publicity men), Benny Holzman, Frank Hughes, Lawrence Weiner, Al Kayton (the latter representing the then powerful J. P. Muller theatrical advertisers), Julius Colby and many who do slip my memory at this moment. The parade ended with the elephant being stranded on Broadway, Granlund didn't remember the name of the keeper who brought the beast to him. That's just about as coherent as the "Cheesers" functioned.

Walter Winchell, ever alert, joined the group at their affairs, and gleaned many a juicy item. Winchell's plugs of the club kept us in the limelight, making it easy for the "Cheesers" to get the top names in New York as guests of honor. One whom we feted and supported for months was hardly a celebrity. He was "Old Charley," the panhandler, who stopped us on our way to our luncheon, with this pitch: "Gentlemen, I've mislaid my key to my vault, putting me for the moment in financial embarrassment!" Anything for a laugh, we took "Old Charley" to our luncheon, and made the unkempt panhandler the guest of honor, pushing aside the one scheduled. Being Christmas week, the boys, filled with sentiment, got up a purse for Charlie—he walked out after the affair with over $100 and walked right into a Bowery saloon, where he was clipped, then called the police and gave some of our names that he remembered as character witnesses. From then on, we had some time with the bum, finding out later, that he had spent the biggest part of his life in English jails. And worse, we borrowed money from each other to make up his purse—to this day, nobody remembers who owes who—and remember, a few touched the bartender, for the great gesture.

### Jolson Gets 'Treatment'

The Broadway Cheese Club was the forerunner for most of the "razzing clubs" since. Al Jolson came to many of the sessions and would always leave with revenge in his heart. A few in the club, including yours truly, were known as "gag snipers"—that is giving the "punchline" before the yarn-spinner could finish. Jolie, who prided himself on being a great storyteller, was never able to finish a gag, to his great chagrin. On oath and count—in 30 tries of gags, at one sitting, Jolson was stopped cold by somebody knowing and spilling the punchline. From then on, Jolson only went into his "song and dance" for the

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# Tangier Yesterday and Today

By JIMMY CAMPBELL

Tangier.

April 1960 saw the end of Tangier as the free zone of Morocco With it went the money exchange market, smuggling and the greater part of the international business population together with their assets.

A month before the official take-over date all foreign banks closed, personal and business accounts were mostly transferred to Gibraltar, and a vast hord of gold and securities were transported to Switzerland.

The swank Blvd. Pasteur shopping centre became a series of empty stores.

Most of the blame for the change was placed on political pressure by Casablanca big business which was always jealous of Tangier's freedoms.

The year 1961 saw a complete change of picture with a steady influx of a new type of resident, mostly British and American of the let's-get-away-from-it-all order. Its attractions include the climate, some of the finest beaches in the world, modern apartments at cheap rentals, no servant problems, low cost of living compared with the States and Europe, Income Tax escape, whisky, gin and such by the bottle way below Stateside and British prices, the nearness of Gibraltar for money-changing and first class air transport to *anywhere*.

There are plenty of other facilities here including a modern food market, movie houses, a first class country club for golf, polo and tennis with plenty of fishing and sailing.

There is plenty of night life here, with the gambling casino doing a landoffice business with locals and tourists alike.

For dancing to live music there is the Rif Hotel, the Mayfair club, Cabaret Le Consulat whose floor-show includes strippers, and the Koutoubia Palace which has four European acts together with 10 Oriental dancers, a favorite come-on for tourists.

There are dozens of bars, closing time between 3 and 5 a.m. Several of these are owned by tired American and British businessmen who settled here and got too tired of doing nothing so bought themselves ginmills to keep busy.

One married couple of former saloonkeepers from Brighton, England, took over a police-closed oversexed movie parlor which they now call "Charley's Bar." Englishman Max Farber owns the Mayfair club. Americans, Jay Hazlewood and Frank Mascarelli, both have popular drinking palaces; the former owns Jays Parade Bar and the latter the Bar Liaison.

Music is supplied in most saloons via live piano or disks. This year has brought a big tourist boom, mostly British, who come on a two-week basis, a travel agency package deal which includes air transport and hotel.

The principle beef is too many touts and beggars and that everything is too expensive. The probable truth is that some travel agent employees hook them into all kinds of side trips, cash down, the minute they get here and before they get the tipoff from tourists already here. There is plenty of profit in this side-trip money, to say nothing of the backhanders from saloons and other night spots where the tourist is so guided.

Residents agree that bar prices are way out of line with wholesale prices and the average tavern owner's overhead.

According to the influential Travel Trade Gazette, considered the "bible" of British travel agents, the demand for Tangier holidays for 1962 is way off. This view is confirmed by British European Airways and Britain's leading travel agents.

It is doubtful if all this will effect the yearly visit of Barbara Hutton or the tired business men and their families who come here to get away from it all.

# Glum Prospects For German Pix

By HANS HOEHN

Berlin.

Of the different branches of German amusements, the film industry is still in a poor position. It's probably the branch that's worst off — especially financially. There has been a certain upbeat in foreign profits last year, but within its homegrounds, the business went further down in 1961. According to SPIO, the top organization of the W-German film industry, attendance registered a total of 93,300,000 in last year's first half in 48 W-German key cities, that's a decline of 12% if compared with the same period in the year before (1960).

A reason for the dip in business is, of course, the advance of television. Also the five-day week, which gives people the opportunity to spend weekends away from their home. Add new strong foreign product competition.

Result has been fewer films. While in previous years the annual output went as high as 130, the year of 1960 saw only the making of just about 100 films, while 1961 saw further decline. The downward trend will continue. This, consequently, goes for the box-office too. While the German share at the domestic b.o. still amounted to 47.7% in 1958, it was down to 41% in 1960.

"Why is the German film so bad?" is often heard, both in and outside the country. Berlin film critic Karl-Heinz Krueger wrote recently in Der Abend: "The question is wrongly put—it should be: Why is the German film getting worse and worse?" The critic opines that the German film is sick, both artistically and economically. He writes: "The unbearable arrogance of many German filmites, combined with the stupid operetta pomp of offical events, has scared off the few intellectuals who could have contributed their creative strength to the German film."

"The unholy situation is partly the German film's own fault," according to Helmut Kaeutner, one of this country's top directors. Kaeutner is not too unhappy about television. "Competition forces us to turn out better films. It is always good."

Photo by John Swope

# JERRY WALD

Jerry Wald Productions, Releasing through 20th Century-Fox. 1961-1962.

Ernest Hemingway's ADVENTURES OF A YOUNG MAN, directed by Martin Ritt; screenplay by A. E. Hotchner—Edward Streeter's MR. HOBBS TAKES A VACATION, directed by Henry Koster; screenplay by Nunnally Johnson—William Inge's CELEBRATION, screenplay by Meade Roberts—Robert Kennedy's THE ENEMY WITHIN, screenplay by Budd Schulberg—D. H. Lawrence's THE LOST GIRL, screenplay by T. E. B. Clarke—James Joyce's ULYSSES, to be directed by Jack Cardiff—Richard Hughes' A HIGH WIND IN JAMAICA, screenplay by T. E. B. Clarke—Norman Krasna's HIGH DIVE—Harold Lloyd's SLAPSTICK—Julie Styne's and Sammy Cahn's PINK TIGHTS—Somerset Maugham's OF HUMAN BONDAGE—Paul Bowles' LET IT COME DOWN, screenplay by Meade Roberts—THE BOHEMIANS, screenplay by Meade Roberts.

# More Coffee, Brandy & Cigars

By HERMAN G. WEINBERG

In Marlene Dietrich's A.B.C., a "philosophical dictionary" patterned after those of Ambrose Bierce and Voltaire, she says, "*Whatever aging people say to the contrary, we all regret our youth once we have lost it.*" Another actress, Sarah Bernhardt, once put it another way when in her later years an old admirer came to visit her in her apartment high over Paris. Climbing all the stairs he asked her breathlessly, "Why do you live so high up?" To which she answered, "Dear friend, it's the only way I can still make the hearts of men beat faster."

* * *

### *Again, Wilde Said It First*

In the French film, "Life Begins Tomorrow," Jean-Pierre Aumont says to Andre Gide, "May I ask you an indiscreet question?" To which Gide replies, "There are no indiscreet questions, there are only indiscreet answers." Very nice, only Oscar Wilde said it first. (Apropos Wilde, the idea of "Odorama" was presaged by him in his original stage directions for "Salome" which indicated "Braziers of perfume should take the place of an orchestra—a new perfume for each emotion.")

* * *

### *Precedentials*

The "Marriage" sequence by Rene Clair in "The Frenchwoman and Love" was antedated by a short story, "Here We Are," by Dorothy Parker a generation ago (1931 to be exact). And the climactic scene of "The Virgin Spring" (the miraculous appearance of a spring on a site where virtue is crushed by violence, as a sign of divine recognition of the incident) was first used by, of all people, Douglas Fairbanks in "The Gaucho" over 30 years ago.

The highly-touted Carnival in Rio scenes of *Black Orpheus* were not only antedated but far surpassed by those shot by Orson Welles for his unreleased film for Howard Hughes, "It's All True."

Grigori Kotzinstov in the Soviet "Don Quixote" shows a little naked boy in a peaked sombrero running up a road between two men conversing, for no special reason save that it made for a charming touch. It would have been more charming if it did not recall its original use (far more enchantingly) by Sergei Eisenstein in that portion of his unfinished "Que Viva Mexico!" salvaged by Marie Seton in "Time in the Sun" where he had an adorable shot of half a dozen little naked boys, all in peaked sombreros, running up a flight of street steps like a flock of birds suddenly taking off.

Jean-Luc Godard's "Breathless" has an exchange of dialogue: "You ought'a to wear silk socks with tweeds." "No? I like the feel of silk." "Then lay off tweeds." You will find it in Dashiell Hammett's "The Glass Key," written very much earlier.

The entire jewel robbery sequence in "Rififi" was outlined in the novel "Alexanderplatz, Berlin," by Alfred Doblin, published in 1929.

### *Von Stroheim and Zinnemann*

In 1927, Erich von Stroheim wanted to release his Viennese epic, "The Wedding March," in two parts. It was denied him as being "uneconomic." Today, Fred Zinnemann, wanting to do the same thing with his Hawaiian epic, "Hawaii," from the vast Michener book, finds himself against the same impasse and for the same reason. (George Stevens justified the three-hour lengths of "Giant" and "The Diary of Anne Frank" by saying, "I believe in giving audiences something for their money. Then they'll tell their friends." Stroheim used the same argument in 1923-24 for his masterwork, "Greed," and was called "crazy.")

* * *

### *The Sado-Masochistic Update*

Afficionados of "Ben-Hur," new version, ought to see the old version by Fred Niblo with Ramon Novarro and Francis X. Bushman. No miniatures were used in the sea battles as in the current one, nor did it resort to the trickery of painted-glass "sets" as this one does. Nor have they been able to improve on the chariot race of the first one. They did leave out all the sex of the original version, however, and substituted for it brutality. *O tempora, etc.!*

If you have seen "Crack in the Mirror" with Orson Welles and Juliette Greco, read Somerset Maugham's story, "A Woman of 50," and be surprised. And for that matter, with memories of Ingmar Bergman's "The Magician," if you still have them, recall or try to see again at some film society, Lewis' "Cat and the Canary" and see how it was all done before and with better ambiance too.)

* * *

Even so original a director as Chaplin couldn't *always* be 100% original as witness his wild party scene in "A Woman of Paris" (1921) where a girl is unpeeled of the drapery in which she is swathed till she is left nude. The same incident occurred in the late Paul Claudel's scenario for his ballet, "L'Homme et Son Desir" (music by Darius Milhaud) written in 1917. (Not to mention Chaplin's reworking of the conveyor-belt scene in Rene Clair's "A Nous la Liberte" for his "Modern Times" and the lottery-ticket chase into football scrimmage of Clair's "Le Million" for the "chicken-football" also in "Modern Times." But as Rene Clair said, he owed so much to Chaplin that he was flattered.)

* * *

### *Re Human Steeds*

In one of "La Dolce Vita's" orgy scenes, Marcello Mastroianni is shown riding a girl on all fours on the floor, a reductio ad absurdum of Von Stroheim's drunken officers, also on all fours on the floor, being "ridden" by girls cracking whips in the bordello scene of his "Wedding March" 35 years ago. And Mastroianni flinging feathers from a pillow in the same scene was merely echoing what Roy D'Arcy and his drunken companions did in a wild party scene in Stroheim's "Merry Widow" in 1925. (Only Stroheim turned it into a quasi-poetic thing by having his debauchees fling the feathers out of the windows so that the street below looked in the gray dawn of the next day as if it had been snowing. Where, indeed, are the snows of yesteryear?)

* * *

### *Lawford's Reach-Back*

And, before we leave the subject of remakes, shouldn't we mention that even the "granddaddy" of all films, "The Great Train Robbery," made by Edwin Porter one-reels around the turn of the century, has been announced for "remake" as a starring vehicle for Peter Lawford? With this one, the movies will surely come to a complete cycle.

* * *

After three screen versions of "Rain" (Phyllis Haver, Gloria Swanson and Joan Crawford in which no spoken reference was made about the weather, it being taken for granted, comes a fourth, with Rita Hayworth, in which a soldier says to Sadie Thompson, "Let's go before it starts to rain"—the understatement of our time.

* * *

### *For the Record*

There were two "Potemkins" before Eisenstein's (in France and England), a "Greed" (called *McTeague* with Fania Marinoff and Holbrook Blinn) before Stroheim's, and even an "Intolerance" before Griffith's—by Georges Melies in Paris, "La Civilization a Travers les Ages."

And, if only for the record, Murnau's "The Last Laugh" (1925) was not the first silent film which had no subtitles, as is generally supposed. Alex Tairov's "Death," from a novel by Camille Lemon-

(Continued on page 57)

# Displaced Person

*[a dark psalm for a bright year]*

By SHIMON WINCELBERG

By the Waters of Malibu,
He sat and mourned,
Dryeyed.
His lost, or mislaid, youth . . .

The willows within reach
Groan under their load of harps.
Tilebordered chlorinated waters
Caress the veined retina
Of his becoming anger.
If I forget thee, O Broadway . . .

O how to sing
On alien soil,
Where the land you hold
Has too much cunning;
Where tongueonrye
Verily cleaves
To the roof of your mouth .

*If I forget thee, O Malibu*
*O Culver City*
*O Burbank*
*O*

# Dutch Production Stays 'Occasional'

By HANS SAALTINK

Amsterdam.

Economically it is not possible to produce more than three Dutch feature films annually, each of which can lose 250,000 Dutch guilders (+$70,000), about half the cost of production. This loss is covered by a Production Fund, set up by the Dutch Cinema League and the government.

In 1961, however, only one film was released while another one was in production. "The Knife," directed by Fons Rademakers was a success with the critics, but got a cold eye when shown at the Cannes Film Festival, even when there was praise for the delicate handling of its subject matter: the maturing of a boy. Later, "The Knife" was sent to the Edinburgh Film Festival in Scotland and was bought for release in Britain, thank to favorable reviews.

Another film of Fons Rademakers, "Fellers, Stop That Noise," tragi-comedy around the Dutch Santa Claus festivities, was shown at the Berlin Film Festival Dutch documentary, "The Low Countries" by George Sluizer, was awarded a Silver Bear at Berlin. Rademakers' directional debut "Village On The River" was released in Austria and got rave reviews.

In 1962 several films will be produced. Bert Haanstra is preparing his third feature film (after "Fanfare" and "The Case M.P."), a semi-documentary of the break-in into a German occupied prison where political prisoners are kept in custody. In March a new team starts on "Koen," another film on the problems of adolescence. Koes Brusse, like Rademakers actor-turned-director, has finished his debut, "Fair In The Rain," now awaiting release.

Among documentarists, Charles Huguenot van der Linden, director of "Dutch in Seven Lessons" (film debut of Audrey Hepburn) and "Interlude By Candlelight," has finished a 29 minute short, in wide-screen, "Big City Blues," which will be Dutch contribution to one of the European film festivals in 1962.

An old Dutch film, produced in the late 1930s, "Pygmalion," proved a hit when re-released, due to the interest in and success of the Dutch stage production of "My Fair Lady," "Pygmalion" was directed in Holland by Ludwig Berger with consent of Shaw, provided the film would not be shown outside of Holland where it would clash with the English version made about the same time.

A unit of 20th-Fox came to Holland to film exteriors for "The Inspector," adapted from Jan de Hartog's novel. At the same time U.I. was busy shooting in Surinam on "The Spiral Road," another De Hartog insured film. Jan de Hartog, Holland's most known novelist and playwright, has never been popular with the Dutch critics, writes in English and only then gets translated and published into Dutch. In 1939 he wrote a film script, "Somewhere In Holland," in which he also appeared, but the film never got a wide release as its premiere nearly coincided with the occupation of Holland by the Germans.

# 'If It's a Paramount Picture, It's The Best Show in Town'—A Zukor Truism In the Heyday of Pioneer's Career

By FRANK SCULLY

Hollywood.

Twentyfive years ago the top b.o. names were Shirley Temple, Gary Cooper, Clark Gable, Astaire-Rogers, Charles Chaplin, Greta Garbo, Marlene Dietrich, Grace Moore, Laurel & Hardy and Robert Taylor. Except in the cases of Miss Moore and Messrs. Cooper, Gable and Hardy, all of whom have died, and Garbo and Chaplin who seem to have retired, the others are showing a durability that previously had only been associated with tungsten.

Though Laurel is not appearing in person he is working on a tv series of Larry Harmon's new product. Shirley Temple, top favorite around the world a generation ago, seems to be taking it easy this season, but she's had plenty of prime time tv exposure in the last three years, and while by no means the actress it looked that she might develop into when she was the child-wonder, she has replaced some of that brash showmanship with new grace and charm.

Some of the names which were not among the Top 10 in 1937 but were pretty close to it, are still in there pitching, such as James Cagney, Charles Laughton, Joan Crawford, Fredric March, Irene Dunne, Dick Powell, Jack Benny, Martha Raye and Fred MacMurray.

In that year Adolph Zukor celebrated his 25th anniversary as a producer of motion pictures, for it was in 1912 that he paid $35,000 to bring "Queen Elizabeth" to the screen with Sarah Bernhardt as his star.

Another of the big ones in those early days was "The Squaw Man." The old Zukor-Lasky-DeMille combo made this one in the Lasky barn which later became NBC's studio at the corner of Sunset & Vine, Hollywood.

The first actor to star in a Zukor picture was James O'Neill, father of Eugene O'Neill and he did it in the "Count of Monte Cristo." Zukor even lured Minnie Maddern Fiske to play "Tess of the D'Urbervilles," and topped that by signing the fiery Metropolitan opera star, Geraldine Farrar, in "Carmen." He also presented Mary Pickford in "A Good Little Devil," a play she had done previously on Broadway for David Belasco.

#### 'Affairs of Anatol'—1961 Model

Zukor called his outfit Famous Players, and they certainly were. As early as 1919 a combination of Zukor, Lasky, Goldwyn and DeMille rolled into dough with Thomas Meighan and Lon Chaney in "The Miracle Man." That was the year also that DeMille starred Gloria Swanson in a Sir James M. Barrie play which Barrie called "The Admirable Crichton" but which DeMille thought would sell better as "Male and Female." And if you want to know how long it takes a show to reach Broadway, the Schwartz-Dietz musical now on Broadway was played in 1921 as a Zukor picture starring Wallace Reid.

By 1926—the Jazz Age—Zukor was starring Rudolph Valentino in "The Sheik," though Paramount's best picture in that era was the daddy of all great westerns, Emerson Hough's "The Covered Wagon." That was the year, incidentally that DeMille first made "The 10 Commandments," a picture he was to do much better with on the second time out 30 years later.

#### Cooper All Over The Lot

In the midst of the bear market in 1927 Zukor spliced Marlene Dietrich and Gary Cooper in a bauble of sand-dune escapology called "Morocco" and another one called "Beau Geste." He had previously given Cooper his first starring vehicle, Owen Wister's "The Virginian." Zukor also brigaded Cooper with Clara Bow in "Wings" which went SRO from coast to coast. By now Zukor was accepted around the world as a vestpocket wonder.

He survived the great bull market and collapse of the economy in 1929 and by 1935 was unreeling such smashеroos as "The Smiling Lieutenant" starring the still smiling Maurice Chevalier and Claudette Colbert. He had two more for Cooper, one with Franchot Tone called "The Lives of a Bengal Lancer," a motion picture which was all motion, and another with Helen Hayes, Hemingway's "A Farewell To Arms," a picture which certainly was not improved in a recent remake.

Fred MacMurray and Sylvia Sidney came out in a Zukor presentation in Technicolor that year. That was Henry Hathaway's version of "The Trail of the Lonesome Pine."

#### Where Laughton's Spiels Began

But the best picture of them all, or at least the best performance of them all of that era, was Charles Laughton as the butler in "Ruggles of Red Gap," the Harry Leon Wilson comedy which gave Laughton the chance to recite the Gettysburg Address and steal the picture, a recitative talent which was to take him far in cultural fields for years afterwards.

"The Big Broadcast of 1937," which was to celebrate Adolph Zukor's silver jubilee in motion pictures, exposed no blockbusters, but it did give Jack Benny, George Burns & Gracie Allen a chance to see how good they could be in pictures. The year before, Par under the Zukor banner, released Martha Raye, Bob Burns and Bing Crosby in "Rhythm on the the Range" and a great picture starring Gladys George called "Valiant Is the Word for Carrie."

#### Thanks For The Memory

Of that Zukor era Jack Benny, George Burns, Martha Raye, Jean Arthur, Fred MacMurray, Claudette Colbert, Bing Crosby, Irene Dunne, Shirley Ross, Randolph Scott, Dorothy Lamour, Bonita Granville, Charles Bickford, George Raft and Henry Wilcoxon are still very much around, and, though he didn't get much billing in those days, so is Bob Hope. About the first of his emcee bits was performed after the review at the Cocoanut Grove and left him as the best remembered name on the Par lot.

Of course a lot of one's success is being born at the right time in history. Zukor was born in Riese, Hungary, in 1873. He came to this country as an immigrant at 16 and like many of the early picture producers worked with furs long before he could afford to order them for a picture production. At the turn of the century he joined Marcus Loew, another furrier, in a penny-arcade venture. He was treasurer of Loew Enterprises until 1912 when he decided to form his Famous Players and won the good offices of Daniel Frohman, a legit producer who liked the quality Zukor was trying to inject in motion pictures.

#### Led With A Queen

That "Queen Elizabeth" thing starring Sarah Bernhardt was Zukor's first effort. He followed it with James K. Hackett in "The Prisoner of Zenda." Both did all right. In 1916 Zukor's Famous Players and Jesse Lasky Feature Play Co. combined under the name of Famous Players-Lasky Corp., one of the most glamorous billings of the whole glamorous biz.

With Paramount as their releasing corporation, some of the most famous stars of all time were guided to their subsequent eminence by Adolph Zukor.

#### First On Wall Street

The stock of Zukor's company was the first to be traded on the N.Y. Stock Exchange and in all the name-changing until it got down to Paramount Pictures, Adolph Zukor always stayed up there on top. He is a rare combination of a good business man with an artistic sense of what was quality and would still sell.

A small man, he has great dignity and certainly proved in his time that if it were a Paramount picture it was the best show in town.

# Unions' Fears Allayed, British Film Industry Now Going 'International'

By HAROLD MYERS

London.

Internationalism is in the air. The motion picture industry in Britain will be taking giant strides in 1962 to achieve this objective. At the top of the agenda is the Anglo-French coproduction treaty which has been in the hopper for several years, but at long last is seeing the light of day. That will be the forerunner of a further agreement to be negotiated in the coming months with Italy and possibly other European film producing nations. It will represent a major advance for British producers in the European sphere and could have tremendous economic, cultural and political advantages.

On a strictly dollars analysis, such strides will enable filmmakers in London to get the best of both possible worlds. Firstly, the pictures that ensue will rank as British quota and will get their due share of the statutory Eady levy. Furthermore, they will also qualify for quotas and film aid in France, Italy and elsewhere. So, right away, they are sharing the load and have an obvious entree on either side of the channel, without loss of national benefits. Also on the positive side, it will give British performers the welcome opportunity of a wider audience in Europe, and Continental artists an equal chance of attracting a bigger public in Britain.

**Two 'Home' Markets**

On the face of it, nothing could be more sensible. Film production is, and will continue to be, a speculative business and, except in rare cases, calls for maximum dependence on home market earnings to keep out of the red. With coproduction there would technically be two home markets and the breakeven and profit chances would be that much greater.

Yet it has taken several years to come to terms, mainly because of the ultra-cautious attitude of the unions, both here and on the continent of Europe. Their concern is understandable, though many producers consider they invent dangers. The main intention of the unions, of course, is to protect the interests of their members and the British fear that a spate of coproductions filmed outside this country could limit hiring in British studios. All their resistance has been based on this premise, and they are not easily to be convinced that in the long run coproduction can only be of universal advantage.

Now comes a new twist. Just a few months back the British Government stated its intention of seeking admission to the European Common Market, and the unions, once more stepped in to urge caution. According to their interpretation of the Rome Treaty, the admission of Britain into the E.C.M. could well nullify all the protective legislation that has succoured the British film industry for many years past. It could, they argue, mean the end of the screen quota, which guarantees minimum playing time for British films. It could mean the end of the statutory levy, which gives a bonus to British films based on their earnings in the British market; and, most important of all, it could mean the end of the National Film Finance Corp., the Government bank which has enabled many independent producers to go on the floor with projects that might otherwise have been abandoned.

**Rome Treaty**

Interpretation of the relevant clauses in the Rome Treaty has been the subject of considerable argy-bargy between the unions and producers during the past few weeks and neither side has succeeded in convincing the other. For the time being, the matter rests until the E.C.M. countries have had time to consider the British application and all that it involves. But if the U.K. becomes a part of the European economy, the British film industry could be profoundly affected. For one thing, it would lead almost immediately to the ending of all restrictions from Europe for the importation of British films and, in countries like Germany, France and Italy, this could be a matter of major importance.

It is obviously going to take several months before all the issues involved come to be resolved, but there is little doubt that the Government initiative in this matter heralds the end of an insular attitude towards industry and commerce in general, and motion pictures automatically are part—albeit a small one—of the bargain.

As can be seen from the foregoing, the unions are concerned at the international trend in British films. It is, therefore, particularly interesting to record that one of the unions, the Association of Cinematograph and Television Technicians, has taken the initiative in campaigning for a British film festival. If producers and distributors from all parts of the world can 'forgather in Cannes, Berlin, San Sebastian, Venice, et al, ACTT sees no reason why they should not do likewise in Britain. The initiative came from their own producers and directors and now the union has thrown the ball to the producers and the Government, urging their support and co-operation.

Although strong arguments can be advanced for a British festival, such a maneuver could be an embarrassment to Arthur Watkins, who is not only president of the British Film Producers Assn., but is also proxy of the International Federation of Film Producers. In his latter capacity he has been agitating in a forthright way for limitation of festivals on the reasonable grounds that too many place an undue strain on the industry generally, its product and its personnel. Within the coming weeks he will have to speak for his own organization, as well as for the International Federation, on this project.

**Aspects**

All these international developments have come at a time when the industry is showing the first signs of stability since the peak days of 1948. Attendances are still on the downward glide, but the rate of decline is substantially smaller than in the past years and there is every hope that attendances will level off at around 500,000,000 a year within the forseeable future. That total may compare most unfavorably with the peak 1,400,000,000 a year, but the industry has long since become reconciled to these new harsh facts of life.

The constant decline in paid admissions and the reduction in the volume of production, notably from Hollywood, have combined to upset the traditional booking pattern in Britain. It is virtually true to suggest that for the first time for many many years, there are only two national outlets of any significance. If a producer fails to get release either on the

(Continued on page 56)

LESTER LANIN

# New Film Spots Built During '61

By MORRY ROTH

Chicago.

With the fear of television competition considerably allayed by time, the supply of money available for picture house construction here has loosened. It's happened just at a time when the largest and most affluent group of picture goers has settled in the suburbs, and the result is the first upsurge in theatre construction in over a quarter of a century and all in the outlying areas. The current scoreboard shows seven hardtops planned or under construction in the suburbs and at least a half-dozen drive-ins.

Stanford Kohlberg, owner of a string of ozoners around Chicago, has selected only shopping centre sites for four new hardtops in the suburbs, all of which are expected to be completed within the next twelve months. "There's no doubt that the money men were waiting for teevee to level out before they invested in the hardtops," Kohlberg opines. "This has not been quite so true of drive-ins, since they've continued to increase steadily." He also said that he was looking for spots for a half-dozen new ozoners.

The exodus to the suburbs is indicated by the 1950-60 census statistics which show that in the past decade the Windy City popu-

(Continued on page 42)

# ...And I Quote:

By HAL KANTER

Hollywood.

You work with the right people in this business and you're bound to hear things worth repeating.

When, some years ago, it was my privilege to collaborate with the late John P. Medbury on the old Amos 'n' Andy radio series, I was astonished at the great amount of humor John tossed away in the course of a day. I remember one afternoon when we broke for lunch and, entering a Beverly Hills restaurant, were asked by the hostess, "May I show you a table?"

"You may this time," John replied fiercely, "but never again!"

While John was one of the wittiest men I ever knew, he once asserted his favorite wit had been Wilson Mizner. Monte Brice, a raconteur and aide-de-Bob Hope's camp, would seem to agree with John's estimation.

Years ago, Medbury and Mizner were standing on a New York street corner watching a lady of the evening prowl her beat, swinging her pocketbook as she churned her lips in front of the two men. At length, Mizner observed aloud: "That poor girl has worked up enough lather to shave every man in Kansas City."

Monte recalled Mizner's recital of a conversation with a young man who had approached him with a request that he be introduced to some of Mizner's shadier friends. The boy wanted to learn how to be a pickpocket! "And," Mizner added, "this kid was so nervous he couldn't dip his hand in the Hudson River without tipping the Palisades!"

In California, Medbury made his debut as a radio comedian, reading his own lines into a Hollywood microphone. He emerged from the studio after his initial broadcast and encountered Mizner on Vine Street.

"Johnny," the adventurer said, "I just heard you on the air."

"What'd you think?" John asked eagerly.

"If you don't get off it," Mizner replied, "I'm going to stop breathing it."

Medbury once quoted Mizner's description of a painfully thin and sickly mutual friend: "The man is a trellis for varicose veins."

Unhappily, I never knew Wilson Mizner. But, happily, I do have an entente cordiale with Ed Wynn and he, too, knew the fabulous Wilson. Ed once described an evening when a blind date had been arranged for Mizner, who was down on his luck at the time, a not unusual circumstance. The date was with a wealthy widow and he was to be presented to the lady in a fashionable New York restaurant.

When the widow arrived, Mizner was appalled at the enormous size of her outrageously blue-veined nose. Because of her wealth, however, he was determined to be as gallant as possible. But his sense of humor put a ceiling on the possibility. Upon introduction, Mizner took her hand in his, gazed soulfully into her nose and asked in his reedy voice: "Madame, do you smell anything dead?"

The puzzled widow sniffed the air without delicacy and said no, she didn't smell anything dead.

"Ah, then!" Mizner exclaimed. "Then there cannot be anything dead for miles around!" He bent low to kiss the widow's hand but she had taken it with her as she swept indignantly from the premises.

**Ed Wynn**

One of the reasons I treasure my relationship with Ed Wynn is that his own conversation is invariably amusing. He is never dull; the magnificent comedy he has showered on American audiences "longer than Campbell's has been in the soup business", is a reflection and extension of his personal sense of humor. He sees fun everywhere and has arisen more than once from the floor of personal tragedy to deliver his gift of laughter.

We were walking to the theatre one afternoon a decade ago when Ed ran into a friend he hadn't seen in years. "Ed Wynn!" the oldtimer said warmly. "Good Lord, man it's wonderful to see you! You haven't changed a bit in 30 years!"

Ed turned to me and with a sigh remarked, "I must've been the *oldest* looking 35-year-old you ever saw!"

Another gentleman whose conversations I enjoy is not in the theatre; he is the now-retired publisher of Classics Illustrated magazine but whose energy and humor have projected him into a variety of commercial, civic and charitable activities that keep him in constant orbit around the world. His name is Albert L. Kanter and he is, I suspect, a frustrated actor—a theory which will doubtless bring a storm of paternal wrath on my head. Yet I support my contention by testifying that I have never known him to shirk an assignment as a toastmaster or after-dinner speaker. In fact, meals at his home are frequently accompanied by some brilliant during-dinner speaking.

At a recent family gathering, my father remarked that when he was a baby his mother hired a girl to wheel him about in his buggy. "And ever since," he said, "women have been pushing me for money."

Returning from a business trip that took him around the globe, Dad remarked last year, "The world is shrinking, son. Go see it before it disappears."

He summed up the town of London with the observation, "If they ever scrape the bird-droppings off their buildings, the British Empire will collapse."

When my parents lived in Tudor City, a few minutes walk from the United Nations headquarters, Mother sat reading the newspapers one evening and expressed her disturbance at reports of international crisis. She wondered aloud what we, as private citizens, could do to help ease world tension. Dad looked up from his sports page and suggested, "Well, Honey, you might start by running over to the UN and cleaning the windows."

"Marriage," Dad once confided to his children, "is the second thing I had in mind when I met your mother."

Mother long ago learned to defend herself in conversations with Dad.

Describing a trip to Europe one spring, Dad said they took along five pieces of luggage: "A valise for me, three for your mother and her 100-pound box of pills."

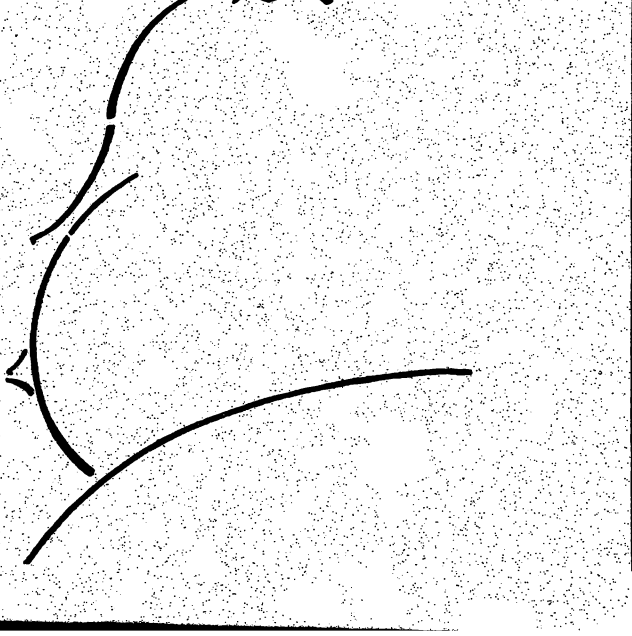
"You weigh closer to 200-pounds," Mom shot back. He retreated behind the sports page.

**Lilian Harvey's Comeback**

Frankfurt.

German actress Lilian Harvey, who made many films in America and had a lengthy career with UFA, is hitting the comeback trail.

She has opened at the Zimmer Theatre in Heidelberg, for a month's run as the lead in the Terrence Rattigan comedy, "Olivia." Her co-star is Heinz Plate.



# Siegel Exits As MGM Prod. Chief

Sol C. Siegel, vicepresident in charge of production at Metro since 1958, is giving up the reins as studio head but will continue his association with MGM as an independent producer. He'll continue as boss in Culver City until pictures now in the completion stages are fully wrapped up and then will devote his time exclusively to personal productions for MGM.

Siegel requested the shift in status, and Metro president Joseph R. Vogel acquiesced, according to the official word from within. It was under Siegel's Coast regime that MGM turned the filmmaking corner to healthy profits. No disharmony has been hinted between him and, in the east, Vogel and the board.

The move at first glance looked similar to the Darryl F. Zanuck relinquishment of the production chieftain's post at 20th-Fox to go inside. As Siegel put it, he wants more of a "creative" position. Also, there are possible capital gains considerations. Vogel talked in terms of Metro's "finest inventory" under Siegel.

As to a successor, speculation was running high at VARIETY's early presstime this week. Vogel and Benjamin Thau, latter the longtime Culver City senior citizen, were both at the studio but incommunicado.

It's inferred in some quarters that Siegel will stay on perhaps until next May, with important MGM completion projects including "Mutiny on the Bounty," "How the West Was Won" and "Wonderful World of Brothers Grimm."

While a new modus operandi blueprint has yet to be drawn, some reports have it that Vogel intends to spend more time at the studio in an overseeing capacity. Going hand in hand with this is the obvious fact that MGM hardly needs a production head in the traditional sense in view of the preponderance of indie-partnership theatrical operations. In the east, last month's appointment of Robert H. O'Brien as exec v.p. indicates more administrative work will be taken over by O'Brien, who continues as treasurer, and this will free Vogel for more time in the west.

Preliminary reports have it that Robert M. Weitman, MGM's television production head, has had talks with Vogel about a theatrical feature "coordinator" role but with no conclusions as yet.

# David Merrick, 373 E. 148, Extols Taubman & Kerr

**By HOBE MORRISON**

The New York drama critics are the most brilliant group of journalists in the world. That is the conviction of David Merrick.

"Howard Taubman, of the Times, is one of the few great theatre reviewers of the last 30 years, one of the best of our time," he says. "He lends lustre to this or any other city."

"Walter Kerr, of the Herald Tribune? What a critic! What a reviewer! What an inspired aisle-sitter! If you want to be entertained and instructed, read his notices. They are a triumph."

Those and other superlatives were gushed by Merrick in an exclusive interview with VARIETY. At least the interview was with a man who said his name is David Merrick. The speaker, a printer at VARIETY's press plant, was noncommittal about whether he's the Broadway producer who last week took a full-page ad in the Herald Trib to plug his musical, "Subways Are for Sleeping."

"What do you mean, 'Am I *the* David Merrick?'" he demanded. "It's a bleak January day and things are pretty quiet. Can't you take a joke?" he concluded, turning back to his linotype machine.

**Press Reaction**

One thing is certain, the producer got a lavish amount of newspaper space, even for such a master space-getter as he is, for the comparatively modest cost of about $600 for the one-edition insertion in the single publication. Even his habitually jealous rival producers expressed amusement and admiration for his feat.

*From a Showman-Turned-Padre:*

# REFLECTIONS ON SUCCESS AND FAILURE

**By REV. MALCOLM BOYD**

*(Mal Boyd, onetime partner of Mary Pickford and Buddy Rogers, holder of several important executive posts in show business before taking Holy Orders has shown himself a modern theologian, not always with the encouragement of his bishop. He is now Episcopal Chaplain at Wayne State University at Detroit. His thoughtful articles have often appeared in these Anniversary Editions.—Ed)*

Detroit.

What does it mean to commit the sin of Failure? When our society was more sharply marked by inner-directedness it meant the failure to exceed others in the race for riches and status. Now, in a society oriented to other-directedness (the desert is in the heart of one's peer group, one might paraphrase Eliot by Riesman) the sin of Failure is non-conformity issuing in non-acceptance. Ironically, one may now be able to afford a Rolls Royce and yet be conformist-smart enough to respect one's peer group by driving a lesser car.

Of course, one may be avant-garde (within an avant-garde peer group) and show up under the porte-cochere of one of those clubs shown in the old Cadillac ads driving even a Volkswagen. I recall standing beneath the porte-cochere of the elegant Beverly Hills Hotel in company with a woman magazine editor who commanded the attendant to fetch *her* car. "It's the tomahto-colored Jag-yoo-ar," she dropped. She may have committed scores of other sins that day but she was not guilty of the sin of Failure. And everybody knew it: and that was precisely a part of her sinfulness. For, unless the world knows that one is not guilty of the sin of Failure, is not one guilty of it?

The absolution of Success is found prominently throughout the Western world which reflects, in varying degrees, the Religion of the American Way of Life. One genuflects to West Berlin's Kurfurstendamn, one sprinkles oneself with secular holy water on Manhattan's Fifth Avenue or Chicago's Michigan Boulevard or atop San Francisco's Nob Hill, one kneels for the blessing of Success on the Via Veneto and the Champs-Elysees.

***Playing It 'Smooth'***

This is conformity. To what is one conforming? To the way things are done and to the security and safety found within that womb. To accepted social standards which do not jar or shock or change or seek to change. To the serenity of tranquilized non-involvement in genuine social sin (racism is perhaps the paramount contemporary exhibit). To doing just the right thing, and avoiding the wrong thing, to saying just the right thing and avoiding saying the wrong thing, to following just the right course and avoiding the wrong course. Who is the arbiter? One's peer group, and this may be translated into regional, national, religious and various social levels.

In the cult of success one is not *permitted* a failure. A creative person is going to have his creative output measured in stark black-or-white: he is a success or a failure, and any meandering he does amid the mazes of development and creative growth is suspect and, in fact, outside the ken of conformity. Any such meandering is calculated to drive his public relations counsellors mad for they are hourly drilled by their peculiarly demanding gods to recite, "I am a success, you are a success, he is a success, she is a success, it is a success, we are a success, you are a success, they are a success. I am a success, you are a success . . ."

***Shaw's Counsel***

This seems to be in sharp contradiction of some sage advice handed down to all young creative persons by that master, George Bernard Shaw. He noted (in *Advice to A Young Critic*): "You say you are scarcely competent to write books just yet. That is why I recommend you to learn. If I advised you to learn to skate, you would not reply that your balance was scarcely good enough yet. A man learns to skate by staggering about making a fool of himself. Indeed he progresses in all things by resolutely making a fool of himself." To make a fool of oneself, one must not be tied down to the droll categories of success or failure. Yet, in our society, a writer is a success or failure as is a society matron or a truck driver or an actress or a decorator. Yes, each person is also to be measured as a success or failure as a person (outside of profession, occupation or vocation), but this summing-up, too, will be somewhat flat and surface. It will be predicated on related external factors. A major criterion will be conformity.

Deviates from cultural conformity are raised up by the insistent and repressive demands of a heightened conformity itself. One wonders with sadness what deviations—socially, artistically, sexually—must without fail develop out of the bland but iron pattern of togetherness being imposed with such commercial tenderness upon our guild-ridden puritanism.

***'The Disenchanted'***

The most unforgivable social sin is that of Failure, yet, as Manley Halliday remarks in "The Disenchanted": "nothing fails like success." We can only make sense of this paradox by comprehending our ideology of success. The pressure, the life-or-death pressure, is to succeed. Engaged in the common pursuit to succeed, we have all come to a common (yet largely unarticulated) awareness of the inevitability of some kind of failure as a price to be paid.

The poignant sameness of our human condition in our peculiar contemporary mold was the common denominator in our response to Arthur Miller's "The Death of a Salesman." Within the confines of the darkened theatre, everyone could quite honestly, if only for a searing moment, identify with the predicament of the protagonist in the play. Gripped by the compulsion to succeed, it is inevitable that we should experience common failure. Why? Because the earmark of our success is recognition which is inevitably withheld pending the payment of a price, at one level or another.

***Shackled***

The absolution of Success affords neither release nor joy. It does not bring peace to the troubled conscience, it signally fails to lead one into newness of life. Instead, this secular absolution tightens the shackles (there are always new and richer and more powerful Joneses to keep up with), it compounds already labyrinthal guilt complexes, it succeeds in perpetuating the profound occasion of failure when one tragically sold out to conformity for a price.

*When will we learn how to fail*—honestly, without guilt, with the realism of learning what success means? Any meaningful success grows out of many failures. One is not saying that we need more failure to counteract the mania for success. It is perfectly proper and understandable that people ought to want to succeed. But what does it mean to succeed? There are many apparent success stories in our folklore and newspapers which are rank failures. Why? Because the price paid for apparent success has destroyed the possibility of genuinely valid success.

***Not Truly Failure***

Too, there are many apparent sad stories of failure which, if seen in a broader perspective or in the right context, are great success stories. Why? Because initial failure issued (or will issue) in eventual success. In politics, science, the arts, letters, religion, education and social work, some persons have to believe deeply and strongly enough in certain objectives to accept being hit in the face by ridicule, hatred, loss of security, destruction of prestige—even temporarily to be driven out of active participation in their profession—in the struggle to preserve the integrity of certain objectives, ideals or values. If our culture is to be virile and open to continued creative growth, some persons will have to go on paying the highest price in gambling that they are right. Of course, if one believes passionately enough in his cause, if he knows that he is right and will stake his life on his knowledge, does he even feel that he is gambling?

There are times when an individual must stand outside of—isolated from—his peer-group, left to judge solely by himself whether he is a success or a failure. There are countless stories of posthumous recognition of success which had previously been seen as despicable failure. Yet, so often, such belated recognition of success is also recognition of the existence of a hitherto rejected value or despised cause.

Our present society has made Failure into a mortal sin. Now it needs to see the heightened reality which may be brought into focus by making a deliberately blurred, out-of-focus picture of merely flat reality. If it can succeed in doing this, and comprehend the possibility of salvation in failure, it will have rooted out a malignancy of national and cultural pharisaism. "I dont like people who have never fallen or stumbled. Their virtue is lifeless and of little value. Life hasn't revealed its beauty to them," Dr. Zhivago exclaims. One wishes that Dr. Zhivago had instead exclaimed, "I don't like people who have never accepted the fact that they have fallen or stumbled." No one has escaped from falling or stumbling but so many have refused to admit it to themselves and to others! So many have refused to accept their failures. Then how can they hope to 'succeed'?

It is out of an honest acceptance of failure that growth, maturity, progress may ensue. Evgraf (in Boris Pasternak's "Doctor Zhivago") remarks, toward the end of the book: "And remember: you must never, under any circumstances, despair. To hope and to act, these are our duties in misfortune. To do nothing and to despair is to neglect our duty."

Life is not a clearly demarcated black-or-white affair, comprising either success or failure. Always, a full and genuine life comprises elements of both success and failure. We want to succeed, and we have every right to do so. We can succeed only if we honestly perceive and analyze our failures, and proceed to correct them.

We can even succeed if the whole world believes that we have failed. What do we believe—within our hearts and minds—strongly enough about our values, our objectives and our ideals, to live for them and to die for them? This is ultimately where failure and success become fused in one, and success eradicates failure.

# Comics--Like Firms--Need 'Image'

**By George Frazer**

Boston.

"Comics," said Ed Wynn, "say funny things. Comedians say things funny." But whatever the distinction, they have this in common: They must wear well. For the crucible of the comedian and the comic alike is time—the ravages of the years, the same old audiences in the same old cabarets season after season, the millions upon millions sitting in judgment before their television sets week in week out, and always, of course, the breezy little newcomers who are sure to show up if only you are around long enough. For comedians (light, low, genteel, and slapstick) are not authentic if they are but briefly amusing. They must, as it were, always be "on"—which, in a way, is a very vicious circle indeed, for familiarity does indeed breed contempt and overexposure extinction.

There have, over the yakking years, been some very, very funny men and women in America. There was Chaplin of course. And Harry Langdon and Buster Keaton and W. C. Fields; Robert Benchley and Ted Healy; Laurel & Hardy and Lou Costello; and Willie West & McGinty and Victor Moore, who did a skit for years called "Change Your Act or Back to the Woods"; and Bert Williams and Will Rogers; and, God love them, Marie Dressler and Bea Lillie, who seems more American than British, does her Ladyship. And always, or so it seems, there is Jimmy Durante!

"The Copacabana proudly presents—Jimmy Durante!" a voice proclaims over the public address system, and then there is a fanfare and a pause—and then the rush of recognition that surges up inside of you when the band goes into "You Gotta Start Off Each Day with a Song," and that gnarled, indignant, ageless man with the web-footed walk, that peril of the piano tops, marches forth to battle bedlam. And they love him—that is Durante's image—sweetness; as sweet as Berle's is smart-alecky.

**Definitions**

For its requires a trademark identification, to achieve greatness as a comedian (and, as the reference books put it, see also Clown, Comedian, Humorist, Jackpudding, Jester, Joker, Madcap, Pantaloon, Punster, Storyteller, Wag, Wearer of the Motley, Wit, and Zany). And there is always, of course, the matter of one's own taste. DeGus Van non disputandum est, as it were, for wasn't George Selwyn so taken with looking at corpses that Lord Holland, lying on his deathbead, instructed his servant to show Selwyn in if he should call. "If I'm alive, I'll be delighted to see him," said his Lordship, "and if I'm dead, he'll be glad to see me."

But to get back to men who are funny, men who have established images of themselves. Well, for one, there is Milton Berle.

In that tumultuous time, watching him was a kind of tribal rite, a weekly observance, a folkway. Streets were deserted, shops closed, theatres and night clubs desolate, as an entire country, or so it seemed, hurried home or sought the salvation of the nearest bar & grill with a 17-inch screen. It was eight o'clock of a Tuesday evening and time for Uncle Miltie—for Milton Berle, for Mr. Television himself. And then for 60 minutes some 5,000,000 people gave themselves of laughter that same from deep beneath the ribs, rising and falling into the empty streets like claps of thunder. In those nights, Berle bestrode the nation like a Colossus.

It would be incorrect to say that there had never been anything like it, because there had—Amos 'n' Andy, whose "Ise regusteds" and Madam Queen and Lightnin' and all the rest had been lifted to litany lip too. But except for Amos 'n' Andy, no one has ever received such slippered salaams as Berle did a decade-or-so ago in the livingrooms of America. And now he and his image have been around—and the least that can be said for him (which is much more than the most than can be said for so many others) is that he's an old pro. More than that, he has been an American image as well, and a completely original one at that. If he appropriated gags of others, we should be grateful really. In his mouth they had the flash of the freshly-minted, as, for that matter, did his whole style, which was 20 years and a plentitude of punchlines away from the gentle humor that had been wafted from the short and simple annals of the Fresh Air Taxi Cab Co. out into the twilights of the '20s.

**Style**

So this, then, is a funnyman—Berle. The impudence, the machine-gunned gags, the leer, the index finger deftly tapping the ash from the cigar, the gaping grin, the peeps at the backside of the tall, calypsonian showgirls—and, as well, the jangling, the song, and the old softshoe, the catalyst of confusion and always getting into the act; and sometimes, my dear, the hand on the hip, the fingertip flicking imaginary mascara from the eyelid, the mincing walk, the lisp, and every minute of it an absolute camp. And that is the image of Berle. Firms.

A for Jack Benny — the

(Continued on page 258)

# A Sad Ending For D.W.

**David Wark Griffith, The Small Town Kentuckian Who Became the First Genius of American Films, Died Under Circumstances Which Then, And Since, Have Nagged at Hollywood's Conscience**

By HOMER CROY

*(This account of the pathetic anticlimax of a greater career is reprinted herewith by permission of the author and copyright owner, Homer Croy. It constitutes Chapter 16 of "The Star Maker," published by Duell, Sloan & Pearce.—Ed)*

He moved into a side-street hotel in Hollywood. Theatrical trunks stood in the room and there were files for office papers. Battered, paint-scarred Indian clubs lay piled in the corner.

January 22, 1948, his birthday, came. Seventy-three — the true date he had hidden so long, but now he did not care. The important thing was to get on with his writing and he threw himself into it more earnestly than ever. He had so much to say, so little time to say it in. He would make the final revision of "The Treadmill." Why! he had been working on that for 51 years. But that was all right. It took time to produce epochs.

Now and then doubt came and stood by his side. After all, was he gifted beyond others? He had contributed more to motion pictures than anybody who had ever lived, but he scorned them, and since he scorned them, he looked on himself as a failure.

A new idea developed. He would make a world-important picture about Christ and Napoleon. He would show a boy seeing the face of Christ in the willows, as he himself had done that morning on the way to school. He would have the thread run through the story, as the Rocking Mother had done in "Intolerance." In the story he would contrast the ways of Christ and Napoleon and would show that the road of love was better than the road of blood. It was a great, a stirring, an important idea. It would be 72 reels long and would run for eight hours; audiences would have to go for three evenings to see it all. But they would go willingly—even eagerly—for it would deal with their souls and why they, themselves, were on this planet. From the tremendous profits he would have money enough to produce "The Treadmill." He threw himself into the scenario, writing till dawn, as he had done so many times before. Now that he had the story, who would produce it? He did not have enough money; the studios looked on him as a ghostly figure out of the past.

He felt sensitive about this, and took umbrage easily. Men who had claimed him as friend found him hard to get along with. He kept more and more to himself. His tall, erect figure, with a big flopping hat, walked along the street—the street where once he had attracted so much attention. A new generation, however, had come along. He was out of the minds of the old stars and they paid little attention to him, and he was too proud to make advances. He became the Forgotten Man of Hollywood.

He let his letters accumulate without opening them, nor did he open telegrams or answer telephone calls. Once he had liked to go into the dining room of a hotel, for there had always been a flutter that the great director had come and could be seen by anyone who wished, but now he had his meals served in his room and ate alone and in embittered silence.

Reporters tried to interview him, but he would not see them. Finally, however, Ezra Goodman, representing P.M., a New York paper, did get to see him. Griffith talked of how wide his reading was and how much he had read during his lifetime and how well he had remembered it. He spoke of the great new film he was going to direct and of "The Treadmill." He said there had been no improvement in motion pictures in 10 years and that 40 years earlier he had made movies from poems and that no one would dare do that today. He spoke of "Pippa Passes" and proudly told how it had been reviewed by the New York Times.

His mind went back, oftener and oftener, to the people he had known in the early days: Edwin S. Porter, "Mr. McCutcheon," as he called him, Billy Bitzer, Mack Sennett, Mary Pickford, the Gish sisters, the ill-fated Bobby Harron, who had committed suicide. Each night he got out his papers and manuscripts and pored over them, making notes, now and then, with his little gold pencil.

He began to complain about "not feeling up to par"; it was the summer heat, he said, for July was upon him. His head "didn't feel right."

He had relatives in Santa Ana, near Los Angeles, and they came to see him. He seemed to want to have his family around him. Some of his nieces and nephews had never seen Crestwood, nor LaGrange; they had missed a great deal, he said; it was where their family had come from. He spoke of the old farm and of the death of his father from the five wounds he had received in the War Between the States. He spoke of his sister Mattie who had read to him stories of the days of old, and who had given him what little education he had. He spoke of the Meffert Stock Company and of Adolph Lestina who had told him that to be a playwright one first had to be an actor. He spoke of the way "The Birth of a Nation" had been received and how people had denounced him.

A brain hemorrhage developed. He died in the Temple Hospital at 8:24 on the morning of July 23, 1948.

He had not made a picture in 16 years and many of the stars did not know that he was still living. They were saddened, they said, that the greatest director of all had died in obscurity and poverty. One paper ran the headline AGED FILM MAN PASSES, and two paragraphs dealing with his career and a mention of what the paper called "the controversial picture"—"The Birth of a Nation."

The press associations got out obituary releases: most of them were wrong, for they were based on the misinformation that, over the years, had gone into the newspaper files.

Personal Memory from Mae Marsh: "During his last days, he walked up and down the streets, a lone, solitary figure. He was acknowledged to be the greatest director who had ever lived, yet no one gave him a chance to direct. With John Ford I went to the funeral parlor where the body lay in state. The attendant told us that only four persons had come to pay their respects; one of them Cecil B. De Mille. But next day, at the funeral, matters were different. The story was in the papers, and photographers would be present. The picture people came trooping."

His funeral was a perfunctory one—for Hollywood. Services were held the next day in the Masonic Temple. A tribute was paid by Charles Bracken, representing the Academy of Motion Picture Arts and Sciences, and a eulogy was delivered by Donald Crisp who had played General Grant in "The Birth of a Nation." He lamented the fact that Hollywood had been cold to The Master and that Griffith had "beat against the doors of Hollywood," and that the doors had not opened. The honorary pallbearers were Lionel Barrymore, John Ford, Samuel Goldwyn, Rich-

(Continued on page 258)

# What They Really Mean

**[Introspection on Visiting Moviemakers]**

By DAVE JAMPEL

Tokyo.

Director: We intend to show the beauties of Japan to the world. *(I hope I can find them. All I've seen so far is the inside of my hotel room.)*

* * *

Actor: This picture permits me to fulfill a childhood dream and visit Japan. *(Where are the broads?)*

* * *

Producer: This picture could not be made in Hollywood. We came here to take advantage of the authentic backgrounds. *(I had to leave the country. My ex-wife was about to sue for back alimony.)*

* * *

Actress: The Japanese women are just beautiful. *(That's why I can't get a date.)*

* * *

Supporting Actor: Kabuki is the only pure theatre left in the world. I'll see as many performances as I can. *(What time do the baths open?)*

* * *

Cameraman: Japan is a horizontal country and is perfect for the wide-screen process. *(I hope I can sober up and focus the camera.)*

* * *

Suporting Actress: Japan is a picture-book country. Everything is so neat and in place. *(Is it true what they say about hostesses?)*

* * *

Producer: This will be a Japanese picture. We're using an all-Japanese crew. *(Why shouldn't I use the Japanese at non-union rates? Maybe I can get them to work on Sundays.)*

* * *

Actress: The Japanese are so polite, the way they bow all the time. *(I wish they'd stop it. My arthritis is killing me.)*

* * *

Actor: I plan to come back to Japan at least once a year. *(Here I'm a big deal. Back home even my neighbors don't know me.)*

# Brigitte Bardot As of Now: A Less Mixed-Up Mademoiselle

By GENE MOSKOWITZ

Paris.

All Brigitte Bardot wants now, all she has ever wanted, is a peaceful life with about 10 good friends, and, naturally, a good man. But she has never really had it, and will probably never possess it now, but she is more mature about it and finding ways to live with herself. So says Miss Bardot's favorite film producer, Christine Gouze-Renal, who just finished "Vie Privee" (Private Life) with her.

Miss Gouze-Renal is in a position to know one of the world's foremost pic stars and sex symbols well, for she has made four films with her as well as being her close friend. Actually a sort of foster mother, according to the handsome, dynamic femme pic producer.

Miss Bardot came to the top too suddenly. She was only about 18 and had been maried at 16. She never had a chance to mature before she found she could not walk in the street without scenes and with attendance at openings sometimes leading to riots.

But it was not only love that Miss Bardot saw in all this interest, but plenty of hate. This is what frightened her and finally led to her attempted suicide over a year ago, according to Miss Gouze-Renal. She was a victim not of herself but the things she seemed to unleash in the public.

**Too Much Too Fast**

Her early marriage with director Roger Vadim, who turned her into a star via "And God Created Woman," folded under star pressures and she was soon enmeshed in a series of affairs, plus another marriage, with various young actors, singers etc. Journalistic insistence and public pressures broke them all up. Not all were using her, opines Miss Gouze-Renal, but most were too callow to help her gain any sort of tranquility or repose.

Her status also ruled out any mature man, for public and press interest immediately hounded any such man and his family and, he might even be ruined professionally were he interested. Miss Bardot's need to be alone with friends, and just scrape a guitar and relax, got harder and harder to achieve. It finally brought on her last crisis.

**Less Frantic**

But now, if still involved with young players, Miss Gouze-Renal claims that B.B. can be alone instead of her frantic need for company leading her into all sorts of adventures. Her frank film character and forthrightness in love, plus her penchant for wearing revealing apparel, or nothing at all, obviously struck a need in world audiences, with the corresponding envies and love-hate attitudes, thinks her intimate.

In "Private Life" Miss Bardot's life is interpreted very liberally. It is not actually her own story but studies the case of an actress who shot to the top too suddenly and what it brought on in her life. Miss Gouze-Renal points out that Metro-Goldwyn-Mayer gave $1,400,000 for the pic for rights outside of France and Italy and French speaking spots without even seeing the script or a foot of rushes. This attests to the Bardot prestige on the film scene today.

Film was directed by Louis Malle and is due to premiere in February. Miss Gouze-Renal says that in the film B.B. is a simple, fairly happy little Swiss miss who goes to a dancing school at 16. She meets a couple older than she is whom she loves. But a feeling for the man has her skipping to Paris where she tries dancing, modeling, and is noticed by a pic producer and suddenly hurtles to stardom.

But this destroys any chance for a real private love. She meets the man she once felt something for, now divorced and an important play producer-director. Love blossoms but he is eclipsed and his world almost destroyed by the journalistic invasion when she comes to see one of his plays being done outdoors at a drama fest.

She climbs up on a building to see, but is followed by a photographer whose flash in her face leads to a fall as the film ends with her writhing as she hurtles to the ground. It implies that she has been pushed off by others and what she has become in spite of herself.

# Int'l Film Bureau Meets In Milan Next April

Milan.

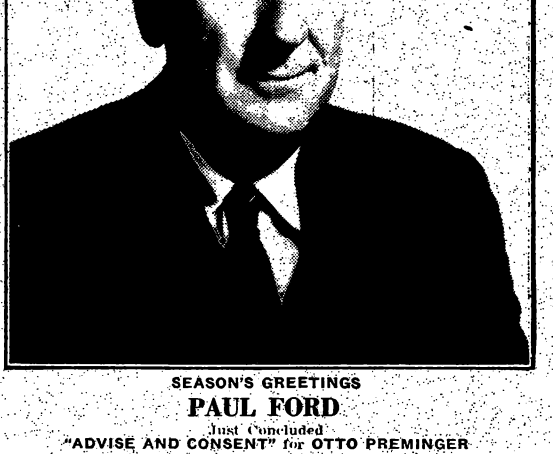
The International Film Bureau (BIC) will hold its next general assembly in Milan during the fifth MIFED Film Market organized, as usual, by the Milan Trade Fair, April 23-27. MIFED, semi-annual meeting of film and documentary salesmen, will gather in the north Italian center April 12-29, coincidentally with the Trade Fair itself. Dates are designed to allow buyers and film salesmen to meet in Milan prior to Cannes Film Fest.

The BIC plans to bring out its "white paper" on the film tax situation in January. Tome includes complete roundup on international fiscal film situation, and is designed to serve as a base for national and international pressure for the abolishment of pix tax legislation throughout the world.

JULIA MEADE

Just completed

Starring role in "ZOTZ"—Columbia Pictures



SEASON'S GREETINGS

PAUL FORD

Just Concluded

"ADVISE AND CONSENT" for OTTO PREMINGER

# M·G·M

WISHES ONE AND ALL A HAPPY NEW YEAR..... AND ANNOUNCES THAT THEY ARE NOW BOOKING THESE GREAT ATTRACTIONS FROM FEB. 1ST TO EASTER

METRO GOLDWYN MAYER presents A JULIAN BLAUSTEIN Production directed by VINCENTE MINNELLI

*Paris, city of lovers... the day the clocks stopped turning and the world stood still...*

# THE 4 HORSEMEN OF THE APOCALYPSE

STARRING GLENN FORD · INGRID THULIN · CHARLES BOYER · LEE J. COBB · PAUL HENREID

CO-STARRING PAUL LUKAS · YVETTE MIMIEUX · KARL BOEHM · Screen play by ROBERT ARDREY and JOHN GAY · based on the novel by VICENTE BLASCO IBAÑEZ

in CINEMASCOPE and METROCOLOR

Metro-Goldwyn-Mayer presents

**EVA MARIE SAINT** | **WARREN BEATTY** | **KARL MALDEN**

# ALL FALL DOWN

Male enough for a dozen women... not man enough for one!

CO-STARRING

**ANGELA LANSBURY** | **BRANDON deWILDE**

screenplay by WILLIAM INGE · based on the novel by JAMES LEO HERLIHY · directed by JOHN FRANKENHEIMER · produced by JOHN HOUSEMAN · music by ALEX NORTH

METRO GOLDWYN MAYER
PRESENTS AN
ARTHUR FREED
PRODUCTION

# Light in the Piazza

A new love
An old love...
In the only city
in the world
where they
could have
happened!

starring OLIVIA de HAVILLAND
ROSSANO BRAZZI
YVETTE MIMIEUX
GEORGE HAMILTON
and co-starring BARRY SULLIVAN

screen play by JULIUS J. EPSTEIN based on a story by ELIZABETH SPENCER directed by GUY GREEN
in CINEMASCOPE and METROCOLOR

He used love like most men use money!

Metro-Goldwyn-Mayer presents

# PAUL NEWMAN GERALDINE PAGE

Based on the Play by TENNESSEE WILLIAMS

# SWEET BIRD OF YOUTH

in CINEMASCOPE and METROCOLOR

CO-STARRING
SHIRLEY KNIGHT ED BEGLEY RIP TORN
with MILDRED DUNNOCK MADELEINE SHERWOOD written for the screen and directed by RICHARD BROOKS produced by PANDRO S. BERMAN

METRO-GOLDWYN-MAYER
presents
A EUTERPE Production

# HORIZONTAL LIEUTENANT

JIM HUTTON
PAULA PRENTISS
JACK CARTER

co-starring

JIM BACKUS
CHARLES McGRAW
and MYOSHI UMEKI

That hilarious comedy team is back where the fun is... and funnier than ever.

in CINEMASCOPE
and METROCOLOR

screenplay by GEORGE WELLS
based on the novel "The Battletop Affair" by GORDON COTLER
directed by RICHARD THORPE produced by JOE PASTERNAK

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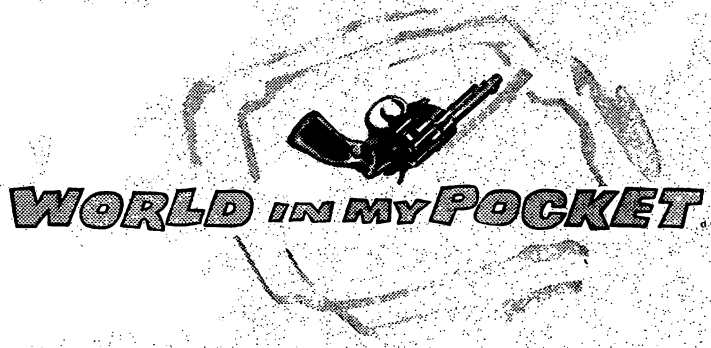

# WORLD IN MY POCKET

ROD STEIGER
NADJA TILLER
IAN BANNEN
PETER VAN EYCK

directed by ALVIN RAKOFF produced by ALEXANDER GRUTER

A METRO-GOLDWYN-MAYER release

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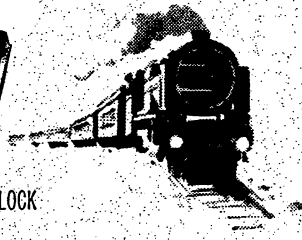
METRO-GOLDWYN-MAYER
presents

AGATHA CHRISTIE'S

# "MURDER SHE SAID..."



STARRING

MARGARET RUTHERFORD · ARTHUR KENNEDY · MURIEL PAVLOW · Guest Star JAMES ROBERTSON-JUSTICE

screenplay by DAVID PURSALL and JACK SEDDON produced by GEORGE BROWN directed by GEORGE POLLOCK

# GENTLEMEN OF THE PRESS

By P. G. WODEHOUSE

When you reach the age of 80, as I managed to do last October, you have a tendency to look back over the years and regrets pop up, not so much for what you have done as for what you have left undone. I, for instance, as I sit in my inglenook mumbling over my clay pipe, wish I had murdered more interviewers. How I hate their glassy eyes and pimpled faces. On Long Island, where I live, we have a species of bloodsucking tick which nestles in the grass and crawls up the trouser leg. I have seldom met an interviewer who could not have joined the troupe and no questions asked.

I was an interviewer myself once, and I know I must have impressed a number of people in just this way. There was a weekly paper in London 60 years ago which ran a page entitled "The Bravest Deed I Ever Saw," and I used to get a guinea for going around asking celebrities what was the b.d. they ever s. They were all quite nice to me except Winston Churchill, who very wisely refused to see me, but I must have ruined their day. "What was the bravest deed you ever saw?" I would say, and then sit gaping at them like a sheep looking over a hedge. And as hardly any of them had ever seen a brave deed and conversationally I had shot my bolt, rather long silences ensued, and they were relieved when I rose to go.

But at least they had the satisfaction of knowing that I was not going to write a stinker about them.

The mordant interview is a modern product. In the old days a celebrity could be sure that when any member of the Jukes family—as, for instance, myself—called for a chat, what appeared in whatever paper it was would be on the fulsome side. None of that thing you have today of making the fellow look like a piece of cheese. We were reverent then and treated celebrities as celebrities. We featured their noble brows and calm, steady eyes, and would not have dreamed of calling attention to their thinning hair and the bagginess of their trousers. If during our visit they were kind to the dog, we never failed to mention it.

But modern interviewers seem to look on a celebrity as if he were a book that had been sent to them for review. They criticize his appearance. If he bulges in the wrong places, they give his abdomen a couple of paragraphs. Chap who was here the other day called me "an aging Micawber" and talked about my "huge rumpling body." Bless my soul, what illegitimate offspring and sons of bachelors they are, to be sure. What hope is there, I wonder, that they will all choke on fishbones?

### As for Those TV Kiddies

The only interviewers to whom, if they were drowning, I would not throw an anvil are the ones on television. The man from the daily paper traps you into unguarded remarks, and if you don't make unguarded remarks invents them and puts them into your mouth, but the television fellow, bless him, never lets you say *anything*. He is dynamic and effervescing, obviously the life of every party to which he lends his presence, and he is determined that in the half hour you are with him there shall not be a dull moment.

". . . pleasure of introducing Mr. P. G. Wodehouse who, I am sure, will have a whole lot to tell us on the subject of humor . . . what it is, how it differs from wit and all that sort of baloney. Mr. Wodehouse, as you all know, is the creator of those delightful characters . . . of many delightful characters in such books as . . . in many of his delightful books, and we can hardly wait to hear how he does it. Tell me, Mr. Wodehouse . . . you don't mind if I call you Percy?"

"It isn't my . . ."

"Fine. Splendid. Capital. Tell me, Percy, how would you describe the humorist? Sort of as a caricaturist?"

"Well, . . ."

"I thought you would say that. There's always a comic side to life, isn't there? As a matter of fact, a funny thing happened to me on my way to the studio tonight. I was coming along, and this guy comes up to me . . . but it wouldn't seem so funny unless you knew the fellow. Tell me, Percy, getting down to brass tacks, what do you feel has given your writing . . . you do write, don't you? . . . its particular shape?"

"Well, . . ."

"Exactly. Right. Quite. Well, it's been most interesting, Percy, to get your views on this very interesting subject, thank you, thank you, thank you. And now an important announcement from our sponsor?"

That sort of thing is fine, and I am always willing to join in one of these cozy television get-togethers, but if any more New York correspondents of London newspapers come wriggling out from under their flat stones and invading my privacy, dogs—a Boxer and a dachshund—will be set on them. There is something about New York correspondents of London newspapers that makes one doubt that man can really be nature's last word. I have a theory that their editors send them over here just to get them out of the office, and I can understand how they feel. But it is a low trick to play on a friendly ally, who already has to put up with pigeons, Greenwich Village poets and The Twist.

### Technicolor Coiff

The only time I ever enjoyed an interview with a New York correspondent of a London paper was one hot day last summer. My visitor was the usual subhuman type, and I think he must have been experimenting with some new form of hair lotion, for gradually, as we sat in the sunshine, his hair began to change color and when he left it was a bright green. Fascinating to watch. It made all the difference to an afternoon which otherwise would have been tedious.

But it is too much to expect this to happen again, and in future when these children of unmarried parents call up to suggest a meeting, I shall imitate the spirited behavior of the Kansas City Athletic baseball club. The director of sports at a Chicago broadcasting station wanted to interview these athletes and was informed by them that they would be charmed if he would do so, provided he first donated $50 to each of them. No 50 fish, no interview. That is the line to take. Might as well make something out of it. We octogenarians have to look to the future.

# Greedy Texas Tanktown Talks Itself Out of Civic Venture

By MALCOLM STUART BOYLAN

Hollywood.

A motion picture company on location acts like a gang of juvenile delinquents. That used to be true. Box-lunches scattered over the lawn of the nice guy who lent his estate, for nothing. Hardwood floors dug up by the spikes of the camera tripod. An assistant director bawling at the hostess: "Listen, Fat Lady, get out of the way willya. This is a take."

Oddly enough this didn't hurt the industry. It was the image of Hollywood the public expected. Bad manners were good boxoffice.

Not any more. The beef is on the other hoof. Today at the first rustle of a script, or the wing of a camera's eye, any town in the country except New York and Los Angeles, is out to gyp any production company; to get a greedy little mitten into the till, or take reprisals. Poverty Row is no longer around Hollywood and Gower. It stretches across the country; and by stretch, I mean the outstretched hand, palm up.

Like Big Hat, Texas, for instance. The local grifters didn't succeed in picking MGM's leather. But they did cost me my sale of a shooting script, the public a delightful chunk of entertainment and the boxoffice a probable boffo. It was a great piece of Americana. It still is. It is unlikely now that it will ever reach any screen. Unless the hatchetmen and particularly the hatchetwomen have killed themselves off. Which is wishful thinking.

It was a story newsworthy enough to hit the front page of the Los Angeles Times. Here's the gimmick:

*The town of Big Hat adopted a London slum family, father, mother, five kids and brought them to Texas to start a new life.*

I considered that springboard enough and gave it the working title of: "The London Cowboys." I took the idea to MGM and they sent me to Big Hat to tie it up. I took my wife.

That was the first mistake. We were miscast. We failed the yokels as Hollywood personalities. My wife is a gentle, soft spoken alumnus of St. Mary's Convent. She dresses in quiet good taste and says "thank you" when a waiter pours a glass of water. I'm a bust too, as representative of a Hollywood studio. I have no little plaid cap with a buckle in the back. No beard. My hair is greaseless and close cropped and I don't snap my fingers for tempo. Renting a car in Big Hat I didn't have showmanship enough to hire a foreign car or hook MGM for a Rolls Royce and driver. I settled for a six cylinder job just short of a jalopy and drove myself. That was no way for a Hollywood writer to act. My wardrobe was all wrong too. A no more glamorous suit than that worn by a Certified Public Accountant. I did go to the best hotel, but I didn't take a suite or throw a cocktail party.

### London Cowboys In Texas

No wonder the town was instantly suspicious. What were we up to? I told the committee which had brought the London Cowboys over, that MGM wanted clearance to make a motion picture of the venture, and that I was writing the script. Ah, hah! That was the confession. How much was I going to get for the script? I didn't know. Saying that was a haggle between my agent and the studio. So! The so-called writer from a so-called studio, had a conspirator, and the caper was to cash in on Big Hat's idea.

The town began freezing up. None of that old southern hospitality nonsense. It was obvious my wife and I were in town to rob the bank.

The poor bewildered little British family were to arrive by ship at New Orleans. I was reluctantly allowed to accompany the delegation from Big Hat to meet them. A member of the committee was assigned to sleep in my room at the hotel where we waited over night; presumably to prevent my reaching the family by shore-to-ship telephone and making a deal.

In the morning I elbowed my way through the volunteer bodyguard to meet the family at the gangplank. Trying to get some kind of a commitment, I told the cocky head of the family that MGM wanted to make a picture of their adventures in a strange land.

"Gar blime," he shouted to his bedraggled wife. "This 'ere bloke wants to make a cinema of us. Fancy that!" Then, turning to me he asked: "'ows about 1,000 pounds right 'ere an' now, Guv'ner?"

"No! No! No!" yelled the chairman of the committee in panic. "We've agreed on $200,000!"

"Agreed with whom?", I asked politely.

"Among ourselves. It was all our idea and we don't figure to let you make any money off it."

I still clung to the ridiculous hope that I might be able to make an equitable deal. If there was any chance of this, my wife quickly ruined it by going un-Hollywood. While the rest of us were barreling through the bayous from New Orleans to Big Hat she had gone into the tiny house that had been assigned to the Britishers and was running the vacuum over the carpet.

She hadn't quite finished when the parade rolled up to the door. That did it. We were obviously phony. The chairman of the committee called MGM collect. The collect call was refused because the chairman asked to speak to Bob Hope, who was then at Paramount.

### Wrong Prairie

One of the several men who had been shadowing us said Judge Beaumond wanted to see us!

I had probably left that unassuming rental car too near a fireplug. But no. Judge Beaumond wasn't currently on the bench. He was a lawyer—as Joseph Jefferson might have played the part. He had been retained to protect the interests of the committee against one Malcolm Stuart Boylan, purporting to be a Hollywood writer, and one Jane Doe Boylan, purporting to be his wife.

"Now, Suh! Just what do you-all want in our honest community of Big Hat?"

I tried to tell him again. He didn't believe a word of it.

"We have observed your movements carefully since your arrival by train. If yo' are from Hollywood, why didn't yo come by jet?"

"Because I don't like to fly. Does it make any difference how I arrived?"

"It does when a man purports ot represent a Hollywood studio," was his astonished answer. "Neither you or this young lady are what we expect from Hollywood."

"What do you expect from Hollywood?" I asked in genuine curiosity.

"High jinks," he answered.

It was I who had failed to live up to the Hollywood legend, and in failing, failed the industry. We are a legend. In one form or another the public pays to see us. To take down our pants. Or lift up our skirts. The more we show ourselves as normal, decent Americans, the less the people in Big Hat will pay to see us.

I'm sure that Big Hat will never believe that I came to town with a legitimate proposition to make the community favorably famous for a wonderful gesture toward an underprivileged London family. I think they believe to this day that I copied the name Malcolm Stuart Boylan off a book. When they see the name on "The Passion Gabrielle" from Crown Publishers and hear it is doing big business in the book stores, they will say:

"No, Suh! That impostor who invaded our fair city could never write a book! Why he didn't even need a haircut . . ."

# Publishing Stocks Today

### How They Stack Up

BENNETT CERF

*(President of Random House)*

Wall Street's sudden interest in the publishing business, which began modestly enough a few years ago, but threatened to get out of hand entirely early in 1961, has already caused some changes in the way the book business is conducted, and hopefully will cause more, but one thing is now crystal-clear.

Bennett Cerf

"Big business" neither will diminish the number of genuinely good books being produced, nor will it dampen the ardor fo any honest publisher to discover same. Furthermore, should the big companies ever become too "commercial," as some doubting Thomases have predicted, there always will be idealistic newcomers ready to snatch the good manuscripts they turn down. The legitimate theatre is backed up by "Off-Broadway"; Hollywood has its "New Wave"; the book has its young men with stars in their eyes who need only find a manuscript they like, hang out a shingle, and become publishers overnight. It costs millions to build a new steel mill or film studio. In publishing, anybody can get into the act!

Furthermore, the fact that many old-line publishers merged or "went public" in the past two years, did not mean that the previous owners were selling out completely. Usually they retained over 50% of their stocks in their own portfolios, thereby insuring a continuity of command and a maintenance of old standards. It was the resultant shortage of stocks in the hands of the public, in fact, that enabled hit-and-run speculators to run the price of some publishing stocks to such ludicrous heights that some scaling down later not only was inevitable but devoutly desired by the publishers themselves.

The get-rich-quick speculators who were responsible for many of these wild run-ups had no more genuine understanding or interest in the publishing business than they had in previous love affairs with the chainstores, drugs, vending machines, and electronics. All they sought was "action." As one of them explained recently, "When you're at the racetrack, who cares about the nags bedded down in their stables? You gotta bet on the horses that are *running!*"

Now we have entered that healthier transitional period where publishing stocks are selling at a more realistic level, and passing steadily into the hands of genuine investors—mutual funds, institutions, and individuals who recognize the solid and substantial growth potential of the better publishing companies, but do not expect to double their money overnight.

Such investors already are aware of these facts:

1. Mergers and amalgamations, no matter how logical and soundly conceived, do not produce hoped-for economies and increases in profits immediately.

2. Book projects that promise the longest life and the most substantial profits—the so-called "bread and butter" items that constitute the core of a publisher's back-list—usually involve the biggest investment and take the longest time to pay off. A new dictionary or encyclopedia, for instance, or a new line of juveniles or textbooks, take years to plan immaculately, and longer still to produce and market properly. In the meantime, only the substantial outlays show up on the profit and loss statements.

3. Excesses in publishing have cropped up and must be curbed. Too many bad *and* utterly worthless books are being published in hard covers. And too many bad *and* good books are being published in paperbacks.

4. The publishers owe it to loyal booksellers to shoulder some of the burden of dealing with a new and very tough form of competition: the discount houses now invading the land like a plague of locusts. These discount houses obviously have no intention of carrying a representative stock of good books; they slash the price of a mere handful of the most conspicuous bestsellers as "loss leaders" to lure customers into ther departments in their stores.

Cut-price competition, however, and temporary excesses of supply are no new problems to the book world; publishers have confronted and licked them time and again in the past. They never obscured for long the ever-expanding demand for good books in America; the need for millions and millions of newly oriented texts; and the swelling Governmental funds available for the purchase of such books.

For the long pull there is only one way a well-rounded and properly managed publishing house can go today. That is up.

# War Between Los Angeles & New York

By MYRON ROBERTS

*(The spoof which follows appeared first in Carte Blanche Magazine whose editor, Frank Hiteshaw, has confirmed the permission of the author, Myron Roberts, for republication in this Anniversary Edition.—Ed)*

Historians agree that the decisive event leading to the beginning of hostilities in the War Between Hollywood and Manhattan occurred when a daring pilot from Disneyland was shot down while attempting to fly at a high altitude over Madison Avenue for the purpose of taking aerial photographs of top secret commercials. New York authorities, incensed by this brazen action, put the captured pilot and the remnants of his aircraft on display at Rockefeller Center and sent off a stiff note to Los Angeles, demanding a public apology and immediate dismissal of the Minister of Culture, Walt Disney. Both demands were heatedly rejected by the Mayor of Los Angeles, who first insisted that the pilot had merely strayed off course while crop dusting; and then, when confronted by a signed confession, admitted everything.

Prior to this event, there were many signs that the two cities might have managed to reconcile their differences peaceably. David Susskind had been invited to tour Hollywood as a gesture of friendship and, in a moment of high good-fellowship, had invited Tony Curtis to tour Manhattan in return. It was widely hoped that a new era of good feeling might be officially confirmed at a summit conference, which was scheduled to be held the following Spring at a Howard Johnson restaurant near Poughkeepsie. But after the spy-plane incident, the invitation was heatedly withdrawn, the meeting cancelled and both sides threw up barricades.

Well-informed persons guessed that war was imminent when Time hinted darkly that "Certain warmongering circles in the West were meeting this week to consider a 'decisive move.'"

Actual hostilities broke out on Sunday afternoon in the Fall of 1961. Residents of Manhattan were enjoying an unusually fine, clear and brisk day, when all the dogs in the city set up a fearful howl; a few seconds later the amazed New Yorkers saw the sun blotted out by a filthy mass of brown-grey air, accompanied by stinging of the eyes, and a foul odor. Not for several minutes did the city realize it was suffering a smog attack.

That afternoon New York's mayor went on all local radio and tv stations to announce that this day, which would long live in infamy, a sneak attack had been launched on New York from a secret smog base in the Fernando Valley. He called upon the people to recognize that from the moment of attack, a state of war existed between the two cities.

Los Angeles leaders denied responsibility, but it was noted that the day had been unusually free of smog in Southern California itself and military analysts conjectured that the city's leaders had somehow perfected a secret device for redirecting the smog from Los Angeles to New York. Indeed, the residents of Pasadena, overcome with joy at seeing the sun, and maddened by the smell of fresh air, ripped off their clothing and rushed up and down Colorado Boulevard, saluting and embracing one another.

The war itself was accepted by the people of Los Angeles, who had long since come to regard it as inevitable, with the stoic spirit of a race inured to the dangers and hardships of life in that city. Only when the mayor announced that the Dodger Stadium, which was finally supposed to be constructed—on grounds formerly occupied by the City Hall at First and Spring Streets—would have to be postponed again, was there any sign of great emotion. Brave men wept unashamedly in the streets, women fainted and Vincent X. Flaherty committed suicide.

While, on the whole, Southern California adapted to the exigencies of war rather slowly, some sacrifices were immediately necessary. The Hollywood Ranch Market was converted to war production. Troops from Police Chief Parker's finest were quartered in the Beverly Hilton and the Sunday edition of The Los Angeles Times was cut to 784 pages.

The hardships suffered by the New Yorkers were even more pitiful. The showing of all Hollywood movies was forbidden and television programs emanating from the West Coast were jammed. As a consequence of this, millions of people wandered the streets each evening—heedless of snow and wind—forlornly looking for something to do. Suffering among teenagers was particularly intense, and some expressed fears that, if the war should be prolonged, an entire generation would grow up unschooled in televised westerns, private eyes, or popular music, and ignorant of the great cultural traditions represented by Jerry Lewis and Tab Hunter. In an effort to meet the emergency, the Jack Paar Show was extended from sundown until 1 a.m., the use of home movies and even the reading of books was encouraged, but the void was far from being filled and authorities were forced to take stern measures against black-marketeers selling rock 'n' roll records, pictures of movie stars, and magazines with Elizabeth Taylor on the cover.

Despite such grave problems, and a serious shortage of oranges, Manhattan girded for war. All Broadway musicals were converted to themes appropriate to the war effort. Thus, "My Fair Lady" became the story of a New Yorker who tries and fails to civilize a Hollywood starlet; and even such dramas as "The Best Man" were rewritten to take the form of a struggle between a cynical Californian and an idealistic New Yorker. Madison Avenue joined the fight with a clever and timely campaign which hinted strongly that everyone in Hollywood had B.O. while all along Wall Street the word was, "You can't do business with Jerry Wald."

Norman Mailer rushed to form a special Greenwich Village Division, The Avant Garde, which shuffled off to war singing, "Give me some Cats who are stout-hearted Cats" to the stirring strains of bongo drums. Beat chicks responded by donating their ponytails to the effort for use as gunsights. David Susskind, Ed Sullivan and Perry Como combined forces for a massive three-day television spectacular, narrated by Eleanor Roosevelt, urging New Yorkers to enlist. The song that was on everyone's lips was, "Don't Cry Lorna, I'm Off to California."

The newspapers threw their strength into the fight. The New York Times gravely called the war "A decisive struggle in the effort to save Western Civilization from the forces of vulgarity and boosterism." The Daily News said simply, "By the time we're through, those sluts and sunbaked morons will wish they'd stayed in Oklahoma!" The Los Angeles Times countered with the charge that New York was "in the grip of Communist-labor union terrorists," while the Un-California Activities Committee launched an investigation into "a secret tie-in between Eastern Intellectuals and Criminal Syndicalism."

Mention should also be made of the daring exploits of individual heroes on both sides: Jayne Mansfield volunteered her heart-shaped swimming pool for the training of frogmen. Frank Sinatra sacrificed his private army to the fight and walked the streets of Beverly Hills alone and unprotected for the duration.

On the other side, Herman Wouk wrote a book, "Susan Sunset," which told how a nice middleclass girl goes to Hollywood to get in the movies and is seduced by the Hollywood Committee For The Arts, Sciences & Professions, with the active assistance of a certain notorious female newspaper columnist. In the end, though, she escapes, makes her way back to Manhattan where she goes into the dry goods business, marries her chief accountant and finds fulfillment riding the subway. Eastern critics raved about the book, especially The New Yorker Magazine's Alistair Arch, who describes it as "viable and elisive—if rather craven." Western critics were less enthused. Hedday Hopper wrote, "Obviously the work of a Communist dupe."

The Motion Picture Producers' Association levied a special assessment on its members to produce atrocity films showing what would happen if the New Yorkers prevailed. One of them Stanley Kramer's "On The Patio," still exists, and has become a classic. It depicts a bleak world of dingy apartments, sordid bars and an annual rainfall of 32.6 inches. Angelenos lit their EZ-Start charcoal barbecues and shuddered by their poolsides at the thought of it, vowing that it must not happen here.

The New Yorkers countered in this propaganda war with books and magazines denouncing the Southern California male as gross, stupid and money-hungry, and the female as brash and utterly lacking in grace or subtlety, flaunting her sex boldly when young, and tending toward bitchiness, obesity and astrology when fully ripened. Everything which bore the Southern California label fell under suspicion. Ranch type houses were shuttered and abandoned. Patriotic New Yorkers went miles out of their way to avoid patronizing supermarkets. Drive-ins were closed by the authorities for fear of civil outbreaks.

Through it all, cynics noted, the Bank of America and the Chase National Bank loaned money to both sides.

The first great battle of the war took place when the Sherman Oaks Commandos, completely outfitted by the May Company and armed with Sears Craftsman weapons, raided Macy's, inflicting severe damage on the notions department and making good their escape before the astonished New Yorkers had recovered from the surprise blow. Leading this gallant band was Walter O'Malley, which called forth the popular designation of this group as O'Malley's Raiders. The original plan called for a raid against the city treasury, but O'Malley changed strategy at the last moment when he discovered that this target was well defended by a group of fierce sportswriters.

Fighting back, a group of Wall Street financiers disclosed details of an economic blockade against Southern California which, it was announced, "would bring the Hollywoodians to their senses." Among the drastic measures adopted were: 1. Non-recognition of credit cards; 2. An embargo on the use of credit in the construction of swimming pools; 3. An order seizing the assets of William Holden, Elizabeth Taylor and Debbie Reynolds; 4. An immediate freeze in the shipment of New York playwrights, actresses, models and directors to the West Coast.

Pressing its economic advantage to the limit, a delegation from New York's financial community entered into secret negotiations with colleagues in San Francisco in an effort to bring the San Franciscans into the war against the hated Angelenos. Los Angeles spies, however, got wind of the scheme, and appealed to world opinion to prevent "The hand that holds the dagger from plunging it in its neighbor's back." In the meantime, agents of the Hollywood Chamber of Commerce were secretly stirring up trouble among the Long Island suburbanites, hoping to fan the spark of antagonism between suburban and metropolitan interests into a flame of secession.

But as the war dragged on, the greater size and superior marksmanship (acquired by plinking starlets with paper wads at wild Hollywood parties) of the Angeleno troops, hardened by years of making westerns and private eye films, began to make itself felt. A decisive breakthrough occurred when the Gunsmoke Gang led, of course, by Matt Dillon, headed off the Bellboy Brigade at the pass and captured the distinguished doorman of the Waldorf-Astoria Hotel. As the New Yorkers fell back, they followed a scorched earth policy, burning the motels along the freeways so that the Southern Californians were forced to camp out. When this failed to halt the advancing foe, prices charged at all toll roads leading East were tripled. But even this savage maneuver did not stem the tide and the desperate New Yorkers prepared for an apartment-to-apartment fight to defend their city.

Ultimately, the Hollywoodians pressed on to within sight of the Holland Tunnel. It was at this point that the New Yorkers, cornered with their backs against Long Island, launched the decisive blow of the war.

The scheme was first suggested by the owner of a Bronx delicatessen who remembered the great Carthaginian General Hannibal's feat in crossing the Alps with a herd of elephants. He suggested that an army of New York taxis, driven by intrepid pilots from Brooklyn, could sneak out of New York undetected, race across the nation, thence descending their way along the Hollywood Freeway to the Interchange. Once there, they could quickly cause the greatest traffic jam in history, which, the New Yorker argued, would quickly bring Los Angeles to surrender.

Three months later a suicide squad of 200 taxis quietly left New York and, sticking to back roads, furtively made their way to Los Angeles. In making the perilous journey only two drivers were lost as the result of food eaten in a Kansas diner. Slipping quietly into the early morning traffic, the crafty invaders made their way to the Interchange. Suddenly the agreed-upon signal was flashed and the dauntless little cars leaped to the attack.

Eyewitnesses have attested that the carnage which followed was beyond belief. The taxis hurled themselves against massive trucks. A single Brooklynite backed up traffic to the Tarzana cutoff. Hearing of the great destruction, Police Chief Parker personally rushed into the fray with a volley of $50 traffic tickets. The County Board of Supervisors promptly surrendered. The KTLA telecopter hovered above the scene describing the battle to millions of horrified viewers, and flashing the greatest sig-alert since Napoleon's retreat from Moscow.

By the time the raiders had dashed themselves to pieces, it was obvious that the Interchange would be blocked not for hours or even days, but weeks. The great city writhed in fury and frustration.

Los Angeles soon found itself forced to recall its troops to assist in the monumental cleanup job, thus raising the threat against New York. A few months later, at the Howard Johnson's Conference, a treaty of peace was signed between the warring cities which left both sides in possession of substantially the same territory as before the conflict.

# What Will They Think Of Next?

*Some 40 years ago, according to this Jan. 12, 1921 report, a "New Traffic Rule (Was) Tried Out On Times Square":*

"On Wednesday evening, Jan. 5, a new traffic regulation was tried out in the Times Square district and with all signs of success. The change in regulation made Broadway a one-way street and allowed on that thoroughfare only automobiles going northward from 37th Street to Columbus Circle between 7 p.m. and midnight. Broadway has been a one-way street from 42d to 52d St.

"There was some confusion due to the fact that chauffeurs were ignorant of the new rules, but as a whole it worked out very well considering that it was the first time tried.

"There is a system of lights in the new plan, similar to those on Fifth Avenue. The red light stops all traffic, the green one permits east and west traffic to cross Times Square, and the yellow permits northward traffic to move forward."

# Aussie's New B.O. Competition: Poker Machines

By NORMAN B. RYDGE
*(Managing Director, Greater Union Theatres)*

Sydney.

Surveyed as a market for quality films, Australia holds out strong encouragement to producers and distributors to increase their output in 1962. Close analysis of boxoffice earnings for a wide range of product over the current year clearly shows what the pattern of cinema business will be in the year ahead.

The oldtime strategy of releasing one big attraction and then coasting along with three or four average programmes is today unprofitable to theatres and producers alike. This does not mean that our public demands nothing less than a constant diet of multi-million-dollar giants like "Ben-Hur" or "Spartacus." Time and again the boxoffice has responded surprisingly well to moderately-budgeted attractions possessing an unusual theme or treatment with opportunity for smart selling.

The closing year has been a hard and difficult period for all forms of business and industry in Australia, brought about by severe financial restrictions imposed by the federal government. Serious unemployment and parttime standing down of wage earner in key industries caused an immediate falling off at the boxoffice.

At this moment of writing the peak of the crisis has been passed and the coming months could see a slow but nevertheless gradual return to national economic stability.

At the same time it must be realized that show business in Australia cannot permit any illusions about the difficulties to be surmounted in 1962. Exhibitors must look to producers and distributors to join in setting up a production and marketing policy based on a sympathetic and realistic appreciation of the situation which will provide the means and the incentive to make the most of every opportunity.

**New-Type Rivals**

As in other countries, Australia has witnessed in recent years, the establishment and growth of a wider variety of powerful competitors in the field of amusements. Typical of these is the extraordinary phenomena of licensed sporting and workmens' clubs, lavish establishments operating on the profits of legalized poker machines.

In New South Wales these clubs have multiplied within a very brief period from 85 to 1,247, the majority located in metropolitan areas adjacent to our leading cinemas. These have a yearly turnover exceeding $200,000,000 and pay out approximately $4,000,000 in taxes on poker machine profits.

For a nominal membership fee of $2 per annum these establishments provide live entertainment, movies, indoor bowling alleys, all-weather tennis courts, gambling, cheap liquor, restaurant service and lavish amenities of all kinds.

There are of course a number of other new styles of competitive forces vying with the cinema for a share of the public's free-spending money and leisure time, but I cite the licensed clubs to point up my opening statement that the Australian market has much to offer the producer of quality attractions.

To my mind these clubs reveal but a fraction of the enormous volume of revenue the Australian public is willing and eager to pay out whenever and wherever the right kind of attraction is put before them.

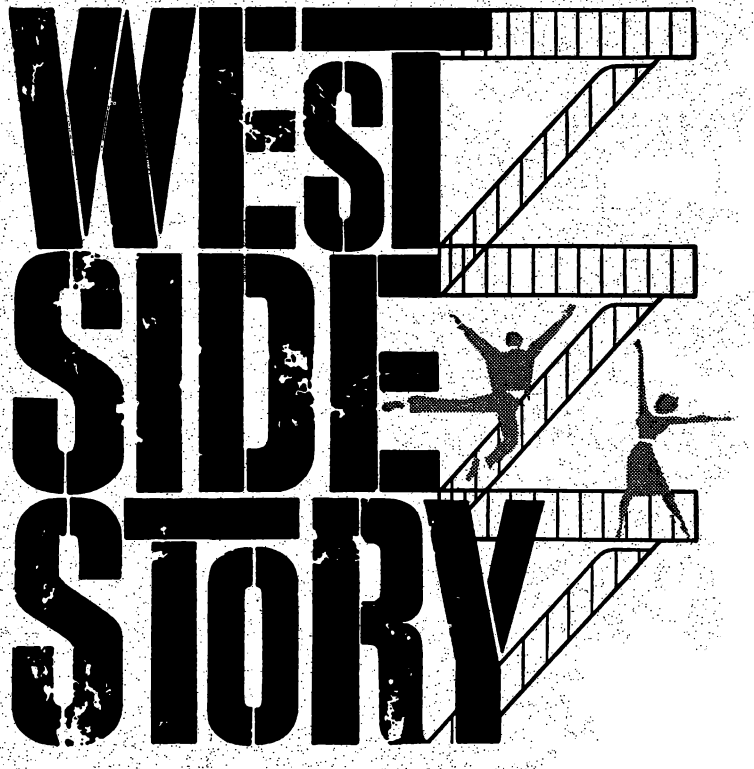
It is now within our power to divert a greater percentage of this money into the boxoffice. After five years of tv our public now realizes that this is no substitute for good cinema entertainment.

Response to outstanding releases over the past year, notwithstanding the adverse national economic conditions which have prevailed throughout, affords factual proof of the rewards to be won on this market by producer, distributor and exhibitor working together in a spirit of true partnership.

NEW YORK FILM CRITICS' CIRCLE AWARD...

# "BEST PICTURE OF THE YEAR!"

# WEST SIDE STORY



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"WEST SIDE STORY

A ROBERT WISE PRODUCTION

STARRING NATALIE WOOD

RICHARD BEYMER
RUSS TAMBLYN
RITA MORENO
GEORGE CHAKIRIS

DIRECTED BY ROBERT WISE AND JEROME ROBBINS
SCREENPLAY BY ERNEST LEHMAN ASSOCIATE PRODUCER
SAUL CHAPLIN CHOREOGRAPHY BY JEROME ROBBINS
MUSIC BY LEONARD BERNSTEIN
LYRICS BY STEPHEN SONDHEIM BASED UPON THE STAGE PLAY
PRODUCED BY ROBERT E. GRIFFITH AND HAROLD S. PRINCE
BOOK BY ARTHUR LAURENTS PLAY CONCEIVED, DIRECTED AND
CHOREOGRAPHED BY JEROME ROBBINS FILM PRODUCTION
DESIGNED BY BORIS LEVEN MUSIC CONDUCTED BY JOHNNY GREEN
FILMED IN PANAVISION® 70, TECHNICOLOR®
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# this product announcement

...a line-up of motion picture entertainment, now completed or in some stage of production, should be of enormous interest to exhibitors throughout the world, who can look forward to a regular flow of important major product from United Artists for the next 3 years.

THRU UA

# 1962

*"WEST SIDE STORY" A ROBERT WISE Production, Directed by ROBERT WISE and JEROME ROBBINS, Starring: NATALIE WOOD, RICHARD BEYMER, RUSS TAMBLYN, GEORGE CHAKIRIS, A Mirisch Pictures, Inc., in association with Seven Arts Productions

*"JUDGMENT AT NUREMBERG" Produced and directed by STANLEY KRAMER, Starring: SPENCER TRACY, BURT LANCASTER, RICHARD WIDMARK, MARLENE DIETRICH, MAXIMILIAN SCHELL, JUDY GARLAND, MONTGOMERY CLIFT

*"ONE, TWO, THREE" Produced and directed by BILLY WILDER, Starring: JAMES CAGNEY, HORST BUCHHOLZ, PAMELA TIFFIN, ARLENE FRANCIS, A Mirisch Company Production

*"POCKETFUL OF MIRACLES" Produced and directed by FRANK CAPRA, Starring: GLENN FORD, BETTE DAVIS, HOPE LANGE, ARTHUR O'CONNELL, PETER FALK, MICKEY SHAUGHNESSY

*"THE CHILDREN'S HOUR" Produced and directed by WILLIAM WYLER, Starring: AUDREY HEPBURN, SHIRLEY MacLAINE, JAMES GARNER, A Mirisch Company Presentation, Based on the Prize-winning play by LILLIAN HELLMAN

*"SOMETHING WILD" Produced by GEORGE JUSTIN, Directed by JACK GARFEIN, Starring: CAROLL BAKER, RALPH MEEKER, Music by AARON COPLAND

*"FOLLOW THAT DREAM" Produced by DAVID WEISBART, Directed by GORDON DOUGLAS, Starring: ELVIS PRESLEY, ARTHUR O'CONNELL, ANNE HELM, A Mirisch Company Presentation

*"SERGEANTS 3" Produced by FRANK SINATRA, Directed by JOHN STURGES, Executive Producer, HOWARD KOCH, Starring: FRANK SINATRA, DEAN MARTIN, SAMMY DAVIS, JR., PETER LAWFORD, JOEY BISHOP, RUTA LEE

*"THE HAPPY THIEVES" Directed by GEORGE MARSHALL, Starring: REX HARRISON, RITA HAYWORTH

*"THE VALIANT" Produced by JON PENINGTON, Directed by ROY BAKER, Starring: JOHN MILLS, ETTORE MANNI

*"BIRDMAN OF ALCATRAZ" Executive producer, HAROLD HECHT, Produced by STUART MILLAR, Directed by JOHN FRANKENHEIMER, Starring: BURT LANCASTER, KARL MALDEN, THELMA RITTER, BETTY FIELD

*"GERONIMO" Produced by JULES LEVY and ARTHUR GARDNER, Directed by ARNOLD LAVAN, Starring: CHUCK CONNORS

*"THE ROAD TO HONG KONG" Produced by MELVIN FRANK, Directed by NORMAN PANAMA, Starring: BING CROSBY, BOB HOPE, JOAN COLLINS, DOROTHY LAMOUR

*"THE MIRACLE WORKER" Produced by FRED COE, Directed by ARTHUR PENN, Starring: ANNE BANCROFT, PATTY DUKE, VICTOR JORY, Based on the hit play by WILLIAM GIBSON

*"JACK THE GIANT KILLER" Directed by NATHAN JURAN, Starring: KERWIN MATHEWS, JUDI MEREDITH, TORIN THATCHER, An EDWARD SMALL Presentation

*"PHAEDRA" Produced and directed by JULES DASSIN, Starring: MELINA MERCOURI, ANTHONY PERKINS, RAF VALLONE

"KID GALAHAD" Produced by DAVID WEISBART, Directed by PHIL KARLSON, Starring: ELVIS PRESLEY, A Mirisch Company Presentation

"THE MANCHURIAN CANDIDATE" Co-Produced by GEORGE AXELROD and JOHN FRANKENHEIMER, Directed by JOHN FRANKENHEIMER, Starring: FRANK SINATRA, LAURENCE HARVEY, JANET LEIGH

"THE THIRD DIMENSION" Produced and directed by ANATOLE LITVAK, Starring: SOPHIA LOREN, ANTHONY PERKINS

*NOW COMPLETED

# 1963

"TARAS BULBA" Produced by HAROLD HECHT, Directed by J. LEE THOMPSON, Starring: TONY CURTIS, YUL BRYNNER, Based on the novel by Nikolai Gogol

"TWO FOR THE SEESAW" Produced and directed by ROBERT WISE, Starring: SHIRLEY MacLAINE, ROBERT MITCHUM, Presented by the Mirisch Company in association with Seven Arts Productions

"FIVE PIECES OF MARIA" Produced and directed by NORMAN PANAMA and MELVIN FRANK, Starring: DANNY KAYE, SOPHIA LOREN,

"THE LONELY STAGE" Produced by STUART MILLAR and LAWRENCE TURMAN, Directed by RONALD NEAME, Starring: JUDY GARLAND

"A CHILD IS WAITING" Produced by STANLEY KRAMER, Directed by JOHN CASSAVETES, Starring: BURT LANCASTER, JUDY GARLAND

"THE GREAT ESCAPE" Produced and directed by JOHN STURGES, A Mirisch Company Production

"INVITATION TO A GUNFIGHTER" Produced by STANLEY KRAMER, Directed by HUBERT CORNFIELD

"TOYS IN THE ATTIC" Directed by GEORGE ROY HILL, Starring: DEAN MARTIN, A Mirisch Company Production, Based on the Broadway play by LILLIAN HELLMAN

"THE GRAND DUKE AND MR. PIM" Produced by MARTIN POLL, Directed by DAVID SWIFT, Starring: GLENN FORD, HOPE LANGE, CHARLES BOYER

"IRMA LA DOUCE" Produced and directed by BILLY WILDER, Starring: JACK LEMMON, SHIRLEY MacLAINE, CHARLES LAUGHTON, A Mirisch Company Production

"THE MOUND BUILDERS" Starring: YUL BRYNNER, A Mirisch Company Production

"THE BEST MAN" Based on the hit Broadway play by GORE VIDAL

"DR. NO" Produced by ALBERT BROCCOLI and HARRY SALTZMAN, Starring: SEAN CONNERY, Based on the best-selling novel by IAN FLEMING

"POINT BLANK" Produced by STANLEY KRAMER, Directed by HUBERT CORNFIELD, Starring: SIDNEY POITIER, BOBBY DARIN

"THE GREATEST STORY EVER TOLD" Produced and directed by GEORGE STEVENS, Starring: JOHN WAYNE, SYDNEY POITIER, MAX VON SYDOW, ALEC GUINNESS

# 1964

"HAWAII" Produced and directed by FRED ZINNEMANN, A Mirisch Company Production, Based on the best-selling novel by JAMES MICHENER

"MISTER MOSES" Produced by FRANK ROSS, from MAX CATTO'S best-selling novel

"IT'S A MAD, MAD, MAD, MAD WORLD" Produced and directed by STANLEY KRAMER, Starring: SPENCER TRACY, ETHEL MERMAN

"A SHOT IN THE DARK" Produced and directed by ANATOLE LITVAK, Based on the Broadway Hit, A Mirisch Company Production

"THE LAST OF THE JUST" Produced and directed by JULES DASSIN, Based on the best-selling novel by ANDRE SCHWARZ-BART

"ROMAN CANDLE" Starring: SHIRLEY MacLAINE, A Mirisch Company Production

"FLIGHT FROM ASHIYA" Produced by HAROLD HECHT, Based on a novel by ELLIOT ARNOLD

"THE NARCOTICS STORY" Produced and directed by JACK WEBB

"THE WELL AT RAS DAGA" Starring: ROBERT MITCHUM, A DRM Production, Based on a story by ROBERT RUARK

"THE GOLDEN AGE OF PERICLES" Produced and directed by JULES DASSIN

"MY GLORIOUS BROTHERS" Produced by STANLEY KRAMER, Directed by RICHARD FLEISCHER

"A BULLET FOR CHARLEMAGNE" Directed by GEORGE ROY HILL, Starring: SIDNEY POITIER

Once in a generation... a motion picture explodes into greatness!

Spencer Tracy Burt Lancaster Richard Widmark
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STANLEY KRAMER'S
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THRU UA

William Shatner • Edward Binns • Kenneth MacKenna • Werner Klemperer • Alan Baxter • Torben Meyer • Ray Teal • Martin Brandt • Virginia Christine • Ben Wright
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# The Theme About Teams

By EDDIE CANTOR

Hollywood.

The first team I remember seeing and enjoying was when I was in my teens. It was McIntyre & Heath, who worked together for more than 40 years. They never spoke a word off stage.

Eddie Cantor

1912! New Mexico and Arizona were admitted as the 47th and 48th states. The American Flag had two more stars, and the American stage sparkled with two bright comedy stars—Weber & Fields.

This team not only owned their own theatre, the Weber & Fields Music Hall, but employed such immortals as Marie Dressler, David Warfield, William Collier, Lillian Russell and many others. They created routines that found their way into musical comedies, revues and burlesque shows.

Both Joe Weber and Lew Fields were born and raised on the East Side of New York. That's what made their material so funny when I caught their comeback at the Palace some years ago. Fields started bragging about his background. "Joe," he said, "I come from a very rich family. We had a governess, a chauffeur, a butler." Weber said, "Don't kid me, Lew—I happen to know where you lived. You were dispossessed so many times—had your furniture put out on the street so often—your mother finally bought curtains to match the sidewalk!"

Cigar-smoking George Burns and zany Gracie Allen crashed the bigtime, along with that other big crash, back in 1929. They've been going strong ever since until Gracie decided she's had enough of it.

If you think some of the things Gracie says professionally are funny, you should hear some of her cracks in private life. One night she called and invited me to a birthday party for George. I thanked her and asked, "Is it to be a surprise?" Gracie said, "I'll say—it's not even his birthday."

George is the best straight man show business has had in the last quarter of a century. Gracie got the laughs, but George, the wonderful pin-boy, who set 'em up.

Offstage, I think it's a mistake to label George a straight man. In a livingroom he's the funniest man I know. Kidding Gracie about her favorite pastime, shopping and bargain-hunting, George said, "Gracie will buy anything she thinks a store is losing money on. Yesterday she said to a clerk, 'Quick, sell me one of those!' The clerk said, 'But Mrs. Burns, that's the elevator.' Gracie said, 'I don't care—it's marked down!'"

### Amos 'n' Andy

In 1926 a team by the name of Sam 'n' Henry went on the air, with the opening line, "Henry, did you ever see a mule as slow as this one?" Now, let's be honest: There isn't too much to that line, and yet these two people established characters, characters that were laughable, believable and lovable, and two years later, in 1928, when Sam 'n' Henry changed their names to Amos 'n' Andy they became the most famous of all radio teams.

As a matter of record, and the telephone company will tell you this, there was a time in the life of America, when for 15 minutes every evening, five times a week, unless there was an emergency, telephones were silent—people just had to listen to Amos 'n' Andy. Their "fresh air taxi" was as famous a means of transportation as the Santa Fe Chief or the 20th Century Limited. It was the vehicle that carried them from a broadcasting station in Chicago to the Hollywood studios where they made a motion picture in 1932. It was the same vehicle that carried them into the homes of millions of fans who never deserted them.

### Norworth & Bayes

In 1908, a year before I went into show business, the team of Jack Norworth & Nora Bayes, were stars on Broadway, singing their own song, "Shine on—shine on harvest moon—up in the sky. I ain't had no lovin' since January, February, June or July—"

Nora Bayes and Jack Norworth were not only partners on the stage, but partners off, too. Jack was as handsome as Nora was pretty. Their duets, their teamwork in those days, was the talk of show business. They actually laughed as they sang. They enjoyed what they were doing, and it must have been infectious because their audiences were happiest when the couple was on stage. Jack used to write most of their songs. During the baseball season when you hear, "Take me out to the ball game, take me out with the crowd," remember, it was Norworth who wrote it with Al Von Tilzer.

It was a great shock to show business when this couple split up. Soon after, they appeared in London in opposition theatres. Jack was a big hit, Nora was not. She complained to Frank Tinney, American comedian, who was a sensation at the time in England, "Frank, they don't understand me here, and I don't understand them," Frank said, "Why don't you quit?" Nora answered, "Oh, I couldn't do that. I understand their *money* perfectly." She asked the English management to advertise her more extensively. "Why in America," she told him, "we have electric signs in front of a theatre four feet high!" The manager said, "My dear Miss Bayes, isn't that a bit conspicuous?"

In 1920 Nora Bayes and I played in opposition theatres in Philadelphia. I invited her, after the Wednesday matinee, to have dinner with me. She said, "Do you mind if I bring someone along?" I said, "Bring anyone you like." At 6 o'clock I was sitting in Shover's Restaurant, 3d & Arch Streets—in walked Nora, her leading man, the chorus, the stagehands, wardrobe women, ushers—60 of them in all. I was stunned. She said, "Eddie, I never go out to dinner without my troupe." What a girl. What a dinner. What a bill!

During the years Dean Martin & Jerry Lewis were teamer, they were the most fabulous pair in show business. Since their split, they have individually been great hits. Personally I believe dissolving their partnership was because Dean Martin realized that a straight man is "one who lives on the wrong side of the cracks."

Abbott & Costello, Moran & Mack, Williams & Walker, Smith & Dale, the Marx Bros.—all who made millions making millions laugh at them. Teams to be remembered.

# What a Difference a Few Decades Make

## *(Or, Thoughts While Shaving)*

By HARRY RUBY

Hollywood.

When a man gets to be considerably over 21 and somewhat under a hundred, which is exactly my age, he gets to thinking about things. But, lest the reader get the impression from the title of this opus that I am living in the past, I hasten to mention that it was I who said: "There is no time like the present for forgetting about the past"—which is a cinch to wind up in the next edition of Bartlett's Quotations . . . credited to someone like Shakespeare.

Whenever I do think about the past, it is only as a basis of comparison with the events of the present. The other day I got to thinking about the clever things that were said by Mons. Voltaire, the eminent philosopher, historian, dramatist and essayist. I agree with everything the man said, except one—to wit: "The only thoughts worth while are those conceived while walking."

It is true that there are many who do their thinking while walking. (What else *can* you do while you're walking?) But it is also true that there are those who do their thinking while getting a shave and haircut; or while driving; or while doing any number of things. My thoughts, such as they are, crowd in on me while I am shaving.

Some years ago, when I told this to Bert Kalmar, my good friend and partner of over 25 years, he mulled it over for a few seconds, then looked at me and said: "The touble with you is, you don't shave often enough." Bert was always saying cute things like that.

One morning, while I was contemplating my lather-laden mug in the mirror, I got to thinking about how we moderns react to the things that were considered so shockingly daring, obscene, offensive and suggestive only a few decades ago.

Today, we think nothing of seeing girls, of all shapes and sizes, strolling along the street, shopping in a supermarket, browsing in a bookshop, as scantily clad as it is possible to be without being clad at all. In fact, we have become so used to these sights that we don't give a dainty damsel in dishabille a second thought—or a second look—except for aesthetic reasons, of course.

The other day when I was confronted by one of these sights, I bethought me of a scandal that shook the Bronx back in the days when I was a pupil at P.S. 42. Ida Schnall, who gained a measure of fame for her prowess in the manly sports, was riding a bicycle—fully clad—except that she was wearing bloomers. For this offense, wearing bloomers, she was hauled off to the stationhouse. But she got off with a fine because it was her first offense.

### Cigarets and Pubs

Today, when we see a young lady smoking a cigaret in a tv commercial, there is no raising of eyebrows as there used to be in that bygone era—when a girl who smoked was branded a member of the oldest profession.

Even the thought of seeing a girl in a beer saloon in those days would have been horrifying. They were not allowed in—even if escorted. Today, the saloon is called a cocktail lounge, and we think nothing of seeing a girl, unescorted, sitting at the bar. And when, as usually is the case, she is joined by a stranger of the opposite sex, our only reaction is envy . . . Yeah, man!

When I was a kid, which was quite a few years ago, as the crow flies, a man who made a habit of frequenting bars was without respect in the community. He was believed to be a beast who stopped off at the corner saloon on payday, drank up his wages, then went directly home and beat up his wife and kids.

A few weeks ago, I went to Las Vegas to get away from it all. I took in one of the plush spots. The Ladies of the Ensemble had nothing on but the skin they were born in . . . I kept looking at the door to see the cops come crashing in and make a dramatic pinch. If there were any cops there, they were in plain clothes—seeing the show.

### Too Rough for Burlesque

Contrast this with a day at the Columbia (now the DeMille) Theatre, on 47th St. and 7th Ave., New York, during the bygone days of burlesque. Millie De Leon, otherwise known as "The Girl in Blue," was the star of the show that was playing there to SRO. The high spot of Millie's specialty was that breathless moment when she raised her skirt a little above her pretty knees, removed a garter and tossed it out to the audience—for some lucky man to catch, have, hold and cherish forevermore.

I was one of the standees the night the cops came crashing through the door, ran down the aisle, stopped the show and arrested "The Girl in Blue" for indecent exposure. Poor Millie was arrested so many times that the cops got tired of it and asked to be transferred to another beat. (George Jessel is the only one I know who still has one of Millie's garters.)

When I see and hear some of the things I see and hear these days in theatres, in the movies, and in night clubs, I get to thinking about the time I went to Boston to teach Eddie Cantor a new comedy song I wrote for him, which he was to introduce in a "Ziegfeld Follies" show that was opening there.

### A 'Daring' Punchline

The song was called "When They're Old Enough To Know Better It's Better To Leave Them Alone." I don't think I ever heard a bigger laugh in a theatre than Eddie got when he gave out with the catchline of the second refrain:

*Once I went into a fortune-teller's place,*
*The fortune-teller read my mind—then slapped my face.*

Eddie pranced off at the end of the chorus to continued laughter and deafening applause that lasted through part of the scene that followed. Everyone was happy about it, except Florenz Ziegfeld. He demanded that the song be taken out—on the grounds that the hightoned customers who come to see the "Follies" would not stand for such a "dirty" catchline. Eddie turned on those big eyes of his, Ziegfeld weakened, and the song stayed in, dirty catchline and all. The hightoned "Follies" customers stood for it and loved it.

Even more shocking than the Cantor episode was a line Al Jolson pulled one night at the Winter Garden. I was there that night and I'll never forget it. Al pretended to be hoarse. His apology, as he was about to burst into song, ran something like this: "*Folks, please bear with me tonight, I'm a little hoarse. But old Al is gonna sing those songs for you just the same. You see, I caught cold. At three o'clock this morning, I got up out of a warm bed and went home.*"

After a moment of embarrassed and shocked silence, the audience broke out into loud, immoderate and boisterous laughter. I hate to admit it, but the laughter was even louder and longer than Cantor got on that naughty catchline.

But Jolson had to take the line out. Reluctant as he was to do so, the Shuberts convinced him that it was too offcolor and in bad taste. Today, if a nitery comic pulled a line like that he'd be run out of town for being too clean.

Until I read "Lady Chatterley's Lover," when the ban was lifted on it recently, I had no idea how many words there were in the English language with four letters. I recalled how I tried to sneak an unexpurgated copy of the book out of England many years ago. But I thought better of it when told I would be arrested if the book was found on me. Back in 1926, I sneaked a copy of James Joyce's "Ulysses" out of England. After reading that controversial tome in the confines of my stateroom, on the good ship Homeric, I tossed it overboard, rather than run the risk of tangling with the New York authorities.

Today, books like the aforementioned "Lolita," "Peyton Place" and "Tropic of Cancer" are read by little children in their nurses.

In 1923, Kalmar and I wrote the score for our first Broadway show, "Helen of Troy, N. Y." In the book, written by two avant garde guys of those days, George S. Kaufman and Marc Connelly, was the word lousy. A hurried meeting was called. Those opposed to the word staying in, which included George Jessel and Rufus LeMaire, the producers of the show, and Bert Kalmar and yours truly, won out over the protests of the authors—and the nasty word was deleted from the text.

I could go on telling you other instances of "What a Difference A Few Decades Make," but it is time to shave and do some more thinking.

# FIRST IMPRESSIONS

By HY GARDNER

Abe Burrows—Phil Silvers' father.

Willie Sutton—an impatient agent who couldn't wait for success.

Hugh Downs—the Adlai Stevenson of the Paar administration.

Wally Cox—the guy you'd trust with your wife but not with your car.

Joey Bishop—the character who pulls at a door marked push."

Marilyn Monroe—a human switchboard; when she walks all her lines are busy.

Jack Dempsey—the bulldog with the disposition of a toy poodle.

Kitty Carlisle—the dentist's nurse who always gets your date wrong.

Jack Benny—the kind of a guy who'd buy a clarinet, then demand his money back because it's full of holes.

Hume Cronyn—a visiting bank examiner.

Groucho Marx—top salesman in a shady used car lot.

Noel Coward—a floorwalker at Abercrombie & Fitch.

Jimmy Durante—one of the toys on display at F.A.O. Schwartz.

Georgie Jessel—the only salesman around who could sell an Israel Bond to Nasser.

John F. Kennedy—the anchor man on a Harvard track team who left his attache case in the locker room.

Jackie Miles—the attache case.

Jackie Gleason—the wrestler who's always complaining to the ref.

Horace MacMahon—the ref.

Nikita Khrushchev—last of "The Untouchables."

Monique VanVooren—a pinup out of 'Playboy' makes a personal appearance.

Phil Silvers—the Army doctor who gives you eye tests.

Xaviar Cugat—Latin version of a leprechaun.

Myron Cohen—he still looks like a silk salesman.

Dean Martin—a flask with lapels.

Brod Crawford—a house dick who could be bought for a cigar.

Jayne Mansfield—the Alps from a high-flying jet.

Elvis Presley—the space capsule that was never recovered.

The Gabors—circus candy costing more than the price of admission.

Hermione Gingold—caricature of a British scrubwoman.

Elsa Lanchester—her roommate.

Robert Coleman—Captain Andy.

Fidel Castro—the belligerent gasstation attendant who mokes while he works.

Anna Maria Alberghetti—one of the angels on a delicately etched Christmas card.

Jacqueline Kennedy—the new girl in town all the boys want to take to the Senior Prom.

Cary Grant—what the girl next door hopes the boy next door will grow up to look like some day.

Henny Youngman—what the boy next door grows up to look like.

Ray Bolger—an example of what you'd look like if you did The Twist all your life.

Dinah Shore—a friendly hostess at Schrafft's.

Hildegarde—an affable manager of a department at Berlitz.

Marlon Brando—what happens to a man who takes diction lessons from Maxie Rosenbloom.

Milton Berle—the joke file that walks like a man.

Irving Berlin—the God-blessed American.

Victor Borge—Danish pastry with music.

Lenny Bruce—the vulgarities scribbled on subway kiosks come to life.

Dick Clark—the out-of-towner who wears white sneakers and orders cokes at the Stork.

William Bendix—the Brooklyn hackie who still accepts calls to Ebbets Field hoping "Dem Bums is back."

# Expatriate Versus Ex-Patriot

## Globetrotting Film & TV Producer-Writer Appraises the Then & Now In The International Lively Arts—Comparative Creative Behaviorism

By STUART SCHULBERG

On "David Brinkley's Journal" a few months back, we interviewed an American painter who had successfully made the transition from Horse Cave, Ky. to the caves of the Left Bank. After 11 years in Paris he proclaimed, "I don't like the term 'expatriate'—it sounds too much like 'ex-patriot'." There and then he coined a description which millions of stay-at-home Americans would eagerly apply to their fellow-citizens who choose to live abroad. For despite—or perhaps because of—an expatriate tradition which includes Henry James, T. S. Eliot and Hemingway, we continue to raise a collective eyebrow at the rebels no longer in our midst. Perhaps our attitude toward these happy absentees is tinged with envy of them or anxiety for ourselves: at any rate, we tend to dismiss them as nonconformists, off-horses or hedonistic hoboes riding the rails of irresponsibility.

And yet many thousands of Americans—ugly, handsome, quiet and loquacious—have decided to make their home overseas since the war. Rome, Paris, London and Tokya, Munich, Madrid and Mexico City today have the largest American colonies in their history. Some of this transplanted population includes U.S. forces, both military and civilian. But these, the exiled rather than the self-exiled, have little place in this discussion (no matter how vital their place in our current foreign policy). The more intriguing question is why so many other Americans, obeying no orders save whim and desire, have abandoned their native ground to sink new roots in foreign soil.

Before proceeding with this curbstone analysis, it might be well to categorize the non-military expatriates by issuing each element an appropriate name, rank and serial number. They would seem to line up in the following order:

1) The Rich or Retired.
2) The Businessmen.
3) The Foreign Service Corps.
4) The Creative Escapists.
5) The Students.
6) The Political Emigres.

**Multi-Hued Patterns**

The larger American communities abroad include varying numbers of all six categories, proving that there is nothing homogenous about expatriate society. Aunt Sally on her Cook's Tour or Art Buchwald's famous "visiting fireman" may like to think of overseas Americans as "one big happy family," but in fact it is a household which Eugene O'Neill could have described more accurately than Louisa May Alcott. In the capital cities expatriate groups have little in common with one another beyond the color of their passports (and in the case of many political refugees even that denominator has been cancelled or withdrawn by the State Department). Expatriation creates complex, vivid social patterns of concentric circles and eccentric triangles.

The Rich or Retired form a sort of supra-nationality unto themselves. Their Chief of State, succeeding the Duchess of Windsor, is now Princess Grace; their Exchequer, Jean Paul Getty; their Minister of Information, Elsa Maxwell. First papers are issued along with invitations to the Galas of the Monte Carlo Sporting Club and final citizenship is acquired via mooring rights at Estoril. The International Set's projection of the world would confound Copernicus and astound Mercator. It is bounded to the East by St. Moritz, to the West by Newport, and its North and South limits are Deauville and Palm Beach. Otherwise, except for the continents of Bermuda, Jamaica and Long Island, it is terra incognita.

Next, in order of affluence at least, come the Businessmen. Their social status, based on substantial incomes buttressed by mysterious tax advantages, closely resembles their domestic American cousin's. In Paris, Amsterdam, London and Milan they have established their Chambers of Commerce, American Legion Posts, golf clubs, charities and Martinis-sur-les-rocks. These are the expatriates who make a solemn point of returning to the States twice a year to handle their bonus arrangements and their dental work. Many have taken a keen personal interest in European economic welfare, but the majority remain dedicated to Coolidge's theory that America's business is business, whether or not it is conducted in Spanish pesetas, Deutsche marks or good Swiss francs. In general they are poor mixers with any but their own kind and they tend, as a group, to have the fewest contacts with the "locals." There is at least one American businessman who, 27 years after his arrival in Paris, still relies on his secretary to type out the address for the taxidriver when he wishes to visit the Georges V or Harry's Bar. Somehow he symbolizes the anomaly of the expatriate business community—the Rotary Club meeting at Maxim's.

The Government people live behind their own social walls, shopping their embassy PX's, attending their round-robin cocktail parties, indulging in esoteric shoptalk about slots, post allowances, Form 57's and Fiscal Years. Only the information and cultural affairs officers, by the nature of their work, manage to escape the splendid isolation of the Foreign Service and the Corps Diplomatique. Their status may be privileged, thanks to "CD" license plates on their duty-free cars, cutrate liquor and customs-proof special passports, but the rest of the American colony nonetheless consider these functionaries second-class expatriates. First of all, say the traditionalists, Foreign Service families don't "live on the economy." Translated back into English, this infers that he who lives by Kleenex, Crisco and Campbell's Soup—and thereby fails to sublimiate his native tastes and habits—is ineligible for the club. Secondly, he does not control his own destiny: tomorrow he may be (as indeed a hapless friend of mine *was*) transferred to Rangoon.

Inter-mural snobbery characterizes American expatriation—and no group is more snobbish than the Creative Escapists. These are the suspect citizens who have moved abroad not for business reasons or the erratic designs of career but in answer to the dulcet demands of the soul. Whether they be painters, novelists, composers, film directors, journalists or tenor sax men, they are convinced that theirs is the true church and Gertrude Stein is their patron saint.

May I lay aside dogma, cant and *mystique*—not to mention their knives and forks—long enough to produce creative work of real merit. But most of them, proudly weaned from Bourbon, filter cigarets, baseball and The Buck, pride themselves on "getting the feel of the country" (sex and labored discussions with the concierge); "knowing your way around" (first-class bistros, second-class compartments, third-hand Citroens); and "accomplishing something important" (the scandalization of Aunt Sally and an article on Belgium beer tariffs for The Reporter). The Creative Escapist is probably a refugee from an advertising agency, a college faculty, a network, Hollywood or The Vine. Some mean it when they say they have quit the ratrace for good; others still set an indoor track record across the Savoy lobby or through the Excelsior bar to reach the ear of visiting potentates, most of whom turn out to be Max Youngstein.

Then come the Students. They and the creators have little in common beside a taste for Cognac and *Gauloises Bleus*.

In this era of G.I. Bills and Sen. Fulbright, "student" has become the vaguest term in the Passport Division's lexicon. You do, of course, meet the occasional American Scholar who is really completing that thesis on Henri Bergson, but a majority of the American students on the Continent deserve quotation marks rather than passing marks.

As for the Politicals, they live in their own luxurious leper's colony, untouchable to all but the most sophisticated or naive of their fellow-Americans. Not that the emigres care—their politics are still a social asset in many European circles. Consequently, the average Diner's Club card-carrying American meets them only at the homes of well-meaning British of Continental friends who think it is jolly to hear "another point of view."

Nearly every American in London or Paris sooner or later accepts an invitation to meet "a charming compatriot," only to find himself, a few evenings later, hanging on tight to his wine glass while he defends NBC, Walter Reuther, NATO, Louis Armstrong, Technical Assistance and Ed Murrow against a Power of Darkness who use to live in Akron and root for Ohio State.

Your hosts, who are quick to recognize—and probably reject—a local Communist will find this particular doctrinaire dinner companion "stimulating and refreshing," making the average expatriate feel as provincial as Babbitt trapped in the salon of Mme. de Stael. But later, sneaking off into the alien night, brandishing his Paris Trib like a scimitar against the infidels, the out-manned guest will know, at least, that he is not an "ex-patriot" after all. He may even check on how the Giants are doing when he gets to the Crillon Bar for a nighteap.

The fact remains that all of the groups and sub-groups here outlined—each so different from the other—nevertheless share a common wish to live away from "home." Why? Ask a silly question and you get a silly answer or, more probably, no answer at all.

If you locked T. S. Eliot, Josephine Baker, Paul Getty and Oona O'Neill Chaplin in a room and told them they could not come out until they had framed a concise expatriate manifesto, their cell would become their tomb. One might talk of spiritual values, the other of racial tolerance, one of financial advantage, another of peace. And you could extend the checklist indefinitely—with the third secretary's wife who likes "the servants and the sightseeing" with the ceramicist in Vallauris who needs "the hot simplicity of the Mediterranean"; with my artist friend in Paris who wants "the dignity and respect an artist can find here." Or could ask Bricktop, who mothered three generations of expatriates in Paris and Rome, "Don't get me wrong," she says, pouring another round of champagne at her fashionable boite, "I love America. It's just that I find the pursuit of happiness a little easier over here."

**Best of Both Worlds**

I think I know why. As a 10-year veteran of Berlin, Paris, the Rhineland and the Riviera (a research field I can recommend to all), I submit that the real lures of expatriation are freedom from social pressure and an augmented sense of individuality. The sights, the servants and the souffles are delightfully but decidely beside the point. For to be an American abroad is to have the best of both worlds—the political security of the passport and the emotional repose of the *permis de sejour* stamped within it. As a desirable alien in France, Italy, Ireland, Austria, or wherever your art desires, you can abandon yourself to living, undaunted by the demands of any true participation in the life around you. Your trans-Atlantic ticket is a broom sweeping away the PTA, the school board meeting, the March of Dimes, Improvement Society drives, the Girl Scout rallies, office parties, political rallies, benefit dinners, the door-to-door, face-to-face never-ending round of community activities and sociability which are becoming an end in themselves all over America. In Europe, liberated from a booster culture and immune to the tensions of local citizenship, you discover that there are no Joneses to keep up with. The only improvement you need worry about is your own.

In this intoxicating limbo of un-belonging the humblest American expands into a political sage, a brave raconteur, an inspired lover, gourmet, afficionado, Baedaeker, and showoff. In other words, a happy man. An individual. Aunt Sally is impressed. So are your European friends. The most trifling thought becomes a telling comment because the man who concocts it is so singular. The fact is that a foreigner almost anywhere can get away with murder or, still worse, banality. A Frenchman may hold a New York livingroom entranced by stating, "America, she ees so fast, fast, fast, but I like her—how shall I say?—impetuosity!" The same sort of statement, properly translated, accented and amended, will spellbind a Paris salon. For the graduate dilettante, the fainthearted hero, the over-age boy wonder and the stylized intellectual, Europe is a pushover, a willing enchantress offering personal freedom and private importance.

Only rarely is an expatriate's armor pierced by homesickness and remorse. Every four years, bent over his shortwave radio, he listens to the political conventions, confusing the rollcall of states with a poem by Carl Sandburg, crying into his Beajolais and snarling at his mystified European friends.

The same manifestation occurs during the World Series when even devoted expatriate wives desert their husbands to a loneliness so complete that one must re-read Cervantes to plumb its depth. Only then does the expatriate finally come to face his own image, etched red, white and blue against the blackness of Being All Alone. Sometimes he will respond to American cigarets, and then his fellow-expatriates know it's just a matter of time before he books his passage home. But usually he will snap out of it in the classic fashion, by pouring another *verre* and lighting up an unfiltered, non-mentholated, misshappen Gaulloise from the crush-prone pack. The Louis Armstrong records will be followed by the Piafs, the American blues by the Continental kicks. Once an expatriate, always an escapist.

Who me? I've got to get down to the cutting room. We're doing a show on a bunch of nonconformist hedonist hoboes who call themselves expatriates. We're behind schedule, we have to be on the air Wednesday night (10:30 p.m., E.S.T. on NBC)—and somebody's swiped my Gaulloises!

# What Soured La Dolce Vita?

By SAM'L STEINMAN
(*The Roman Rambler*)

Rome.

It's never been a secret that the Roman patricians gave "La Dolce Vita" a stone-cold-dead reception when it opened. While acclaim came from the Italo public at the boxoffice in the form of many more lire than any other Italo production had ever collected, the real rep of the production was made abroad where its name became synonymous with life on the "V. V. Beach" and its environs, particularly in Parioli, the home of the "Parioli-sites."

As the name and fame of the film spread and visitors came to enjoy the real thing in-the-flesh, so to speak, the "real" characters decided it was high time to make themselves scarce. The most unpopular thing in Rome came to be an identification with the "Dolce Vita" set. As a matter of fact, it never really existed but Federico Fellini concocted the whole idea by putting together a lot of things that did happen and mixing them well with a lot of other things which might have or could have or should have happened—something which no one, except the untalking participants might reveal.

Among those who came to look for the real setting was Vincente Minelli and his troupe of "Two Weeks In Another Town" performers. They authenticated the setting by doing some 10 days of night shooting on the Via Veneto sidewalk outside the Cafe de Paris, latterday successor to Doney's which is alongside the Excelsior Hotel. Once Minelli & Co. had the authentic setting in the can, the Cafe de Paris people realized their identification with "La Dolce Vita" because they were in the film and decided to do something about it. They pulled down the roofing over their entrance and put up an entirely different one. That ended their identification and incidentally killed the realism of the MGM setting. Perhaps Minelli should have stood at Doney's in the first place.

There hasn't been an orgy in print in Rome in ages. They've had questionable affairs in Milan and Venice and in Brescia and Turin, but the Roman set have kept their reps lily-white by staying out of print. Even Novella Parigini, sometime painter, announced that she might marry the father of her child and settle down in Ecuador. The smart set isn't seen in public and you've got to go inside the Excelsior to see the movie stars who find the bar here a refuge from the "papparazzi"—Fellini-formed phrase taking the first half of "Pappagallo" which means parrot and the back half of "bagarazzo" which means cockroach—the freelance photographers who specialize in scandalous scenes for the London Sunday press.

**Mending Some Fences**

At the moment, Rome is getting over the bad name it was given by the Olympic Games and it's doing its best to set itself up as a solid city as Italy begins its second centenary.

The big event of 1962 will be the Ecumenical Congress at the Vatican and with the arrival of every archbishop and bishop in the world a matter if imminence, the carabinieri are making sure that the city maintains its dignity. These days only Liz Taylor can get away with shopping in tight toreador pants but even she wears a long sable coat over her outfit. Rome is looking forward to 1970 when it will be the setting for a World's Fair to celebrate the 100th anniversary of its status as the capital city of Italy. All this and "La Dolce Vita" don't mix!

Of course, if you're one of those people who won't take no for an answer, here's our own little guide to how-to-find-what's-left-of-the-alleged-dolce-vita:

1. Go to the Luau where the movie stars gather in "Brown Derby" fashion. Maybe one of them will get a little tipsy and do the things Anita Ekberg is supposed to do but doesn't.

2. Sit at Doney's and look at the people who won't be caught dead at Cafe de Paris because they don't want to be identified with the Fellini fable.

3. Try the Via Margutta—Greenwich Village in Rome—and look for the studios occupied by recently-arrived foreign artists. They usually spend their first year behaving the way they think real Roman Bohemians must behave.

4. Pass out your calling card to every girl who passes and whisper that there will be a party at midnight. This will give you a chance to start your own orgy. All of them won't turn up but a certain number will. Of course, they will ask to be reimbursed to the tune of at least 10,000 Lire ($16) which is about triple what you would have to pay movie extras for the same work—and movie extras bring their own sustenance!

5. If you're the type who weeps over "Yes, Virginia, There is a Santa Claus," just see the picture and believe what you see.

6. Take a good look at what your neighbors are doing at home—it's bound to be a lot more wicked than the life these "sinful" Romans are leading.

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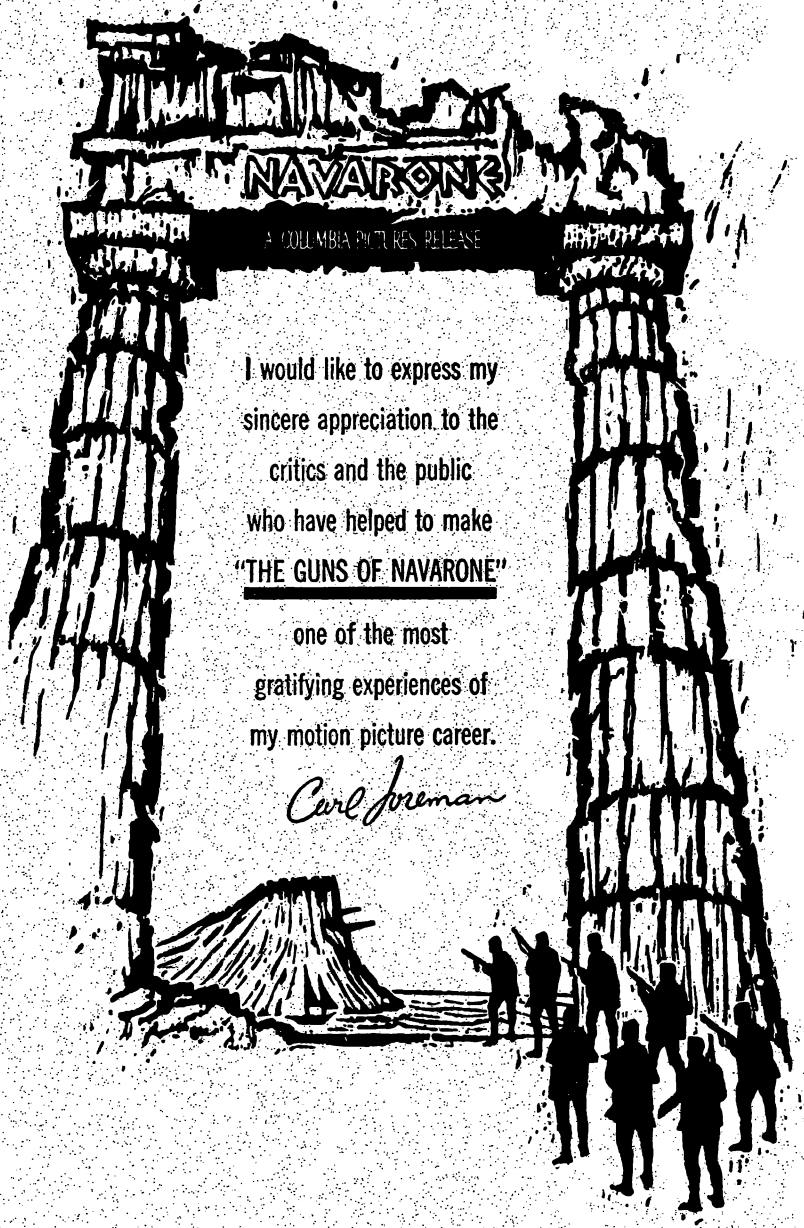
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one of the most
gratifying experiences of
my motion picture career.
Carl Foreman

# The Writer At Home

## [Good Reporter's Good Insight]

By JIM BISHOP

Sea Bright, N. J.

The surf sounds as though someone slammed a cellar door. It never stops, winter or summer, bad days or good. Sometimes, when the hurricanes spin up out of the south unspent, the foam breaks across the top of the sea wall and flies across the finger of land to the river. The wind shrieks and moans around the eaves of the old house on those days. The wires come down and the lights go out, but this is rare. The old house has been embraced by many a hurricane and it has scorn for windy lovers.

Jim Bishop

There is a street running behind the sea wall, and parallel to it. This is the only street. It connects the village of Sea Bright, New Jersey—a half mile south—with Highlands, N.J., two miles to the north. From the air, the street looks like a solitary dark vein in a tan finger. The whole of the finger is Sandy Hook. Sea Bright is a wart on the second knuckle.

The property on which the house sits runs 224 feet eight inches between the Atlantic Ocean and the Shrewsbury River. Facing the street is a white garden wall, with tall black coachlights, an expanse of crabgrass, a circular macadam drive around an Italian fountain and some pink and white petunias struggling for the sun between flagstones, and then the house.

It is gabled in two stories. The outside is done in varnished redwood; the interior is all knotty pine. There is an enclosed porch on which repose some white iron tables and chairs, and, inside, an assortment of bedrooms, a diningroom with a 10-foot planter and a lighted wall painting of the writer and his family, an all electric kitchen, and a dropped well living room 30 feet square, with fireplace, plum drapes and plum bar, black and white striped wall, and a half dozen paintings of Paris street scenes.

The living room is in the back of the house, facing the river. Flanking it is the writer's office. It has a double desk for His Wordy Majesty and Secretary, wall-to-wall books, two leather sofas, and a pooltable which has a fitted top so that it can be used for matters more urgent than backing the deuce in the side pocket.

Behind all this is a backyard covered with flagstones, a bulkhead, and strung on manila lines, a 35-foot Richardson sloop. All day, in good weather, the writer faces his boat so that his torture is chronic. On the easy days, when the wind is fresh out of the southeast, he sits behind the windscreen on the flying bridge, and heads up the Shrewsbury, around Sandy Hook, and out to sea, feeling the lift and fall of the bows, and listening to the growl of the twin Grays.

He is a good secondrate writer. A very good one. As a man, he is short and gray and compact and he wears the face of a benevolent bulldog, but, as a writer, he has done his homework at the feet of the truly fine writers and has learned much and it is not his fault that he will never be a firstrate writer. He is content with this situation, because he earns good money writing a syndicated newspaper column and some books which, by a crooked cast of the dice, came up seven.

### Good Company

The writer is good company, when he is among people he trusts. He tells good stories and he paints the backgrounds with tongue and hands, but, when he is among people for whom he feels no camaraderie, it is apparent at once because he is overly polite and terse and he becomes impatient to be done with the business at hand and be gone.

He has no unique qualities beyond other men, except perhaps in the fields of logic and compassion. He can sniff a silently incredible statement from across a crowded room, and it taints everything which follows with suspicion. He is a sucker for anyone who is hurt or in hard luck, although he argues that he is never a soft touch. This virtue, if it is one, is probably the result of the writer having stopped many right-crosses with his chin in the past. He has a sharp recollection of times when no one would buy anything he wrote and he knows that these times may come and sit with him again.

Sometimes, when young writers come to visit, he sits behind the bar in sports shirt and slacks, pushing the bottle and the ice close to the young man, trading secrets which aren't secrets at all. The young ones are always surprised when The Writer tells them that he writes everything but once.

### A One-Take Kid

He never rewrites and he never polishes phrases. This is attributable more to laziness than ability. Long ago, he trained himself to write once and write swiftly, being careful not to permit the fingers to fall on the keys until his mind had captured the proper phrases, the right words. When his books and his columns come out of the machine, he turns them over, with carbon copies, to his secretary, who reads them for typographical errors and then mails them to editor.

The Writer finds a serenity in staring at the river. He can see it and, in dreaming, not see it. Once, the Shrewsbury was part of the sea, but, centuries ago, a big sand spit came up and the river had to learn to run at three knots outbound, and three knots inbound, four times a day. It is uncommon to find the little river standing still. It is either running to meet the sea, or being repulsed by it.

The rusty seagulls ride the tide when they are hungry. They sit staring at the little sun-spangled waves, waiting for the level to lower. When it is ebb, they find a sandbar and dig for clams. There are small fights among them and sometimes, in wheeling flight, a seagull will drop the clam in deep water rather than surrender it to a bird in pursuit. The lonely wailing cry for food is always herad between the crashing of the big green combers across the street. When the clams are plentiful, the birds fly over the sea wall and drop them, then swing wide and lazy in the wind and come back to land on the rocks, picking the meat out of the cracked shell.

If the tide is high, the clams are under water and the big birds sit on the sea wall, blinking and watching the smooth sand below. They wait for infant crabs to come out of the rocks to crawl toward the surf. The birds are patient until the little ones with the cellophane skin are halfway down the beach—too far to make it back to the rocks and too late to run to the water. Then they swoop down in coveys, the wings flapping wildly, the turns tight and skidding, calling to each other to keep away.

The Writer is conscious of all this, just as he is conscious of the beautiful lawns and big homes on the far side of the river. He never tires of looking and he can tell you, if anyone wants to ask, that the river changes mood every 15 minutes, no matter what kind of a day it is. The river has more whims than a millionaire schizophrenic, and it indulges all of them, from the foamy crests of the northeaster to the mirror respect for a sunset in bunt orange and lavendar.

### Pleasant Self-Kidding

The Little One writes in this atmosphere, and he kids himself that he needs it. He does not want to remember that he wrote as well, or better, in cheap flats, in noisy newspaper offices, and on trains which crept, creaking, through small towns late at night. He likes to think that he needs the sea and the river. It makes him feel like an artist, especially when he is in the company of people who do not understand good writing.

His concession to art is that he always arises at 9:30 a.m. and retires at 1 a.m. to read for an hour. He works most of the day in a faded terryloth bathrobe, dictating replies to letters, tapping out columns, and researching the next book. There is always a next book and a next column and a next letter to answer. His phone number is unlisted and is unknown to a good many people in Shanghai and Sacramento. He keeps changing it, and advising everyone of the new code. The Writer does a good phone business, but he has never been a fan of the instrument.

He found out, a long time ago, that the best way for him to write is two hours at a time. His thinking can remain uncluttered and fresh for 120 minutes. After that, even when the story is running hot, he stops for coffee, for a cigaret, for conversation with his wife Kelly, for a look at the homework of two little girls if the time is late in the afternoon, or to turn the platter of schmaltz on the high fidelity set if it is early.

### Couldn't Take It

Once, when he stopped work for an hour, he picked one of his books off a shelf and started to read it. This was the first time he tried to read—seriously read—his own stuff and it undermined his confidence for a week. He got through 40 pages, and quit. On every page, his mind found sentences and phrases to which it said: "No. Oh my God."

Now, when a book of his comes in, he hefts it and traces his fingers over the jacket and the binding and says: "It looks good." He reads the copyright carefully, and then places the book on a shelf and hopes that his father and his two grown daughters will ask him about it. The little ones are stepdaughters and they have enough trouble with their own writing.

At night, if he is incited to a show opening in New York, he dresses and awaits his wife at the front door. If not, he bathes and puts on slacks and a sports shirt for dinner. Afterward, he sits across the room from a big television set, consulting the Television Guide at 25 minutes after the hour and five minutes to. The Writer is addicted to British mystery movies and gang shows. After the news, he switches to Jack Paar in hopes that something exciting and unexpected will happen. In the gloom, he eats a dish of icecream, being careful to drop some on the sports shirt so that his wife will have a legitimate thing for which to despise him.

At one, he is in bed, turning the shielded tulip light so that it will not keep her awake. He heads quietly with two minds: one is for entertainment; the other is for craftsmanship. When the words begin to blur and spin off the page, he reaches up, switches off the light, and murmurs his night prayer into his pillow, always asking for something and giving nothing.

Sometimes he remains awake for a few minutes, listening to the snapping protest of the old boards in the house when the sea wind is high. At other times, when the fatigue is deep and warm and pleasant, he murmurs: "Give me one more day and I'll do better. Much better."

# Don't Seat Me Next To An Actress

By CASKIE STINNETT

Harry Kurnitz once warned me never to turn my back on an actor or actress. "Never forget," he said, "it was an actor that killed Lincoln." Although Kurnitz's admonition seems to have discovered a permanent niche for itself somewhere in my consciousness, it's not treachery that worries me most about actors. It's the nagging worry that sooner or later one of them will bore me to death.

Of all the different professional groups that one is likely to encounter at a cocktail party, a dinner, or some other social foregathering, the one that is holding itself strictly aloof and the one that is maintaining the only total group integrity is the one comprised of a group of actors. And without eavesdropping on their conversation for so much as a second, I can tell you what they're talking about. Actors.

Writers, for example, are sociable people and their interests range up and down the whole spectrum of human behavior, to give you an omelet of metaphors. Just telephone a writer you like (excluding J. D. Salinger, who seems to be a notable exception) and tell him you'd like to drop by later in the afternoon for a little chat, and he'll put the cover on his typewriter, get out the beer, and be waiting for you on the porch. Try to telephone an actor. In the first place, he's not listed in the telephone book, and by the time you've properly identified yourself to his answering service you're exhausted and have probably forgotten what you called about. And when you do make contact, the actor is so enveloped in a cloak of self-admiration that one hesitates to intrude. It seems rude, like creating a disturbance in church.

I would expect a withering of belief in other art forms to be the only accountable reason for the flowering of human concentration on this one, but I've learned that this is not so, either. Actors are usually illiterate where art, music, architecture, or literature are concerned. They haven't tired of them: they never knew anything about them. Picasso is all right but he's no Victor Mature.

From time to time, I've lunched or dined with writers at Sardi's, and from time to time I've lunched or dined with actors or actresses there. The writers—affable creatures that they are—have conversed heartily, seldom casting a look about the room. The actors have kept their eyes fixed on the door or making broad sweeps across the room, intent only upon discovering what *other* actors or actresses are present. If it's an actress she will smile frequently, but it's the kind of smile she would wear if her feet were killing her, and the conversation will have all of the intellectual subtlety of dialog between two cub scouts.

For a long time I clung to the belief that doctors were the dullest of all dinner companions, but as I've got to know more actors and actresses I've been forced to abandon this position. Compared to the theatre, the medical world is a miracle of extroversion. I have a friend in the theatre—a well-known actress whose marital collapse was presented to the public via press releases from the disconsolate couple—and I cherish a letter from her giving me the inside story of the tragic development. "I found it difficult to stay with him," she wrote wistfully, "after it was so obvious that he was taking me for granite." Come to think of it, I did too.

# The Advantages of Coproduction

By ART BUCHWALD

Paris.

One of the mainstays of movie production in Europe is the coproduction. There are, on the average, 12,430 coproductions announced each month in Europe, but the figure falls off sharply in the winter because, in order for a coproducer to operate, he needs a sidewalk cafe.

Art Buchwald

Robert Goldstein, a producer for 20th Century-Fox, stationed in England, was in Paris this week and we discussed the subject with him.

"How many coproduction pictures have you completed?" we asked him.

"None," he replied. "I haven't been able to find anyone to make them with. Coproducers never make pictures. They just announce them. Actually my main job over here is to study the methods of European coproducers and see if we can adapt any of their methods in Hollywood."

* * *

Mr. Goldstein said the important thing a coproducer needs is a Diners' Club card so he can get credit at restaurants where coproduction deals are made. He also must carry a script with him. If he doesn't have a script the Beverly Hills telephone book will do. Then if someone questions him he can always say: "We don't have much of a story, but just get a load of this cast."

The object of a coproducer is not to promote a production but to promote the pre-production money. Pre-production money is all the money spent before a picture is made.

It could be spent on a trip to St. Moritz "to contact Gregory Peck," on a new diamond bracelet for a young starlet who is "just right for the part," or on a small Renoir for the producer's office. The skilled coproducer not only must know how to promote the pre-production money, but he also must be able to explain after the pre-production money is spent why the production cannot be made.

In most cases the best reasons for not making a picture are that the stars who were scheduled to do it are not available. Since coproducers always mention stars like Rock Hudson, Cary Grant, Elizabeth Taylor, Audrey Hepburn, Marilyn Monroe or Kim Novak, it's not hard for the coproducer to convince his backers after the pre-production money has been spent that these people won't do it. But occasionally, by some accident, the main stars are available and, by a worse accident, agree to do the film. Then the coproducer is in a spot because he may have to make a picture.

* * *

This happened recently to an Italian coproducer who used to hang out at the Excelsior Bar in Rome. He was forced to make the picture and it was a financial success and now he can't get any pre-production money any more and none of the other coproducers will talk to him.

In another case, though, of an English coproducer who found the people he had mentioned had agreed to play in the film, his friends rallied round him and saved him by showing the stars the script.

The best coproduction properties are those that have been in the public domain for the last 200 years. A smart coproducer who is promoting money for "The Count of Monte Cristo" always insists on having a reply by noon the next day. This gives an immediacy to the production and frightens the backer into putting up option money (almost as good as pre-production money).

Some coproducers work with advance men, who make the initial contacts in the restaurant with the financial men. The advance man tells the financial man that he thinks he knows a fellow who has an option on six of the 10 Commandments, and if he can get $50,000 he can tie up the other four. Then the coproducer enters the picture. In most cases the advance man is on a flat fee and is not permitted to eat on the coproducer's Diners' Card.

* * *

Once seated—the coproducer stays seated—he has himself paged by the bellboy, who may announce "Samuel Goldwyn is on the phone." The coproducer will reply: "Tell him I'll call him later." It's too dangerous to pretend he is answering the call because another coproducer may grab his seat.

The pinnacle, of course, comparable to running a four-minute mile, is a tri-production among three countries. There are only six tri-producers in Europe at the moment. It may take years to make a tri-production, but if it comes off a producer may have enough pre-production money on hand to live comfortably for the rest of his life.

# Copyright Act Still Unclarified On Author's Rights To His Characters

By SAMUEL W. TANNENBAUM
*(Johnson & Tannenbaum)*

For many years, particularly since the birth of motion pictures, the entertainment industry has had its share of problems. Not only is competition in the uses of titles for plays, motion pictures, radio and television programs still keenly felt, but rivalry among competitors in the entertainmentfield remains unabated. However, in the area of unfair competition, some principles have developed as a guide in the choice of titles.

Now more than ever, there looms up another struggle in the mass of characters taken from copyrighted and public domain stories and novels which have attained popularity over the years. The novelist, dramatist, the motion picture and broadcasting companies are confused by the lack of clear cut decisions upon which they may rely in their selection of a character.

Can the motion picture producer weave into his plot a character from any of the stories by Conan Doyle, Mark Twain, Oscar Wilde and other famous authors, some of whose works may now be in the public domain? Does the fact that the story in which the character appears is in the public domain permit the use of the character in other fictional situations? Under what circumstances can the owner of the copyright of a story who has granted picturization, radio and television rights prevent the motion picture producer or broadcasting company from employing the same character in another motion picture, radio or television program in which the story, plot and incidents are different from the original story?

These are but a few situations with which producers are still wrestling. While we do have the benefit of some decisions and views of commentators, they are far from consistency and clarity.

Producers of popular motion pictures of bygone days have capitalized on reissues with new stars. In like manner, they are anxious to present popular characters of the past eras in up-to-date plots.

The Court, in the well known recent case of Warner Bros. Pictures vs. Columbia Broadcasting System involving the right to the use of the Dashiell Hammett's detective character "Sam Spade" in his Maltese Falcon stories recognized that: " . . . historically and presently detective fiction writers have and do carry the leading characters with their names and individualisms from one story into the succeeding stories."

The Court specifically referred to Edgar Allen Poe, Arthur Conan Doyle, S.S. Van Dine and Earle Stanley Gardner.

**Does Copyright Protect?**

When a character is pictorially illustrated in a copyrighted story, the illustrations acquire protection by virtue of the copyright of the story.

A manufacturer and dealer of toys reproduced and sold a doll resembling the character "Betty Boop" which was copyrighted as a cartoon. The Court, in sustaining the claim of infringement against such use, stated: "This, a three-dimensional form of doll is an infringement of the two-dimensional picture or drawing."

Likewise, when the comic book containing the cartoons Barney Google and Spark Plug was copyrighted, the pictorial illustrations acquired copyright protection. Therefore, a manufacturer of toy horses Spark Plug and Sparky resembling those characters became liable for infringement of copyright.

As far back as 1914, a stage production of characters resembling the copyrighted Mutt & Jeff cartoons was enjoined by the licensee of the stage rights acquired from the cartoonist.

Therefore, a motion picture company employing a character taken from a copyrighted portrait, illustration or drawing would be liable for infringement.

**Competition and Not Copyright**

A character used in a story, novel, play, motion picture, radio and television program is only protected in connection with its relationship to the sequences of the locale and incidents of the story.

However, the unauthorized use of a character is an invasion of the property right of the author, the creator of the character, and will be protected under the law of unfair competition. The unauthorized user of the character is unlawfully using the property and trading upon the name and reputation of the creator of the character.

Dashiell Hammett, the well known mystery author of the story "The Maltest Falcon," portraying the character Sam Spade, a private detective, conveyed to Warner Bros. the motion picture, radio and television rights in the specific copyrighted story. Later, Hammett published three original stories employing as the principal character the same character Sam Spade, and granted to CBS the exclusive right to the radio broadcast of "Adventures of Sam Spade."

In denying Warners' claim for infringement against CBS, the Court stated that "The practice of writers to compose sequels to stories is old, and the copyright statute, though amended several times, has never specifically mentioned the point; that if Congress had intended to protect a character in a story it would have so legislated."

Although the Court did not support its decision on infringement of copyright, it is fair to assume that the theory of unfair competition was one of the factors which influenced its decision.

Along the same lines, a circus performer who used the mannerisms and costumes simulating the well known radio character "The Lone Ranger" was enjoined by the copyright proprietor of the radio program on the theory of unfair competition. It was held that "Defendants were attempting to avail themselves of the good will created by the broadcasting of the radio program," and, therefore, perpetrated a fraud upon the public.

Although in the "Abie's Irish Rose" case, Judge Learned Hand was concerned with the issue of the infringement of the plot, he discussed the possibility of a court applying the theory of copyright infringement to the unauthorized use of characters. He stated that no case has arisen involving the copyright infringement of characters.

In that case, Universal Pictures which produced "The Cohens and the Kellys" was not enjoined in an action for infringement by the author of the play "Abie's Irish Rose" from using a similar plot and similar characters.

Bud Fisher, the creator of the cartoons "Mutt and Jeff" had been under exclusive contract to a newspaper to furnish these cartoon strips. The Court decided that the termination of Fisher's contract also ended the newspaper's right to use the cartoon characters and that the right to the use of these characters in new cartoons remained the property of Fisher.

This case should be contrasted with the situation which would exist if during the employment of the cartoonist by the newspaper the cartoons were copyrighted by the newspaper. In such a case, the artist would be deemed to have been an employee for hire and his product would be owned by the newspaper.

As in licenses for the use of literary works generally, an author may impose such restrictions as he chooses on the extent of the use of the character involved. The contract might provide that the use of the character would exist for a stated period of time or that it could only be used in certain media; also that after a certain period all rights to the character would revert to the creator.

As an illustration in the "Maltese Falcon" case, the Court stated that as the contract did not grant the future rights to the character, the author retained such rights.

Since we do not have the benefit of decisive judicial pronouncements on the various problems hereinbefore discussed, the creators and users of characters will welcome an early solution either by legislation or judicial determination.

# A Pat Title: 'The Illegals'; Clandestine Israel Documentary Long Before Uris & Preminger

By MEYER LEVIN

*(Account which follows is a now-it-can-be-told of an inherently melodramatic attempt to photograph the real-life melodrama of the Jewish exodus to Israel after World War II. The author submitted it for this edition under the general caption, "The Best Thing I Ever Did." It forms a fascinating obbligato to Near-East politics in our time.—Ed)*

Tel Aviv.

Every writer gets asked, "What do you consider your best work?"

My answer isn't "Compulsion" or "Eva" or "The Old Bunch" or "Citizen." It's a little-known film called "The Illegals." Until now, this film about a secret Haganah operation seems itself to have been pretty much of a secret. After spending a year shooting the film in the darkness of clandestine border-crossings, and in the unlit holds of an illegal ship, I have tried for 13 years to bring the picture out into the light where people can see it.

Perhaps the light will finally shine, as a new one-hour version is being released, containing many details of this amazing operation that could not be revealed before.

Part of the negative of "The Illegals" was hidden in a correspondent's boots, in Prague, during the Communist takeover in 1948. Another section of the negative was captured by the British when they boarded our illegal ship. This footage had to be stolen back from their triply-guarded headquarters in Jerusalem. I admit the theft.

After all these obstacles had been surmounted, a feature-length version of "The Illegals" was shown briefly, one broiling July, in a non-airconditioned theatre on Broadway. Being perhaps a decade ahead of its time, as to public interest, the film didn't make money. So "The Illegals" got lost for 10 years in a warehouse.

**Re-Edited**

It took "Exodus" to resurrect it. Someone remembered that there was a "real Exodus," a film of real refugees shot with their real Haganah guides, on the underground route to Israel. I tracked down the negative, got it out of storage. I cut out most of the enacted scenes, leaving only the thread of the story of a young couple trying to reach Palestine in time for their baby to be born there — a story so typical that, among the three hundred women on our illegal ship, over forty were in the same condition as the young woman in our film.

With "The Illegals," because of the intense secrecy of the operation, we never knew quite where, or what we would be allowed to film, until the moment came. And then it was usually pitch-dark, with no illumination allowed, or no current nearby. And in 1947, the supersensitive film negative of today did not yet exist.

But by various improvisations and devices, we got the main movements onto film. There were no retakes.

The project to film the underground exodus began when I was shooting an independent feature, "My Father's House," in Palestine in 1946. Our first sequence was the arrival of refugees on an illegal ship. Suddenly I realized that what went on before our story began was in itself an epic.

**Very Sub-Rosa**

But back in 1947, I determined to get the modern exodus onto film. In New York, there was a sub-rosa group called Americans for Haganah, raising money with which to buy illegal ships. The instant "My Father's House" was completed, I rushed before this group and begged for an opportunity to film the secret route.

If we managed to get it onto film, how would we save the negative from capture by the British? A cloak-and-dagger New York attorney suggested that I carry a false-bottom guitar, and hide the spools of film inside. Luckily we never used his advice, as our eventual captors stripped us of everything except the clothes on our backs.

We decided, guitar or not, to play the problem by ear, and with a small budget to pay for raw stock, etc., I set off for Paris. I had a phone number. "Ask for Venya."

Venya was a key man in the special Haganah unit called "The Bricha," "The Escape," which had agents scattered over Europe, to organize border-crossings, to lead the refugees all the way to the secret beaches in Italy. During nearly three years of this operation, some 300,000 Jewish survivors were moved across Europe, from Poland, Roumania, Hungary, over the Alps into Italy. A hundred thousand of them were moved across the sea. It was the greatest underground operation in all history.

**Gumshoe Techniques**

To give cover to my film operation, I obtained from a refugee agency an assignment to film it's work in Poland and other countries. This I carried out, on the side. With me went one cameraman and my two "actors," the young man and woman whom I intended to insert into actual groups of refugees, so as to give the film a cohesive thread.

The young man, Mika, a gym instructor whom I found at a refugee orphanage in Paris, is now in the Israel foreign service. The young woman, Tereska Torres, whose family had escaped from France just as the Nazis completed their occupation, is Mrs. Levin.

Mika got papers as my driver. He couldn't drive, and the papers were never quite in order. More than once, when we filmed him in a group being smuggled over a border, the case was genuine. Tereska could be taken anywhere, even with defective papers, as border guards seemed to have a way of ignoring the presence of a young woman in a car. My cameraman, a Belgium, had legitimate documents, but gave up the job after our first forest night-march.

(Continued on page 57)

# *Moscow Visitor Finds Theatres Shabby Tho Femme Administrators Affable*

By HOWARD PEARL

When my English-speaking guide Tanya took me around Moscow to visit the film houses I learned that the Soviet Union may be ahead of us in space engineering but their theatres are as shabby as a nickleodeon of 1911. They know not of luxury or comfort.

The cinemas are small. They average about 1,100 seats. They are drab and sombre. Most of the seating is on the main floor. Balconies have only about six-seven rows of seats. The seats are stiff, straight wood chairs without cushions screwed into the bare wood floor to make continuous rows of stationary seats. One's back is taxed to the utmost while watching a two-hour show.

No decoration or color and no ingenious lighting was noted. While the picture is on, there is not one light burning. We would rate them as "shooting galleries."

In addition to the feature, they show shorts and news in advance. When I attended the Peace Theatre they have unusual names for theatres), I saw a short which displayed the Russian war might in a parade of tanks and soldiers in Red Square. I looked back at the projection booth and saw three projection machines in operation. "Tanya," I said, "I see you have our Cinerama process." "Oh no," she answered, "this is a new Russian process called "Panorama." Most of the Russian films are in color. They produce about 250 per year. Moscow has 150 theatres and a two week run is considered very good. One week is the average.

The entertainment possibilities in Moscow are few. Besides motion picture theatres, the only other attractions are ballet and opera. Opera is performed at the Bolshoi. I passed up opera but saw "Swan Lake" performed at the Stanislavsky. The performance was excellent. Leading dancers were Miss B. T. Bowt and Mr. M. N. Saloe. It was sheer poetry and ecstatic beauty. Some consider the Stanislavsky company better than the Bolshoi which went to U.S. Top price was $3. At the conclusion, the spectators ran down to the foot of the apron and applauded the performers as if they were national heroes. It is an amazing sight to witness. We never react this way in the U.S. Their enthusiasm is boundless and almost over-exaggerated.

Several top restaurants convinced me that Russian cuisine leaves a lot to be desired. Restaurants were very plain. Food was second-rate at best. I had dinner at the Moscow Hotel because I wanted to hear the orchestra play Russian music. The sets were short with long rests in between and the music they played was 75% American compositions. Not a balalaika in the group. In fact, I couldn't find balalaika music anywhere. The one Russian song that they played to death was "Moscow Nights", a fairly melodic ballad. Tanya told me that Van Cliburn played it as an encore in his last recital and tore the house down with it.

Moscow is a city devoid of gaiety. The main diversion of the average Muscovite is a brisk nightly walk through Red Square and up and down Gorky Street. Moscow is the possessor of a strange set of facts: it has very wide streets and boulevards, but very little in the way of automobiles to fill them. Cabs are hard to find and I always had to make special arrangements in advance to have one at my disposal.

Their theatres have no marquees to identify them. They simply utilize six sheet posters on the front wall printed in a silk screen process on canvas.

They learned of "saturation" booking when their picture "Clear Skies" was playing at 35 city houses simultaneously for a fortnight—same film which later divided the 1961 Grand Prize of the Moscow Film Festival.

Their stars are good looking by American standards and have sex appeal—unlike most Russians on the street.

Most theatres in Moscow are run by women. They are called administrators, not managers. In every instance when Tanya introduced me to a theatre administrator, she mentioned that I was gathering material for a feature for VARIETY. This was magic. Russians are vividly aware of the effects of good propaganda. I immediately gained stature and respect. From then on, they were most cordial, friendly and acquiescent, and gave me the run of the place. In fact, I couldn't pay to enter a theatre—they gave me the courtesy of the house.

Ever faithful to her cause, Tanya admonished me to make sure I told VARIETY readers how cordial the Russian administrators were. While she watched, I purposely put down in my notes "administrators were very hospitable." This brought a great big look of satisfaction to Tanya's eyes as I'm sure she felt she was doing a service to her country. When I further suggested that I would like to give Tanya some publicity by mentioning her full name, she demurred and insisted she was to receive "no notoriety." She made this point very emphatically.

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# The Liberation of Gertrude Stein And Alice B. Toklas in Vichy France

## War Correspondent's Intimate Family Letter (Sept. 3, 1944) Gives Closeup on Life Under the Occupation—A Memoir From a Forthcoming Book

By FRANK GERVASI

Aix-Les-Bains, Sept. 3, 1944

This will be the last letter you will receive from France. The day after tomorrow morning I am leaving for Rome and from there I will go to the Balkans, finish my little job and return home for Christmas. If all goes well, therefore, I will be with you again within three months and perhaps, who knows, much sooner.

The battle of France is as good as finished and the Battle of Germany is about to begin. I really don't believe the Hun can long endure. I believe his reserve strength is almost entirely consumed and unless he possesses some new fantastic weapons in good quantity—a possibility but highly unlikely—he will very soon be beaten. October 1st is still my date for cessation of hostilities and I'll modify it only to say "on or about." I trust that the good news which has been coming from all of us here hasn't however, reduced production or affected Roosevelt's chances of reelection.

In this my last letter to you from France I want to tell you the story of the Liberation of Gertrude Stein in which I played a small but profitable part. The day before yesterday, a cold rainy, gusty morning with a cutting early autumn wind, Eric Sevaried stepped into my tent and asked me in his quiet voice whether I would like to go to try to find Gertrude Stein. I had. I confess, completely forgotten her and for a moment, but only for a moment, being tired and cold and anxious to try to think out another piece for Collier's, I demurrd and then said Oh Hell, I'd go. How glad I am that I did.

We climbed into a command car—which is a very large sort of jeep with fairly comfortable leather seats and a top and side curtains to keep out the rain—and started off in the direction of the town of Belley, beyond the river Rhone. The driver was one William Druggan, Boston, Irish, a good guy. He is a swell driver if occasionally an overly fast one. But he knows less about mechanics than he does about esoteric literature. And en route we broke down. It was a lucky breakdown.

**Playing It By Ear**

You see Eric had only a vague notion of where Gertrude might be. He had prudently telegraphed his office to find out from her publishers where she was staying but the town they designated was not on our map. While we waited for Bill Druggan to get the Command Car started again, a jeep came flying down the road in our direction. This was surprising. There had been no American troops over the roads we had followed. This we knew from the hilariously hearty reception we received in the hamlets and villages en route. We had been the first Americans they'd seen. We flagged the jeep to a stop and it contained a Lieutenant Colonel and a driver. We introduced ourselves—Eric, a swell gent named Price Day of the Baltimore Sun and Newbold Noyes, son of the Washington Star.

The Colonel said he had spent the night at the home of yes, Gertrude Stein. Gertrude apparently, had been in Belley the day our troops entered the town and had immediately seized upon the Colonel and taken him off to her Chateau (The Dovecoter in Culoz, a small out-of-the-way little 17th Century townlet off the beaten path, at the dead end of a road running off the secondary highway to Aix-Les-Bains, to be exact. Beautiful county, by the way, with swift clear and cold streams that abound in trout, tall cottonwoods and poplars lining the roads, sweet smelling fields and great sudden bursts of wildflowers and, of course, the Alps brooding and smiling and boasting in the sky. We must see it together, you and I, and maybe go camping here with the boys.

We found Culoz without any difficulty, though we did have to detour once to find a bridge we could cross upon. The Maquis had blown most of them to delay the Nazi retreat and enable us to catch thousands of them and their tanks and vehicles. At the foot of the main street of the town we found the Assistant Mayor who knew where Madam Stein lived and he personally conducted us to the Chateau La Colombiere.

It's an old grey manse with the graceful roof and towers of French chateaux you know from pictures. We went through the back gate after crossing one of those crystalline streams that runs volubly through the centre of Culoz and provides, I learned later, the drinking water and power for the place and runs the village mill. In a moment we were at the backdoor and looking through polished glass panes at a hatrack and we knew there was no mistake for there, side by side, were two things which must be called hats but which could belong to Gertrude and Alice B. Toklas.

**'A Rose Is a Rose Is a Rose'**

I remeber as I crossed the threshold the sickening feeling that I couldn't remember a thing Gertrude had ever written, not one line of poetry, nor the title of a book or play. I remembered only "a rose is a rose is a rose . . ." and that Alice B. had been the subject of a famous, or notorious, autobiography.

But I knew that the words Gertrude Stein conveyed a meaning. I was moved when the thin, pale maid brought her in and she half-wadd'ed, half-shuffled towards us and I was the first to greet her and I don't remember anything anyone said except that I remember hearing her say "you don't know how glad I am to see you" and I asked her whether it would be all right for me to hug her and she said sure and I threw my arms about her and she had hers about my ribs and the pressure almost cracked them. Later in the conversation that bubbled and flowed and frothed for nearly three hours, before any of us had any idea what time it was, she was full of the French and how wonderful they've been. She had, among other hard work such as getting food, chopped her own wood. Her arms were strong as a man's.

I had heard about her unwomanliness. Well, to a degree it's true. But I found her quite womanly. She has a kind, inquiring face, almost merry eyes indeterminately brown and a strong mouth and nose. Her hair was cropped and combed mannishly but her principal characteristic is her voice. This is music, lowpitched and smooth and her conversation is even.

She was full of questions. Wanted to know about Ernest Hemingway and Thornton Wilder and Carl Van Vechten and scores of others about whom neither I nor the others knew anything.

**Alice B. Toklas**

We came upon her and Alice, who has a mellifluous but slightly querulous voice, like the voice you'd expect a slightly crankly fairly aunt, an aging fairy aunt to have. She is a little gnome of a woman, with shaggy short hair that resembles an unkempt wig and she has hair on her upper lip and is slightly twisted and very small and altogether ugly but at the same time one of the politest and most considerate persons I've ever known. I couldn't stand either of them for more than four hours at a time and then perhaps only once every six months but those four hours every six months would be a delight if only to listen to the tonal counterpoints of the wonderful voices of these two.

We came on them while they were lunching two friends, a husband and his wife, name of Schwab, professorial and schoolmistressish, respectively, both so happy to see Americans.

Alice fluted out orders and soon lunch for four became lunch for eight. Bill Druggan, the driver, ate in the kitchen and drank, it developed, far more vin de la victoire than was good for him or our ride back. Noyes contributed wonderment at how the household managed to supply four extra meals so quickly and Gertrude waved him off, and then we settled down to talking about her four years under the Nazis.

Much of this-to-follow-you probably already know, from having heard the radio and read the news stories, but I'll highlight it for you so that you'll have a complete picture.

**Bravery and Humanity**

She told that not all the Vichy people were bad, only the leaders were bad, and the French Vichy Militia of course, but that the officials and functionaries and everyone generally were in the Maquis or the FFI and kidding the Germans all the time.

As an American and a Jewess to boot she was fair game for the Gestapo but the French officials never allowed the enemy to discover her identity or her whereabouts. Three times she had German soldiers in the house as unpaying guests and she let her servants deal with them—servants with wonderful names like Olympe

(Continued on page 47)

# Co-Prod. Real Key To Any Boom For Israeli Film Biz

By JOSEPH LAPID

Tel Aviv.

Don't ever mention Ingmar Bergman's name to an Israeli film producer.

Since "Wild Strawberries" reached the local screens—it happened belatedly—there is no more excuse left for producers here.

For years, they were claiming that it is impossible to make really good pictures in a small country, on a low budget, with limited equipment. Rather convincing arguments, especially when one sees many bad pictures coming from counties much bigger than Israel.

But why can Ingmar Bergman do it?

He, too, is working under unfavorable circumstances. He doesn't even have the brilliant light which descends on Israel for eight months in a year. So why can he do it? Or: why can't Israel do the same?

The answer is simple—all you need is the touch of a genius.

Neither the stories of the Old Testament nor the originality of the "New Wave" will help. What the Israeli film industry lacks are people who know how to make pictures.

It is a standard joke here that the only non-Jewish moviemaker in Hollywood is a certain Mr. Metro, of MGM. So where are they?

The Peace Corps should really send to Israel a few good directors.

Some of the best film stories ever written are contained in a local book—the Bible. The Israeli War of Independence was used by Americans for a tremendous hit — "Exodus." Everybody seems to have a good time using local material, but the "natives."

This year hardly half a dozen Israeli pictures will reach the market. This is in addition to a few foreign pictures made in Israel, independently or as coproductions. Stanley Kramer is still pondering whether or not to produce "My Glorious Brothers" here.

Though the Old Testament is the bread and butter of contemporary Israeli culture-literature, history, etc.—no Bibical pictures will be made by Israelis in the forseeable future. Maybe people here have too much respect for the Bible.

The pictures in the making are all based on contemporary Israel, by and large divided into two groups: comedies and war.

The reason why they make comedies is rather pathetic: because "I Like Mike," a comedy released last year abroad it was called "Surprise Party" in order to avoid political connotations), was practically the only profitable picture so far in the history of film making in Israel.

**Kishon's Duo**

Two plays by Israel's foremost humorist, Ephraim Kishon are to be made into pictures. Geva Films studio is preparing the "Blaumilch Canal," directed by American-born Hy Kalus. It is a satire on redtape. A man escapes a lunatic asylum and turns the main street of Tel Aviv into a canal in order to transform the city into the "Venice of the Middle East." The point is that he gets all the necessary help from the authorities because every bureaucrat believes that the man is acting upon orders from another authority.

The other comedy, "Not a Word to Morgenstern," an independent production, is using Israel's favorite hobby, archeaology, as a pretext to present the more hilarious aspects of the Hebrew student's life.

A third one, shooting scheduled for April, to be directed by another American-born Israeli, Peter Frye, is based on a musical comedy by Aharon Meged, called "5:5." You might call it, "How to make boys and girls happy, without really trying."

Herzlia, the other (relatively) large Israeli studio, has just finished shooting on "Sinaia," directed by Ivan Lengyel, one of Otto Preminger's assistants on "Exodus." This melodrama is based on a true story which happened in 1956 during the Suez campaign when the Israelis swept the Sinai desert. A commando unit of the Israeli army had reached an abandoned Bedouin camp. While searching for snipers, the Israeli soldiers found an infant beside her dead mother. They "adopted" the baby, sent her to a hospital. She is now six years old, her name is Sinaia (after the Sinai desert) and she plays herself in the picture.

Another film in the same vain is "What a Gang!", directed by Zeev Havazeleth in Geva studio. This is the story of a "Palmach" unit—the crack units of the Jewish underground during the British rule in Palestine.

The average budget of a picture is $100,000. The better part of the directors and practically all the actors are theatre people. The average time of shooting is one month; the spoken language is Hebrew; the color: black and white.

It will take a long time for the Israeli film industry to develop properly, unless more foreigners come over for coproductions.

There is a special law, supporting such business ventures. Actors are good and they speak English. The studios are small, but adequately equipped for low-budget productions. The country is hospitable and interesting, the distances between sea and mountains small and the roads good. More expensive than Spain or Yugoslavia, but much cheaper than France or Italy, Israelis are eager to go along with anybody who wants to make pictures with them. It is a real mystery why outside producers don't follow the example set by Preminger, whose standards are high but he was happy with the conditions under which he made "Exodus" here.

# Theatre Party

By ARTHUR L. LIPPMANN

What a beautiful sight, bathed in sweetness and light
And couturier-copy resplendence!
What resounding applause! What a wonderful cause
To attract such a record attendance!

What a marvelous show, with the touch of a pro
In its facile and finished construction!
Though the tickets were steep, no one uttered a peep
For the tix had a Tax Deduction—
*A rather respectable,*
*Really delectable,*
*Quite irresistible,*
*Legally listable*
Income Tax Deduction!

* * * *

Mrs. Keene, like a queen, wore a green velveteen
That went well with her tresses (now titian.)
Then she spied Mrs. Brown in the very same gown
From the very same shop in their split-level town—
So she headed for home as the curtain came down
At the start of the first intermission!
(P.S. What a mess! In her dire distress,
Mrs. Keene left the scene looking green as her dress!)

Mr. Harris (in Paris last summer one week)
Described the production as "Tray-Mig-ni-feck."
Mr. Blue in Row Q who pronounced it a "bore"
Wasn't even aware that he'd seen it before!

(Two stars on the stage—one of whom had been shot—
At this point were perplexed by the laughs that they got,
For this was *one* spot where the playwright had not
Attempted to plant any laughs in the plot!)

Mrs. Kraus viewed the house and then said to her spouse:
"You're the handsomest husband who's here."
Thereupon Mr. Kraus, less a man than a mouse,
Meekly said with a sigh to his sly little spouse:
"Go and buy that new necklace, my dear."

Mrs. Cole, bless her soul, wore a mink hat and stole,
And the compliments came by the dozens,
Till her pal, Mrs. Lee, told the gals in Row E:
"Those furs aren't hers—they're her cousin's!"

*(An actor offstage, hitherto not on view,*
*Was thrown off his cue by a raucous "YOO-HOO!"—*
*Addressed by a patron in BALCONY K*
*To a modish young matron in ORCHESTRA A.)*

* * * * *

A few of the folks did remarkably well
In The Lounge while awaiting the Second Act Bell:

Mrs. Bligh, quite as high as the snows on Mount Shasta,
Enlisted a fourth for her Friday Canasta.
Mr. Mott sold his yacht, Mr. Starr sold his car,
Mr. Farr "sold" a blonde whom he'd met at a bar!

Mrs. Slaughter (whose daughter was now twenty-two
Arranged for her darling to meet a young man
Whose mother owned stacks of American Can,
American Motors and Great A & P—
Plus a beautiful bundle of A T & T!

* * * *

There were people greeting people whom they didn't quite recall—
Yet they kissed and reminisced about the past,
And a *most* delightful evening was enjoyed by one and all—
With the possible exception of The Cast.

But, Gentle Reader, don't deplore
These clambakes on The Skubert Shore
That gayly start at eventide.
They fill the till—and what is more—
They wear a kind of halo, for
They have The Angels on their side!

# Your Company's Annual Meeting

By HAROLD ROBBINS

It was exactly 10 o'clock when The Big Man stepped up to the podium and rapped it with his gavel to bring the meeting to order. There were a few moments of hubbub as the crowd of people found their seats and turned expectant faces toward the podium.

"We will begin the 40th annual meeting of the Magna Charta Film Co. Inc. with the usual report of the president to the stockholders," he said into the microphone.

There was desultory applause.

The Big Man cleared his throat as he picked up a sheaf of paper and placed it on the podium before him. "Ladies and Gentlemen," he began in solemn tones. "This has been a year of many problems within our industry but I would like to say at the very outset of this meeting, that your company has surmounted these problems and reports a profit of over $3,000,000."

He was interrupted by a few scattered handclaps and then he continued. "Of course this profit was before taxes and certain officers' and employees' profitsharing participations, but the amount transferred to earned surplus was still a respectable figure—$150,000."

No applause.

"Despite this we will continue to pay our regular annual dividend at the rate of $1 per share, totaling $2,300.000."

Applause.

He smiled and held up his hand. "This is of course made possible by energy and astuteness of your management in pursuing new-found sources of revenue and translating them into capital gains for your company. I will mention here, briefly, the outstanding elements in this category.

**Wonderfully Diversified**

"One. For many years we have owned our own studio consisting of 390 acres of prime realestate in what is now the heart of the city. During this past year we have divested ourselves of the burden of keeping up this vast property by selling it to The Realty Development Corp. for $10,000,000, a profit to us of $8,000,000. We then entered into a leaseback of facilities agreement with the new owners for the sum of $1,000,000 a year, five years payable in advance and the balance payable over the 10-year lease period. Since maintenance and upkeep of these facilities had cost us more than $2,000,000 annually, we thereby realize in addition to our profit of $8,000,000, a saving of $1,000,000 a year. This saving will be reflected in our operations during the lease period since we thought it a practical matter to set up our gain on the sale of the property as a reserve against rental under the lease."

He paused for a drink of water.

"Two. The sale of our old films to television have resulted in a profit of approximately $2,000,000 during the last year and a conservative appraisal of our post-48s indicates that we should benefit by at least $50,000,000 when the time comes for their sale to television. This subject is of course under constant scrutiny and analysis by your management.

"Three. Your company has realized substantial profits from the other industries it has acquired in the course of the diversification program initiated by your management during the past few years. I quote some of the profit figures shown by these companies.

"Sandbox Toy Co., $5,000,000.

"Magnetic Girdle & Brassiere Co., $9,000,000.

"Peppy Hamburger Drive-Ins Co., $12,000,000.

"Reedy Record Co., $4,000,000."

He paused and looked around the auditorium. "I think you must agree, ladies and gentlemen, this is a very impressive record indeed."

Polite applause. He smiled and held up his hand. "It is, of course, unfortunate that all these profits were offset by a loss due to operations of the parent company, but this is the unhappy nature of the motion picture industry today."

A small, timid-looking man in a gray suit rose at the rear of the auditorium. He held up his hand like a child at school. "Mr. President," he squeaked.

Mr. Big gestured to the man. "The chair recognizes the gentleman in the gray suit."

"Mr. President," the little man's voice still squeaked. "How much of the parent company's loss was due to the motion pictures produced during the last year?"

Mr. Big shuffled through the papers before him. He turned and whispered something to the other officers of the company. A moment later they were all whispering to one another.

Mr. Big turned back to the stockholders. His face was flushed and angry. "There was no loss charged to last year's productions."

"Why not?" the little man asked.

Mr. Big's face grew glum. "We were so busy with our other activities we forgot to make any pictures."

A silence fell in the auditorium.

"Could it be, sir?" he asked. "That is what is the matter with Hollywood?"

# The Lecture Circuit

## Much Different Since Mark Twain Pioneered The Chautauquas

By HARRY GOLDEN

Charlotte, N.C.

It took Mark Twain, the real pioneer of the lecture circuit, at least four weeks to make 10 lectures. I can make 10 lectures in 11 days. Don't confuse these statistics. I do not think I am a better lecturer than Mark Twain, although to be truthful I never heard him speak. I simply mean I can make more lectures than he with that much more attendant trouble. Making 10 lectures in 11 days means I arise that much more often at 4:15 a.m. to catch a 6:00 plane to carry me from Scranton to Omaha where I can change flights to get to Houston by 6 p.m.

This is the hard core of the lecturer's problem. The agency that books my lectures for me reads an entirely different schedule than the ones the airlines print. My booking agency arranges entirely nonexistent transportation. If it is hard to get from Scranton to Houston—no matter; they let me change planes in Omaha which relieves them of consequent worries about my itinerary. What little leisure the lecturer can squeeze into those 11 days is spent listening to airline clerks tell him no, you can't get to Houston from Omaha at that time. Very probably you can't get to Houston from Omaha at all. Airline clerks repeat, as a matter of note, the advice that it is impossible to get there from here.

Punctuating these tete-a-tetes with the harrassed airlines people are the phonecalls from whatever program chairman has booked me.

He wonders can I get there a few hours earlier. It seems he has just been able to arrange a press conference and thinks I would enjoy meeting the fourth estate. These calls can usually be silenced by my telling the program

(Continued on page 258)

# Confessions of A Press Agent

## *How Profession (or Racket) Has Grown Since P. T. Barnum's Era*

By RICHARD MANEY

Pressagentry is a confusing and contradictory craft crawling with pitfalls and pratfalls and overwrought rhetoric. Even its label is deceptive. It was practiced before the press was invented. Those engaged in it are not agents for or of the press. They're spokesmen for those who would be glorified or inflated in the press. The origin of pressagentry is clouded. Some hold that it is an offshoot of witchcraft or an extension of alchemy. Others argue that it was rife in Rome in the time of the Triumvirate and cite "Caveat Emptor" to prove it. In its global manifestations it is called propaganda, in its lurid phases ballyhooey. For semantic reasons only in the amusement world is it identified as pressagentry.

Dick Maney

Pressagentry, in its popular connotations, has been a growing industry or racket since Phineas T. Barnum, an adjective-crazed Yankee, parlayed a Connecticut dwarf, General Tom Thumb, and a Virginia slave, Joise Heth, whom he palmed off as the 161-year-old nurse of George Washington, into "The Greatest Show on Earth." Barnum had other things on his conscience, coined the baby contest, the beauty contest and the slogan, "There's a sucker born every minute." Because of his humbugs and the excesses of his successors, pressagentry long was regarded as an activity peculiar to the circus and the theatre, and its operatives classed with counterfeiters and con men.

There was another reason for the plight of the press agent — the odium of his clients. Actors and actresses, no matter how gay or gifted, were considered a loose tribe and the theatre, to quote the pastor of New York's Brick Presbyterian Church, "a profane and sinful place of carnal recreation."

Most of the prejudices against theatre folk has been dissipated in the last half century. The Helen Gahagan who starred in "Tonight or Never" represented California in the lower house of Congress. Mike Todd and Billy Rose blueprinted their visions to the Harvard Business School. Louis "Satchmo" Armstrong was a missionary for the State Dept. in Asia and Africa. Irene Dunne sat in the General Assembly at the United Nations. A statue of George M. Cohan adorns Duffy Square. Jock Whitney, the angel for "Broken Dishes" and "There Goes the Bride," was our Ambassador to the Court of St. James.

**Birth of The Image**

With the desegregation of the performers, the prospect of the press agent brightened. It had started to glow in 1908 when the Pennsylvania Railroad and the Rockefellers, wincing under the barbs of Ida M. Tarbell and Lincoln Steffens, engaged Ivy M. Lee to give the public a flattering picture of their corporate antics.

The press agent's role is to foment publicity, i.e., free publicity, and fan it once it starts to glow. There are two kinds of publicity, good and bad. Publicity is what Jayne Mansfield gets through tenacity and what Garbo gets by default. It's what Maria Callas got when she was bounced by Rudolf Bing and what Orson Welles reaped when he played King Lear in a wheelchair.

**Big Blowhard Era**

Pressagentry achieved peak production between 1910 and 1925. The screen was silent, radio was scratchy and television was a madman's dream. Stage news and gossip monopolized the amusement pages. Editors were susceptible to the tantrums and heresies of theatre people, hence condoned the hoaxes of their heralds. The milk-bath, tanbark-in-the-street stunts were born of collusion. Today's press agent shuns such devices. Through experience he has learned that deception doesn't pay. Editors no longer collude. He shuns the superlatives of his ancestors. The most effective publicity is that which is most artfully disguised.

Press agents are conditioned to mirages. Of the 200 productions announced for any season, all but 60 will turn out to be phantoms. In explaining these and other lapses, the press agent resorts to euphemisms. He cites failure to get Helen Hayes for the star role and Moss Hart for director, rather than the manager's inability to raise $100,000, as the reason for the balk.

Flops don't fold in Philadelphia. They're withdrawn for revision. Actors aren't fired during rehearsal. They withdraw, by mutual consent, because their role has been altered or excised. This facesaving chicane is transparent to the experienced. No matter how discursive the press agent's release, the drama editor boils it down to "Marilyn Peters has replaced Bettina Barlow in 'The Dreary and the Damned'." On reading this Bettina nominates the press agent for all-American Judas. Marilyn is piqued, too. She had hoped for more elaborate identification.

The current press agent is a one-man claque, skilled in first aid and dauntless in the face of disaster.

Since January of '56 I have luxuriated in the fame of "My Fair Lady," perhaps the greatest musical comedy hit of all time. An incessant sellout, "My Fair Lady" is a press agent's notion of the millenium. It automatically reversed my professional position. The editors whom I commonly besieged, now besieged me. So great and insistent were the demands on the offstage hours of Julie Andrews that I drew a warning from producer Herman Levin. "Lay off!" he cried. "Julie's got to get some sleep. Use a little discretion. Another week of this and she'll be a litter case."

**Ballyhooey's Labors Lost**

The instrument is yet to be invented which can measure the impact of publicity on the boxoffice. Regardless of my industry and ingenuity, more than once I've been haunted by the suspicion that I'm yodeling in an echo chamber. I was crushed by such a suspicion in February of '41 when I alerted the nation to Ethel Barrymore's 40th anniversary as a star. A celebration to memorialize the Miss Barrymore long reign was a publicity setup, provided she would hold still for it.

The tribute mushroomed beyond my hopes. All New York's newspapers saluted her. Feature writers reviewed her past and dwelt on the caprices of her clan. They cited her loves and hates and laureled her performance of the Welsh schoolmistress in "The Corn is Green." She was toasted by the wire services. Walter Winchell, then at his apogee, gave her a column that was duplicated in the 400 newspapers which carried his pontifications. Syndicated oracles hailed her preeminence. NBC sponsored an hour-long coast-to-coast radio testimonial in which she was cheered by Helen Hayes, Alexander Woollcott, Arthur Hopkins, Herman Shumlin and Louis B. Mayer. Unseen millions were enchanted by a 10-minute exchange between Miss Barrymore and brothers, Lionel and John. Setting up this triolog was a coup comparable to scaling Everest in moccasins. Only in "Rasputin and the Empress" had the three merged forces before.

What was the effect of this barrage on the b.o. of "The Corn is Green?" It tapered off.

The press agent's employer often badgers him into typing trivia which can only win him the scorn of the recipient. Ordered to issue a daily bulletin on "Star and Garter," p.a. James Davis in desperation announced that the show's featured player, stripteaser Georgia Sothern, had been elected to the Book-of-the-Month Club. Questioned by the Theatre Guild's Theresa Helburn about his efforts in behalf of Maxwell Anderson's "Valley Forge," p.a. Russel Crouse whipped out a postage stamp bearing the likeness of George Washington in proof of his influence and ingenuity.

Publicity, no matter how ably plotted and aired, can backfire and mutilate its author. Consider the wounds suffered by Mike Todd when he took over Madison Square Garden for a party for "a few of my friends" to commemorate the first year of "Around the World in 80 Days" on Broadway. To cement his position as America's most spectacular showman, Todd schemed a black-tie revel that would dwarf the Durbar at Delhi and the Feast of Belleshazzar. The 18,000 guests were the flower of the amusement world, cafe society, Lindy's Restaurant and the literary world. They were to be entertained by spectacle and pageantry, by Mummers from Philadelphia, bands and orchestras, and Sir Cedric Hardwicke atop a rented elephant.

They were promised free champagne, free caviar, hams from Holland, shrimps from New Orleans, and Charrington ale from London. Gifts, food and drink were promoted by Todd's press department from dealers, vintners, merchants and manufacturers, all baited by the prospect by having their contributions cited on the 90-minute TV coverage of the proceedings for which CBS paid Todd $350,000. At Todd's invitation and expense 300 motion picture critics and editors flew in for the fantasy from such remote spots as Miami, Los Angeles and Vancouver. Photographers descended on the Garden like a swarm of locusts. Uninvited notables moaned and beat their breasts, since attendance at the saturnalia was looked upon as a social must.

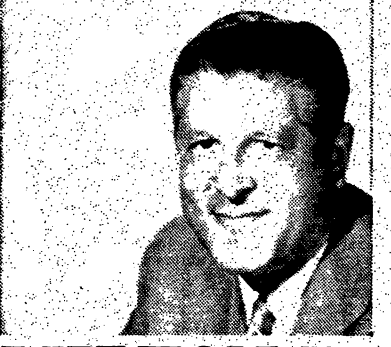
Next day's newspapers reported that it was the most disgraceful brawl in New York's history. Todd had underestimated the temper of his guests and the cupidity of those who were to serve them. Champagne, programs and paper plates were sold to the highest bidders. Those who managed to crash through to the floats bearing food, clawed it up with their bare hands. Elsa Maxwell was hit in the eye with a flying hotdog. Gowns were torn, dinner coats plastered with mustard. Larceny was rampant. One guest was apprehended as he staggered from the arena with an electric washer on his back. When the last celebrant had fled, six inches of debris covered the Garden's floor.

As he lives by publicity, so the press agent dies by it. Four times out of five he is maimed by a set of sour notices before he can ink his mimeograph machine. Under the theatre's sellout-or-sink setup no exhibit thus bludgeoned can survive unles it has a huge advance sale, a star whose name transcends all stigmas, or a producer indifferent to bankruptcy. If, in a spasm of sanity, the press agent recommends that it might be well to adjourn on Saturday, he is set down as a saboteur. So distinguished a lady as Sarah Churchill took me to task when I was skeptical of the future of "Gramercy Ghost," the mishmash in which she was mired. She said I would do well to emulate the shoemaker and stick to my last. "Gramercy Ghost" ran for 100 performances and lost another $50,000.

Progressively pressagentry is becoming more pedestrian and routine. Theatre people, long noted for their accentricities and launcies, are victims of national lust for conformity. They're as well behaved, for the most part, as so many actuaries. Haunted by insecurity, they shrink from controversy. A rebellious exception is Tallulah Bankhead. Miss Bankhead fears nothing that walks, talks or ticks. She has opinions about everything and spits them out on cue. In Washington in the fall of 1953 in a mistake called "Crazy October," she laid waste Richard Nixon and Gov. Faubus while guest of honor at the Women's National Press Club. Her epithets popped up in newspapers all the way from Bangor to San Diego. Following Democratic luncheon there, she shared page 1 of the NY Daily News in a pose with Harry Truman, thus became the envy of her sorority.

Though pressagentry is a treacherous trade, fraught with peril and mischance, it fascinates me. Those sensitive to shock and hysteria, to meglomania and stage mothers, should avoid it. They'll be happier amid saner surroundings. But it is stimulating adventure for anyone who doesn't mind living on a slack wire, who thrives on confusion, and who can remain above the battle when his comrades go berserk.

★★UNIVERSAL★★
PICTURES COMPANY
DURING ITS
GOLDEN★★★★
ANNIVERSARY
CELEBRATION
★★★HONORS★★★



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RACKMIL
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PRESIDENTIAL
SALES DRIVE
JAN. 1 - JUNE 30
★★★★ AND ★★★★
UNIVERSAL
PROUDLY
LAUNCHES ITS
GOLDEN
JUBILEE
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AN ARRAY OF
OUTSTANDING
ATTRACTIONS
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**JOHN GAVIN**
and **TONY CURTIS** as Antoninus
in
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Screenplay by Dalton Trumbo
Directed by Stanley Kubrick
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in Color and Panavision • starring
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**MIYOSHI UMEKI**
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Music by Richard Rodgers
Lyrics by Oscar Hammerstein 2d
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Produced by Ross Hunter

**ROCK HUDSON**
**DORIS DAY**
**TONY RANDALL** in
**"LOVER COME BACK"**
In Eastman Color • co-starring
**EDIE ADAMS** and
**JACK OAKIE**
Written by Stanley Shapiro and
Paul Henning
Directed by Delbert Mann
Produced by Stanley Shapiro and
Martin Melcher
Executive Producer Robert Arthur
A 7 Pictures Corporation—
Nob Hill Productions, Inc.—
Arwin Productions, Inc. Picture

**GREGORY PECK**
**ROBERT MITCHUM**
**POLLY BERGEN** in
**"CAPE FEAR"**
co-starring
**LORI MARTIN** and
**BARRIE CHASE**
Screenplay by James R. Webb
Directed by J. Lee Thompson
Produced by Sy Bartlett
A Melville-Talbot Production

**"THE DAY THE EARTH CAUGHT FIRE"**
starring
**JANET MUNRO**
**LEO McKERN**
and introducing
**EDWARD JUDD**
Produced and Directed by Val Guest
A Val Guest Production

**TONY CURTIS** in
**"THE OUTSIDER"**
co-starring
**JAMES FRANCISCUS**
Screenplay by Stewart Stern
Directed by Delbert Mann
Produced by Sy Bartlett

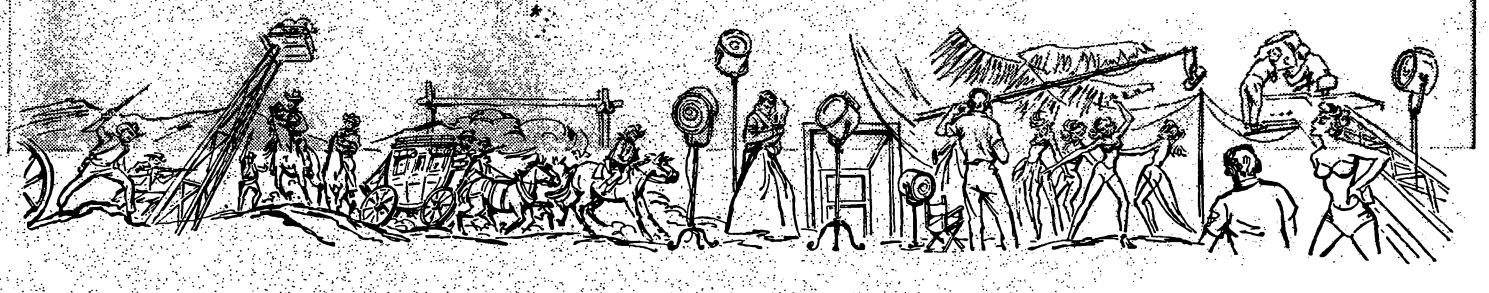
**KIRK DOUGLAS** in
**"LONELY ARE THE BRAVE"**
co-starring
**GENA ROWLANDS**
**WALTER MATTHAU**
**MICHAEL KANE**
Screenplay by Dalton Trumbo
Directed by David Miller
Produced by Edward Lewis
A Joel Production

**CARY GRANT**
**DORIS DAY** in
**"THAT TOUCH OF MINK"**
in Color • co-starring
**GIG YOUNG**
Written by Stanley Shapiro and
Nate Monaster
Directed by Delbert Mann
Produced by Stanley Shapiro and
Martin Melcher
Executive Producer Robert Arthur
A Granley Company—
Arwin Productions, Inc.—
Nob Hill Productions, Inc. Production

**ROCK HUDSON**
**BURL IVES** in
**"THE SPIRAL ROAD"**
in Color • co-starring
**GENA ROWLANDS**
Screenplay by John Lee Mahin and
Neil Paterson
Directed by Robert Mulligan
Produced by Robert Arthur

**"PHANTOM OF THE OPERA"**
in Color • starring
**HERBERT LOM**
and
**HEATHER SEARS**
Directed by Terence Fisher
Produced by Anthony Hinds
A Hammer Films Production

**MONTGOMERY CLIFT**
**SUSANNAH YORK**
**LARRY PARKS**
**SUSAN KOHNER** in
**"FREUD"**
Produced and Directed by
John Huston
**A JOHN HUSTON PRODUCTION**



# Ego, Yes; Indecision, Often; But Love That Hollywood

By PATRICIA JOHNSON
*(Associate Editor, Gold Medal Books)*

In 1955 a nice paradox occurred in a paperback house when its two bestselling books turned out to be Polly Adler's "A House Is Not a Home" and Monsignor Fulton J. Sheen's "The Eternal Galilean." Whatever the cause for the public's simultaneous demands for sin and salvation and where else but in paperbacks could you purchase each for a mere 35c?), there was no question at Popular Library, publisher of both books, that this peculiar little twist was a highly profitable one.

Pat Johnson

It's too much to hope that soft-cover houses will forever profit from paradoxes, but recently paperbacks have been making money for themselves and for movie companies by way of a new and booming twist—a complete reversal in the procedure of movie tie-ins.

Traditionally a book would appear in hardcover, make a name for itself on the bestseller lists and then go on the block for sale to theatrical producers, motion picture producers and paperback publishers. Throughout the whole process the hardcover publisher was the seller, and so long as contract terms were not violated, strict attention was not necessarily paid to who was doing what when.

Now the cart is being put before the horse—and with solid results. Motion picture companies with no more—and often much less—than a rought script in hand are being besieged by droves of paperback editors vying for the right to novelize their original scenarios. And, contrary to the helterskelter planning of the old days, timing is of the utmost importance.

The result of the switch seems to be that everyone is making hay. To be sure, the initial amount the soft cover house pays the film company for the novelization rights varies from nothing to—at the most—very little in the Hollywood scale of measurements. Sophisticated film producers look at tie-in books primarily as exploitation aids, not as sources of direct income. In fact, the new Screen Writers Guild contract calls for the screenplay writer to receive one-third of the royalties paid by the publisher; the novelist receives the other two-thirds, which leaves the producer holding the bag. But the bag is full of valuable intangibles, or intangible values.

### How It Works

What the publisher does for the film concern is create a nationwide market, a popular anticipation of a film before it would ordinarily be more than a vague glimmer by the public consciousness. There are approximately 100,000 outlets for paperback books in the United States. In newsstands, drugstores, railroad stations, airports, hotel lobbies and bookstores across the country thousands of copies of the novelization suddenly blossom forth—usually one or two months prior to the film's release. If a book has been novelized from a screenplay, the title is always the same as the movie's, and ideally, this should be the case in all tie-ins—so that the book will automatically be associated in the mind of the potential buyer with the film.

But this isn't always feasible when the film is made from a hardcover book. For instance, a Dell reprint called "The Green Gage Summer" is now a motion picture called "Loss of Innocence"; by prearrangement with the hard cover publisher, the Dell edition must retain the book's original title. "Aimez-Vous Brahms," by Francoise Sagan was made into the Ingrid Bergman movie, "Goodbye Again," but the Bantam reprint carries the first title because the hardcover book had had such a lively life of its own under that title.

Generally speaking though, publishers cooperate in keying their titles to the picture's—even to changing the name of a reissue of a book already published. The Rock Hudson-Kirk Douglas western, "The Last Sunset," was based on a Gold Medal book called "Sundown at Crazy Horse," but when the picture came out, the book was reissued under the movie title which had undergone five different—and to the publisher, hair-raising—changes before the film was finally released.

### More Ballyhoo

Another method of bringing the reader's attention to the forthcoming film is to use stills on the cover of the book, such as Gold Medal is doing with its novelization of Warners' forthcoming "The Couch" by Robert Bloch. Bloch, incidentally, is one of a rare breed. He wrote the screenplay, then adapted it into novel form; most screenwriters don't publish novels.

Sometimes credits are also listed on the cover so that the book buyer and prospective moviegoer knows not only who is in the film, but who produced it, directed it, released it, and who wrote the screenplay. There seems to be some disagreement, however, about how much good these credits do. Motion picture producers and their publicists like to see lots of names on a cover; most publishers feel the longer the list, the worse the book does.

Truck banners, posters, streamers, special display racks and other promotional material distributed by the publisher help plug both the book and the movie. Close cooperation between Pocket Books and the Mirisches has resulted in some really effective displays for "West Side Story." And similar mutual back-scratching between Fawcett and Allied Artists is resulting in a great deal of "See-the-movie, read-the-book" promotion on Sam Bronston's "El Cid."

Of course, paperback houses are not charities. The publisher reaps his rewards in a tie-in, too. Unquestionably a novelization is going to benefit from any advance publicity done by the producing studio. A good book will sell better if people have already been familiarized with its title, or if the cover can boast the advantage of a handsome photograph or dramatic likeness of a topnotch star. The clever, catchy comedy called "Pillow Talk," published in 1959 by Gold Medal, was not harmed by its Kodachrome cover of Rock Hudson and Doris Day. "Psycho," which sold a mere 4,000 copies in hardcover, went back to press three times and sold over 500,000 copies in Crest's soft-cover edition, which featured the jagged, broken lettering of the title that had appeared on the hardcover edition and on the ads and trailers for the picture.

Unfortunately, the publisher also collects his share of headaches. Not the least of his trials is the strange megalomania that sometimes afflicts Hollywood titans. One paperback house reports that it recently contracted to do novelization of John Doe's production of a movie we'll call XYZ—based on the exploits of a similarly named historical figure. The cover art was completed, proper credits were listed, arrangements were made for the publisher to use the motion picture's logotype for the title of the book. Everything was all set to go, but when the plates were made and the cover was submitted to producer John Doe for approval, the publisher was informed that for all intents and purposes the actual legal title of the book was not "XYZ" but "John Doe XYZ." The publisher remade his plates.

Another publishers' problem is the difficulty of dealing with studio representatives, or producers, or talent agents who are jealous of the credits on books—credits for actors, directors, screenwriters, etc. One book came close to not hitting the stands last spring because the two major actors who were appearing in the movie version had to appear by contract with the motion picture distributor, in precisely the same proportion on all illustrative material connected with the film. On the proposed cover of the book a scene from the picture one actor was a fraction smaller than the other—and there wasn't enough time to break the plate and do another cover. Alarmed at the thought of offending the "smaller" actor, the picture company's lawyers issued an injunction against release of the cover. Some 200,000 copies of the book would probably be yellowing in the warehouse now if an editor hadn't taken the matter in hand and sent a telegram explaining the trouble to the renowned and outspoken actor the studio thought would feel slighted. Within hours, the actor (who had known nothing about the book prior to the telegram) called the head of the studio, and the cover was okayed.

A far more frequent plague to publishers is a movie concern's predilection for changing titles and release dates on the spur of the moment. A novelization on sale, say, in March should, for best sales results and full publicity value for the film, be followed up by the appearance of the movie one to two months later. But if someone suddenly decides to hold the release back for the Christmas season, the publisher is left with 200,000 copies of a book distributed around the country doing little good because all its impact is wasted.

## Vanessa Redgrave

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why we choose to vote for one political party or another. Why draw the line at that? Poets and writers have always involved themselves up to the neck in politics and political action, what's so special about an actor?

People working in a studio, theatre or variety have responsibilities towards the people they work with, and the management they work for. Everything in me hates the idea of breaking a contracted promise by doing something which will disturb and cause loss to the people involved with me in the theatre. It is my duty to be loyal to the theatre. I try to be so. I want to be so; but when the inevitable clash comes between my work in the theatre and action I feel I must take, together with many other people, towards achieving nuclear disarmament, then I must choose the second.

What would happen if I chose career at the expense of my convictions? I should be unhappy and, if I were unhappy, I could not enjoy my work, anyway. I don't say I would be any less effective as an actress, but without enjoyment of the job there is no satisfaction in the arduous profession of the theatre. Sometimes I have been asked whether my political views affect the parts I accept? The answer is "No."

I would certainly take a role diametrically opposed to my own views, providing that the case was fairly put, so that people could be persuaded to think about and discuss the problem. Of course, the situation is far easier for an actress than for a playwright. However depressed she is with world affairs she can switch to, say, Kate in "The Taming of the Shrew," for a couple of hours without difficulty. It must be far more difficult for a writer with strong beliefs not to find his work colored by them.

I am convinced that it is absolutely essential to use every possible means to fight the potential Bomb horror. As an actress I can make a reasonably decent speech, and as a "name" I make some impact at demonstrations. I am sure that everybody who cares about our future must help, and that goes for people in the world of entertainment, too. I have just appeared in one anti-bomb film.

Many people in my profession have joined together and formed a Campaign for the Nuclear Disarmament Stage Club and last month we staged a revue, "Everybody Sit," which was put on in London on a Sunday for the club funds. The cast included Sybil Thorndike, Maj Zetterling, Constance Cummings, Kenneth Williams and other members of the cast of "One Over The Eight," "Fings Ain't Wot They Used T'Be" and "Beyond the Fringe."

I mention this show, and those names, to prove that, within the theatre, there is a large, responsible body of leading members of the profession who refuse to subscribe to the oldfashioned, bigoted theory that show business and politics don't mix. They do. They must.

# I REMEMBER MANANA

By SIG HERZIG

Madrid.

I woke up with the clear glareless light streaming in on me and wondered what had happened to the smog. Then I remembered I was in Madrid where it was manana while it was still yesterday in Hollywood. I was there to write the screenplay for "Operation Sevilla" for Rudolph Medina. Norman McLeod was slated to direct. I remembered when I had first met the director of "Topper," "Road to Rio," "Paleface" and other comedies. It was on the old Christie Comedy lot, where we both started our careers. Only he was a cartoonist then, who illustrated the silent titles and his cartoons were often funnier than the pictures. I remember discussing our plans for manana together. He wanted to become a director, but Al Christie, who needed an experienced cartoonist more than an untried director, kept putting him off. I wanted to graduate from the tworeelers I was writing to features, which was like going from extra to leading man which only happened in the pictures themselves.

Mort Blumenstock, the press-agent, got me the break. He told a producer friend at Columbia that I had just turned out six reels in three weeks. Since he didn't mention that he had just added up the three tworeelers I had written, I got a feature to do—"The Lone Wolf's Daughter." Unfortunately it was one of the last silent pictures. Talk came in with a sonic boom and it was just as hard for a silent writer to get a job on a "talkie" as it was to go from tworeelers to features.

So I went to New York to prove myself as a dialog writer. I started out by writing sketches for Lew Fields' "Vanderbilt Revue." There was a beautiful classic dancer in the show by the name of Francesca Bragiotti who hankered for some lines. That was a pretty big jump, too. But I managed to write her into a sketch with Lulu McConnell. I met Francesca in Madrid a few weeks ago. She is now Mrs. John Cabot Lodge, wife of the former American Ambassador to Spain, a great and gracious lady who is still in show business. As the wife of a prominent public figure she has to be "on" most of the time.

After "The Vanderbilt Revue" there was "The Third Americana." I worked on the sketches with J. P. McEvoy. Johnny Mercer was around the show doctoring some lyrics. He came from a wealthy Savannah family, but now he was on his own, making it the hard way as a budding lyric writer. His wife Ginger would provide him with carfare and lunch money every morning. But on the way to the theatre, he'd forget he was broke and hand out dimes to all the panhandlers that came up to him, and there were plenty in those days. So he always had a very light lunch. Ironically, the hit song of the show was "Brother Can You Spare A Dime?", but instead of Johnny, Yip Harburg and Jay Gorney invented it.

### 'Left Side of the Script'

Having proved I could write dialog, I was put on the SuperChief and rushed back to Hollywood and a job at Paramount. Since I was now typed as a Broadway sketch-writer, the studio assigned a collaborator to help me write "the left side of the script." In those days this was where the action and the camera angles were described. The right side was for the dialog. Although I knew everything about the camera from booms to zooms, I played it straight. It was a big office and I was lonesome.

From Paramount I went to Warners on an eight-week contract that lasted for five years. My first collaborator there was Jerry Wald. Jerry didn't attempt to teach me anything about the left side of the script, but I did learn how to read "upside down" from him. This was a way of reading the inter-office memos on a producer's desk when they were turned away from you. In that way you could find out what stories the studio was looking for and maybe come up with one of them the next morning. I often wonder if Jerry now has his inter-office memos written in code.

As my five-year tour of duty at Warners was coming to an end, I noticed that a lot of the old screen-writers were falling by the wayside. Playwrights were the thing. They were bringing them out in droves from New York. As a mere sketchwriter I couldn't qualify. Besides I already was in Hollywood.

So I sat down and wrote a play called "Vickie" in six weeks, and four weeks later I was on my way back to New York with Frank Mandel to open it. It closed almost as quickly. Usually an author blames a flop on the cast. But what could I say after Mandel came up with Jose Ferrer, Uta Hagen, Mildred Dunnock, Taylor Holmes and Red Buttons? Renee Carroll, the redheaded hatchick at Sardi's, wanted to see the show, but when I offered her passes she refused them. She said the show needed support and she was going to make her escort pay for the best seats in the house. She only accepted free tickets for hits! When "Bloomer Girl," which I had written with Fred Saidy with a score by Yip Harburg and Harold Arlen, opened a year later, I sent her complimentary tickets for opening night. She must have sensed a big hit because she asked for another ticket for her cousin from Syracuse. I gave her mine and stood up. Years later when I met her in Beverly Hills as the wife of Lou Shoncit, the ticketbroker and backer of nothing but hits, she told me she didn't have a cousin in Syracuse. In fact she didn't know anyone there.

After "Bloomer Girl," Hollywood sent for me again. Now that I'm in Madrid perhaps I'll get the call once more. This time they'll probably supply me with an interpreter to help me with the English dialog on the left side of the script.

## New Film Spots

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lation has decreased by 70,558 while the count for all of Cook County has gone up 560,132. This has been despite a continuing influx into the city of lower socio-economic level southern whites, Negroes and Puerto Ricans, indicating that the flow to the outskirts is predominantly middle class is greater than even the figures show.

Of the seven new suburban hardtops on the drawing board or under construction, six of them are set for locations in or near shopping centres. Says Kohlberg: "The shopping centres are associated with an increasingly auto-oriented society, and with astute merchandising and I think that these factors also spell out the future of picture exhibition. The era of the no-parking-area opulent picture palace is over. Our theatres will be handsome, efficient and accessible."

This is not to say that new houses will be bandboxes. The Golf Mill theatre (which broke ground in November) seats 1,800, and the Hillside theatre will have a 1,500 capacity. Both are located in shopping centres. However, the money saved on marble staircases and ornate staircases will go for other customer lures. For instance, the Golf Mill has such accoutrements as a 40 ft. by 40 ft. television lounge, free coffee, an infra-red heated canopy extending eight feet in front of the theatre, and two glass-enclosed soundproof rooms for restless children.

The one new hardtop not located in a shopping centre will be constructed during 1962 by Lubliner & Trinz, veteran Chi theatre owners, and will be located in the northern suburbs. General manager Bruce Trinz said that his company sees no necessity for building the theatre in a shopping centre as long as plentiful parking is available.

The formula for the location of new theatres—population plus parking plus money—shapes as the key to motion picture exhibition in the Chicago area for the foreseeable future, and this means locating in the suburbs where all three factors are available and increasing. Without the caution inspired by television competition it's possible that some of the money now available for the suburban houses might have been used at an earlier date for smaller and more efficient nabe houses.

# 'Don't Just Sit There—'

## Anti-Show Biz and/or Literary and/or Property Rights Laws Can Be Altered If There's Enough Action Taken

By HARRIET F. PILPEL

Those of us who are lawyers are duly appreciative of the fact that those of us who are clients call us up when they want to know what the law is:— How far can you go in criticizing a living person? A dead person? Suppose you use a name for a fictional character and it turns out there is a real and not so dissimilar person by the same name? Etcetera and so forth. And after all, clients should call lawyers on just such questions. That's what lawyers are trained for, and that's how we make our living.

But it does puzzle lawyers some of the time that you clients—especially clients in the literary and entertainment fields—do not have more awareness, in fact, in many cases, any awareness of the fact that it is they who write the laws, attorneys only interpret them.

All lawyers have often had the experience of having a client try to talk him out of what he honestly thinks, the law is with "but that's ridiculous," "that can't be libelous," "if I can't print or show that, then we're living in a dictatorship already."

The correct answer for the client to give the lawyer at that point is "OK—you don't like what the law is on this subject, change it."

Actually there are few laws in the entertainment field—or for that matter—in any other field that clients, and the ones hit by the law, can't change if they put effort to it.

It is true, of course, that the Constitution itself says thou shalt not in certain areas. No matter how much one wants to have a law saying no more paperbacks with pictures of semi-dressed women on the covers, the chances are the law wouldn't stand up because we do (thank heaven) have constitutional guarantees against abridgement of the press and even pictures of semi-dressed ladies are a form of communication.

But leaving aside the area of constitutional guarantees—there is no—repeat no—law that can't be changed if enough of those on whom it has an impact want to change it.

### Usage of Names

Item: Do you think that you should have the right to use the names and pictures of actual persons in a book, movie, show, song or broadcast? Should it matter whether the use is to convey factual data or is fictional in character? Does it matter whether you have the person's permission and whether that permission is in writing? Suppose neither the person's name nor his picture is used but facts which point inescapably to him are the basis for, say, a feature film? Like the story of the first man to fly the Atlantic solo, told in such a way that everyone thinks of one particular person but some of the film doesn't "fit" and some of it may be libelous? And like that? This whole subject matter, which goes under the general heading of privacy, is wide open—the courts throughout the country are groping for satisfactory solutions as ever new and more puzzling questions arise.

Or let's take the question of the effect of our tax laws on creative people—writers, composers, artists, performers and the like—there's no question but that these groups get the worst of all tax worlds—especially when they're freelance rather than employed. Their product, regardless of its value, can never put them in a capital gains position. Generally speaking they have no pension plans. Their ability to save anything, against the diminution of their earning power that is apt to come sooner or later as they get older or as their creative well-springs become temporarily or permanently dry, is nonexistent.

### Patent Boys Did All Right!

Some years ago inventors were in substantially the same boat. But the patent boys got together and marched on Washington. The result: today those who get patents are the most preferred group tax wise our economy. Whereas, other groups have to sweat and strain to achieve that lovely 25% capital gains tax, and whereas, the advantages of that tax are denied altogether to the creators of our copyrights (except possibly after they are dead) the creators of our patents are entitled to capital gains treatment with a minimum of effort and tax planning on their part.

There is evidence that people in the Treasury Department are conscious of the enormous injustice the present tax laws inflict on copyright creators. They would, I think, lend a sympathetic ear to proposals for reform. But, of course, if we don't make any—if we grouse but don't come up with any specific proposals, whom can we blame except ourselves?

Or take the field of copyright reform? Do you like the highly technical rules on the copyright notice which makes publishing and producing like walking on eggs when it comes to technical compliance with the Copyright Act? Do you think it's fair that no payment is made by anyone to anyone for the use of copyrighted music in jukeboxes? Do you think it makes sense in this one world of ours for United States publishers and authors to be precluded from printing their books abroad (no matter how much better or cheaper the books could be produced there) on pain of permanent loss of their U.S. copyright? No, of course, you don't like any of these things—you can't.

But what are you doing to change them? It won't do any good to call up your lawyer and argue with him. He agrees with you that in many respects "the law is a ass," as Mr. Dickens said. But he didn't make the laws you object to—the ones you try so hard to argue him out of, as if he did.

### Keep Nagging the Solons

There is a sign on one of those western superhighways leading to Las Vegas, Nevada (or at least there was) reading, "Don't just sit there—nag your husband." Well, the same goes for you—anyway part of it does. Don't just sit there if you don't like what the law is—join with others similarly situated (as we lawyers put it) and do something about it.

On the privacy level, it is mostly the state courts and the state legislatures that write the final tickets. If you feel strongly about any phase of this, get in touch with them.

As far as taxes are concerned, the U.S. Treasury Department is not blind to rank injustice when it is called to their attention. But they've got a lot of problems and if you want them to pay attention to yours, you have to address them specifically and give them specific and telling data.

And as to copyright—well, you couldn't be in a better position than you are right at this moment. The U.S. Copyright Office has just brought forth a comprehensive—and excellent—program for Copyright Law revision. All it has to do is to get through Congress. And

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# Clara Bow's Underwear

## *A Reminiscence*

By JOSEPH MILL BROWN

After living abroad, it was a pleasure to return to my home in New Jersey just in time to learn of the splendid job being done by the County Prosecutor in protecting children from having to read Henry Miller's filthy classic, "Tropic of Cancer." I wish we had similarly-alert meatheads in my youth. They might have protected me from having to go see filthy movies, every Saturday and Sunday matinee. I might have turned out to be less of a gayblade had I not been exposed constantly to the tantalizing sight of Clara Bow's underwear.

In the recent cinematic histories, hardly a masterpiece can qualify as definitive without husky portions allocated to the sirens and the sexpots, and the luscious attractions of the "It" Girl herself, Clara Bow. She was gaudy and bawdy and lusty, living the celluloid life that made the fictionalized F. Scott Fitzgerald counterparts resemble Inca Virgins. The pictorial anthologies show her with a round face, wet bangs, laughing, flashing eyes, a Cupid's bow of a mouth and a flat (as was the fashion) but attractive figure. In most of the stills, she seems to be clothed in only a chemise.

Through the years I've had many "remember when" conversations with friends about Clara Bow, but I find it strange that the only things my friends don't remember is the one thing I, for one, recall most vividly—her underwear.

I won't make apologies for my friends. For the most part they are racetrack touts, poolroom hustlers and satyrs. They are not the type of people I would have in my house. Yet they do not remember Clara Bow's underwear. They do, however, insist that they remember a lot of things about Clara Bow's movies that I don't remember. This stumped me until I realized, one day, that these are men much older than I. While I was a fairly-innocent, pre-puberty youth, they were already dirty-minded adolescents.

### Incompatible

With them, life had to be heavy-handed, or nothing at all. Buck Jones (or was it Jack Hoxie?) and his white horse registered over Garbo's haunting eyelids. Douglas Fairbanks' acrobatics carried more zip than Ernst Lubitsch's cinematic subtleties (if they ever knew who Lubitsch was). They were the type who gave you two-to-one odds (6c to 3c) that Baby Leroy would outlast Maurice Chevalier.

Before I realized we were incompatable, I suffered boiling insults from my "friends." (I was too young and insecure to give them up and try the gang on the next block.) It was impossible to talk to them of beauty, and love, and happiness. Poor kids, there was so little of it in their own homes, how could they recognize it if they saw it?

When you are that young, it kills you to pretend that you prefer a Red Grange football serial to Nancy Carroll's passionate twitchings. And, yet, how beautifully she twitched. Was it obscene to revel in Billie Dove's fantastic beauty, just because she spent half of her pictures reclining about in white satin kimonas? "In those days," as Norma Desmond (Gloria Swanson) observed in Billy Wilder's "Sunset Boulevard," they had *faces*.

And even if they didn't, are the limits of beauty proscribed? For many years one of the vaudeville staples at Loew's Pitkin, in the Brownsville section of Brooklyn had been the girlie revues of Nils T. Granlund ("NTG's Sweethearts" was the billing). The shrewd Granny always made it a point to hire one or two specimens of local talent—certain insurance for packing the galleries. For the last two or three years, the neighborhood celebrity had been a statuesque blond trappe named Alicia J. who forsook all learning after two years of highschool when fate crowned her Queen of the Eastern Parkway Block Party of 1929. This led to further triumphs, viz., Miss Belly Lox of 1930 for the exploitation of a new appetizing store, and Miss Sands in the Pands—the same year—at the opening of Steeplechase.

When the word came down to the cellars and alleys of Brownsville that Alicia had hit the big-time, all craps and rummy games came to a halt as the neighborhood turned out to root on the local girl who had went and showed them. I remember trembling with joy in the darkened theatre as the lights came up at the end of the movie and the orchestra played the overture. NTG shuffled out, wearing a party hat and blowing a paper horn, and then the curtain rose on a long line of girls blanketing the stage with the usual NTG costumes—a little gauze there and a smile up here. And then there was a humming noise progressing to a ripple of muffled shouts as the audience searched the stage and finally identified Alicia.

### Memories

A surprise awaited us. NTG had arranged an impromptu beauty contest. (It was "impromptu" at every show.) He merely traversed the line of showgirls, pausing to hold his hand over the head of each doll. The one who drew most applause was the acknowledged "winner." In my very young eyes, it was an accident that Alicia was the girl at the end, but of course no accident that she had won. For it seemed to me she looked the way Helen of Troy must have looked—or, at least, Vilma Banky on the day she married Rod La Rocque.

At the end of the show, we

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# *French (Not Jealous, They Insist) Study Whys of Italy's Advance In America*

By GENE MOSKOWITZ

Paris.

An internationally-minded French film producer shakes his head about the impact of France upon America during 1961. He is truthful and realistically informed, in saying that Italy was dominant during the year just ended. Against that, however, the prospects for French product in the U.S. during 1962 is visibly brighter.

The point is worth stressing that Parisians familiar with cinema developments are contrasting the gratifying progress of French features in other areas of the world while seemingly slumping in America. There lies its best chance of international revenues and prestige.

The situation is perhaps not as bad as some view it. Partly this is the liquidation of the false spurt known as the "new wave" which contributed a sense of vitality to Paris studios some few years ago. But a great number of the features made at that period by eager beaver youths have either flopped at the boxoffice or never been released at all.

### Day Before Yesterday

The best of the "new wave" producers may be credited with quickening the pulse of French production. They had a refreshing impertinence, a kind of nothing-to-lose daring which created films of real impact. One must remain grateful for, say, "The 400 Blows," "Black Orpheus" and "Hiroshima Mon Amour."

Nor should it be forgotten that one girl by herself created a rebirth of French pictures, namely Brigitte Bardot. She is still making pictures, though the first sensation is now history as with the first sensation of the separate phenomenon of the "wave."

An offbeat little comedy like "The Joker" did alright as did a conventional episode pic like "The French Women and Love." But in 1961 the French definitely lagged behind Italian power in U.S. arties and subsequents.

So what happened? Much self-scrutiny in Paris. Boils down to a new awareness that the French industry is still basically insular and still making films primarily for its own peoples plus French-speaking former colonies, etc. Yet it is extremely rare, almost impossible, for a French release to amortize itself on its own market.

This does not mean slavish emulation of other countries, for a good national picture can usually be a good international attraction. But it does mean France must keep up with current trends. The Italians have been more international market-minded.

It is usually added here in Paris that there is no jealousy about the Italian boom. It is a true creative renaissance, plus the luck of cashing in on a spate of biblical and ancient spear-and-sandal quickie costumers. The French right now are not heading that way. It is true that actioners are made here too. But they are usually too elegant and concerned with talky intrigue and historical pageantry.

### Too French?

French costumers usually do well at home. Top grossers this past year include Jean Marais' swashbuckling "Miracle of the Wolves" and "The Capitaine Francasse" plus still another version of that old workhorse "The Three Musketeers." These have yet to be shown in stateside playoff.

Pioneer Abel Gance's "Austerlitz" had some fine battle scenes but too much inside court intrigue, and though 20th-Fox is supposed to have it there has been no word of pending U.S. release. The big scale "La Fayette" is also waiting for Yank takers as well as the more serious medieval love pic "The Princess of Cleves." French are apparently pining for a Joe Levine to jazz up their more elegant actioners.

Too many French films are replete with allusions and comedics hard to sell in U.S. There is considerable curiosity respecting Robert Dhery's easygoing situation comedy "La Belle Americaine" in the light of his long exposure to the American mentality. Also being watched is the 1959 pic, "Les Liaisons Dangereuses" which will get the Astor treatment given Italy's "La Dolce Vita." Like that opus this one delves into decadent high life.

### Exterior Shooting

The "Wave" directors' penchant for shooting in real surroundings has led to some studio rental lulls but most space still seems filled. However, there are video inroads into studios as well as the possibility of several being torn down to make way for housing developments which in turn could bring on more on-the-spot shooting.

Workers think this will lead to eventual unemployment. The promised French "Hollywood on the Riviera" is still in the planning stages. Yank production has always been less in France than elsewhere in Europe. It is felt that costs are higher than in Italy without all the facilities and especially the milder climate.

Though the City of Paris is considered a veritable film set it is used usually for just that. Yanks come in for exteriors mainly. However Darryl Zanuck, now a resident, has done several pix here and is now tying up a whole studio with seven sound stages for several months with his massive "The Longest Day" (20th).

"Paris Blues" was made in its entirety here. Jules Dassin, who made French features and now does English speaking ones under a United Artists contract, did his interiors for his recent "Phaedra" in Paris, while longtime resident Anatole Litvak made "Goodbye Again" (UA) in Paris and just started another.

The French have turned to sketch, or multi-episode scripts, as their international box office bid after the success of "French Woman and Love." "Famous Loves," with an all star cast, is doing biz and winding are "The Seven Capital Sins," done mostly by "Wave" directors in contrast to the oldsters who did "French Woman," "The Parisian Women," "Love is 20 Years Old" and "Crime Does Not Pay."

Raoul Levy is making a French blockbuster bid with his long delayed $4,500,000 "Marco Polo" now set to begin in January, 1962. Yank majors are still backing French pix, both for local and worldwide marts. Metro has a company setup with producer Jacques Bar through which came "Bridge to the Sun." Also put money into the latest B.B. opus, "A Very Private Affair" via producer Christine Gouzel-Renal.

Yank continental offices are in Paris and still count a great deal on Paris openings for prestige reflections around Europe. But French producers, if production is holding up and they are still winning laurels at fim fests with offbeat pix, see U.S. playoff progress again eluding them.

Yank stars rarely settle in Paris as they seem to do in Rome. One exception was Jean Seberg who revived her lagging Yank career here. Simone Signoret and Yves Montand have become Yank names and thus could be an asset to French films, but, besides the inevitable B.B., French are also stymied by the uneven U.S. reactions to such top stars as Fernandel, Jean Gabin and a Yank who became a star in France, Eddie Constantine.

"Stay very close to me darling because without you, I am not alive!"

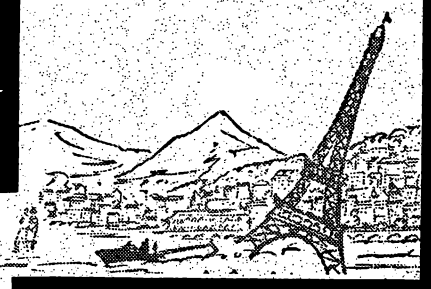
20th Century-Fox presents

Jennifer Jones
Jason Robards, Jr.
Joan Fontaine
Tom Ewell

A SCOTT FITZGERALD'S

# Tender Is The Night

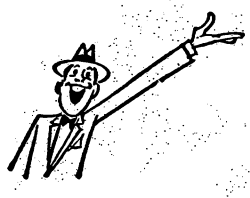
Sinners and straying saints... their nights in Paris... Rome... the Riviera!



CINEMASCOPE COLOR by DE LUXE

co-starring CESARE DANOVA · JILL ST. JOHN · PAUL LUKAS

Produced by HENRY T. WEINSTEIN · Directed by HENRY KING · Screenplay by IVAN MOFFAT



N. Y. World Premiere January 18
To Benefit Medico, Inc....
Begins Regular Run Next Day At
Paramount, Plaza Theatres!

# Grandma's Sermon In The Valley

Continued from page 4

celebrated actress Jane Russell.

"Mother" Russell is spiritual guide not only to her own brood, but to a core of Hollywoodites including David Brian, Rhonda Fleming, Colleen Townsend, Dale Evans, Roy Rogers and the Ronald Reagans.

She specializes in helping Hollywood up-and-outs as opposed to down-and-outs. Up-and-outs are people financially up in the world but spiritually down.

Explains "Mother Russell": "Show business is so highpressured it keeps peoples lives upside down and they begin taking things to keep them going—pills, liquor, drugs, anything to keep them up."

A handsome gray-haired firm-backed, no-nonsense woman, "Mother" Russell represents a reservoir of strength in the Hollywood community which is constantly in need of irrigation. "She gets to the point of her sermons with sledgehammer force," says Alyce Canfield, one of the congregation and author herself of a book called, "God In Hollywood."

In a community where psychiatry has become a religion and confessions are made from the couch, it's surprising that the elemental and basic religious discussions of "Mother" Russell have become so popular.

Although some of the established churches in the film community are heavily attended, more and more Hollywood folk are forming religious discussion groups of their own.

On Monday evenings at the convention hall of the Hollywood Knickerbocker Hotel, more than 150 young actors and actresses attend meetings of the Hollywood Christian Group.

Ty Hardin, young Warner contract player now starring in "The Chapman Report," is president of the group which, he says, was founded 15 years ago "by people in the movie industry who felt there was a place for God in the hearts of the people here." Hardin is president of another religious group called the Hollywood Life Group which he organized. HLG meets on Friday nights. Bob Turnbull, Peter Brown, Will Hutchins and Yvonne Lime are regulars in the group which has 200 members.

**Hardin's Credo**

"People in Hollywood are getting more God-conscious," says Hardin, pointing to himself as an example. "Two years ago you couldn't get me to speak about God," he said. "I would talk about myself all day but never about Him. Then I came face to face with the greatest tragedy of my life—I lost my family and wife because of my way of life."

Hardin, a tall, handsome 32-year-old former bronc rider and pro football player, who served three years in Korea as a lieutenant in the Army, says he has made a great flop of his life. "I've been married twice, have four children, but I had no idea of what the responsibilities of marriage meant," he said.

In "The Chapman Report," a Kinsey look at a Los Angeles community, Hardin plays a football player who makes brutal love to a married woman. "Before I took this part, I spent many nights in meditation," he said. "I asked the Lord not to give me the part if He didn't want me to have it. I have the part now and I feel that I am in this picture for a purpose."

Hardin's sincerity is impossible to doubt. He spends 4—6 hours a day studying the Bible, is booked many months in advance to speak on Christianity throughout the U.S.

Not all of the religious activities in Los Angeles is carried on in such a high spiritual plane as that represented by the groups of "Mother" Russell and Hardin.

This area has long been a fertile campsite for the odd, weird, flamboyant of cults.

**Other Cults**

Members of religious groups who dress in white robes, preach in Pershing Square (the heart of Los Angeles) while brown-robed barefoot monks can be seen on daily pilgrimages up the Sunset Strip.

L.A. newspapers carry ads every Sunday for religious groups offering everything from salvation through diet, to prosperity through worship. A mail-order cult with a symbol (circle with a dot in the centre) instead of a name promises inner peace and harmony with herbs, juices, health foods and residence in planned garden cities.

At the Church of Modern Philosophy Dr. William King preaches reincarnation to believers attracted by the ads which read, "Do You Dare Be Different?" The Sunship Assembly meets in an abandoned movie house where its leaders sing such hyms as "I Am The Spout From Which Glory Comes Out," accompanied by an electric guitar. The AKASHIC Science Group is still searching for the lost city of Atlantis. Dr. Plunkett of the Rainbow Revival Church has a mailorder business in blessed handkerchiefs.

There are also about 40 different groups specializing in black magic. Naturally they hold secret meetings with weird rituals, sex symbols and strange potions. There is also the New Era Experiment which deals in white magic to offset the black variety.

There is also a local chapter of the Vedenta Society whose members include Aldous Huxley, philosopher Gerald Heard, and the poet Christopher Isherwood. Unlike most other groups this one doesn't solicit converts because it believes people pass through a succession of lives and if they don't join this time around, they will the next.

Not everyone seeking religious experience and identification is a member of a group. Diane Varsi, self-exiled star of "Peyton Place," left Hollywood to examine her inner being in the solitude of Sausalito, Calif. A Hollywood newsman visited Miss Varsi recently to ask if she planned to return to the Sinema City. Miss Varsi shook her head and warned that one day fire and holocaust would fall on Hollywood. When the reporter returned to Hollywood he found his home burned to the ground along with 450 others in the great fire.

# Queen Brushes Show Biz In New Year Honors List; BBC Execs Cop Awards

London.

Showbiz personalities fared poorly in the Queen's New Year's Honors List. There were no awards for any of the topbrass and most of the decorations went to execs in the BBC.

Marie Rambert was made a Dame of the British Empire for her services to the ballet and John Michael Pritchard, conductor and musical director of the Royal Liverpool Philharmonic, becomes a Commander of the British Empire. Another CBE has been awarded to James Henry Francis Monahan, controller of the BBC's European Services.

Other BBC officials to be honored included Robert Gordon Thomson Gildard, head of programs in Scotland (Order of the British Empire); William Gregory MacDonald, head of Central European Services, OBE; John Cedric Wilfred Knight, senior assistant of the finance division (Member of the British Empire); Margaret Winifred McCall, assistant in charge facilities unit, MBE; Harry Alex Masters, engineer in charge, Daventry (MBE); John Harry Ridley, Head of Engineering Secretariat (MBE).

Among other awards was an OBE to Thomas Edward Brownsdon, head of regional services for the Independent Television Authority; an OBE to Donald McKay Elliot, director of the Scottish Film Council, and similar honors to two singers, Parry Jones and Anne Pollak.

James Shand receives an MBE for his contribution to Scottish comedy dancing and Mrs. Mona Cicely Tatham also gets the MBE for her work as assistant director of music to the Arts Council. G. H. Watson of the Gramophone Co. (HMV and EMI) is made a member of the Royal Victorian Order (5th class).

# THE WRITER AS CENSOR

By JOHN ROEBURT

A more potent censor than the Pecksniffs and the Grundys is the writer himself. The index of Banned Books merely tells the *external* story—the less visible but larger cost to literature (and artistic freedom) is in those books banished from mind, never written, or aborted in manuscript, or produced but locked away in secret.

Self-imposed censorship and self-inhibition is the commonplace—the Nabokovs and Henry Millers are phenomenal, anomalous to the scrivening breed.

*Why* these self-restraints—the paradox of the writer in virtual alliance with the censor, against himself? The factors or forces, motivating writers can generally be said to be: the risks of obscenity charges and prosecution, the fear of self-exposure, and a certain sensitivity to the mores of the community.

Real and neurotic fears of prosecution is as centuries-old as the actuality of systematic literary censorship. Yesteryear's writers took example from such celebrated cases as the imprisonment of Daniel Defoe, the creator of Robinson Crusoe, for his ironical work "The Shortest Way With Dissenters"; the mutilation (ears cut off in the pillory) and life-imprisonment of William Prynne for his "Histrio-Mastix, The Player's Scourge"; the "obscene libel" charges and suppression of Emile Zola, Herman Sudermann, Huysman, Dreiser.

The modern writer takes caution and even fright, from classic censorship cases that bedeviled such literary greats as Joyce, D. H. Lawrence, Cabell. The case of Mark Twain is poignant proof of literary genius being stifled and emasculated through fear of censorship and censure. This fear—become almost obsessive — made Twain (Samuel L Clemens) daily for years over the advisability of publishing "What Is Man?"

Current area-censorship across the breadth of the United States and an operating blacklist affect such book titles as O'Hara's "Farmer's Hotel," Salinger's "The Catcher In The Rye," Uris' "Battle Cry," Farrell's "A World I Never Made." The ban here and there in America is equally upon Faulkner, Hemingway, Dos Passos, along with the noxious trash produced by non-writers supplying the smut and hard-core pornography markets.

The writer's choice of material and language is inevitably affected, inevitably depressed by the censorial attrition against any and all books. That ancient canard that being banned in Boston insures the success of the literary work, is very ancient and very false. Today's reality is such, that a book banned in any geography, simply shows proportionately fewer sales for the limits of its distribution, with a consequent financial loss for the writer.

**The Omnipotent Bogeyman**

For the great majority of working novelists, the Censor is an awesome Presence in his studio. The long list of Do-Nots burn neon-bright in the writer's fears. Imagination conjures up that Tribunal judging his punishment for those forbidden concepts, sentences and words.

Even so bold and anarchic a contemporary as Norman Mailer admits to a degree of self-censorship—this *during*—the actual creative process. Mailer's conjuration of a wroth censor is told in the following passage excerpted from his book, "Advertisements To Myself": "Every now and then, I would have the nightmare of wondering . . . that The Deer Park was likely to be brought up for prosecution as obscene . . . that if the book were banned, it could sink from sight. And so, I was beginning to avoid new lines in The Deer Park that were legally doubtful, and once in a while, like a gambler hedging his bet, I toned down individual sentences in the book."

A historical analogy to the Mailer dilemma, was the case of the writer-philosopher Rene Descartes, made afraid by the censorial condemnation of Galileo, *shelved a completed treatise* he was about to dispatch to the printer. As Descartes explained his self-proscription: "When I learned that persons to whom I greatly defer, had condemned a certain doctrine in physics, published a short time previously by Galileo . . . this led me to fear lest among my own doctrines and writings, some one might be found in which I had departed from the truth."

Qualms over self-exposure is particularly true of the essentially autobiographical writer, the creative writer who mainly draws his material from his own life experience. His fear is that in the revelation of Self, even if he artfully uses the third person device of telling, he will yet stand naked for all the world to see. With all veils dropped, his secrets will be forever out, commonly-known and common talk. The 50c paperback of his sins and sinfulness will be in the hands of his friend, foe, wife, and teenage daughter. We can speculate on how many distinguished writings never reach the publisher for this understandable reason of inhibition. From my view of it, and based to an extent on findings, it is a quite stupendous total.

Novelists well know that books have been withdrawn on the mere threat of prosecution — as with Sudermann's "Das Hohe Lied," and Theodore Dreiser's "The Genius." That, in the case of Dreiser's "The Titan," the New York publisher of this novel suppressed the first edition on his own initiative, *before* publication. That in connection with "The Rainbow" prosecution, D. H. Lawrence charged that his publisher "almost wept before the Magistrate," swearing that "he did not know the dirty thing he had been handling, he had not read the work, his reader had misadvised him."

The writer can, of course, exercise total literary prerogative by bypassing the timid publisher. He can arrange for the printing of his brainchild privately, at his own expense. Which raises the awful question of money, that obscenity of all obscenities.

# POSTMORTEMS OF 1961

*¶ Rhymes Out of the B'way Nursery*
*¶ For Variety's 56th Anniversary*

By AL STILLMAN

The Berlin Crisis was unnerving,—
The Berlin I prefer is Irving.
Ike knocked J. F. K. the most,
So Kennedy gave him a Government Post;
And November 10 at Independence, Mo.,
Ike and Harry said Hello.

Hot arias still will heat this cold burg,
Thanks, of course, to Arthur Goldberg.
That Rembrandt painting cost a lot[1]
Compared to what the Master got.
Dems and babies did O.K.
When the Milk Strike ended Election Day.
Prendergast and De Sapio
Weren't what you might call happy-o.

There's little music now that calms
Like "Down Among the Sheltering Palms"
Which should be altered for the belters
To "Down Among the Sheltering Shelters."
The Twist, which started with Chubby Checker,
Though banned by Roseland's Louis Becker,
Received the blessing of Arthur Murray
And swept the country in a hurry.
The Peppermint Lounge, West 45's
Socialite Center, really thrives.

The taxi boys put up a squawk,
So some of us may learn to walk.
The country got one of its major shocks
When the Rockefeller marriage went on the rocks.
Each day we were in for poetical treats
From Uncle Nick Kenny, the poor man's Keats.[2]
Tall building construction continued to soar,—
The view from my office ain't there any more.
Travel increased to a marked degree—
They're seeing the world while there's still one to see.

The Music Business had the slows,—
Few hits again from B'way shows.
Rock-n'-Roll still got the play,
Though "Never on Sunday" did O.K.
Sweeter than any singing herald
Angel is Miss E. Fitzgerald.
Stocks went down and then went up again.
The U. S. lost the Davis Cup again.
Bertrand Russell got a prison bed
For saying: "Id rather be Red than dead."[3]
Of smoke and soot there was no diminution
During New York's drive on air pollution.
Few girls wore their hair in buns.
Winchell pulled some far-out puns.[4]
That bank interest went up a fourth of a c.,
Held no particular interest for me.
Maris, who sparked the Yankee Blitz,
Was long on homers, though short on hits.
Drew Pearson predicted Lefkowitz.

Before you know it, we'll be rushing
To catch the baseball train for Flushing.
The Cost of Living won't subside
But the Staten Island Ferry's still a 5c ride.

A host of singers continued to "cry,"—
The market for tears will never run dry.
Phyllis McGinley won Pulitzer cash
But nobody's brighter than Ogden Nash.
I never know which one to play:
Barry Farber or Barry Gray;
But though I grant you he's a star,
I never feel quite up to Paar.

To Hoffa, George was just an old Meany.
My ears were soothed by Hank Mancini.
"Sons and Lovers" was sweet and sad.
"Breakfast at Tiffany's" was a good ad.
There's no one I would rather bow to
Than Rudy Valee, star of "How To—"
Vanished from the B'way scene, a
Misadventure called "Kwamina."
Who's way up there every ASCAP quarter?
The great, the unsurpassed Cole Porter.
I'm not too hot for Norman Mailer
But I enjoy Elizabeth Taylor.[5]
"Come Blow Your Horn" was a bit off-key
And "Write Me a Murder" didn't kill me,
But I spent a perfectly wonderful day
With "The Letters of Edna St. Vincent Millay."

Lots of songs went into Public Domain.
Gary Morton took the Ball-and-chain.
The Miller show is booming, which
VARIETY called "The Seven Year Mitch."
At "All the Way Home" we did some weeping;
None thought "Subways" was for sleeping.
All the critics gave all the reasons
For patronizing "A Man For All Seasons."
Apparently the public goes
For Mary McCarthy's lively press.[6]
Brentano's[7] claims that nothing louses
Up their biz like discount houses.

From January to December
A lot of things happened that I don't remember;
That's why they aren't mentioned here . . .
Merry Christmas and Happy New Year.

---

[1] *500 florins.*
[2] *Not the handicapper.*
[3] *And other less poetical remarks.*
[4] *Like "Rockefather" and "That's the way the Bowles bounces."*
[5] *The writer*
[6] *In "On the Contrary"*
[7] *They gave themselves 5 years to live*

# Variety does it again...

# this time, just for fun!

On Friday, January 19th at 8:30 p.m. Sharp

FOR ONE PERFORMANCE ONLY

Warner Bros. happily presents

**Rosalind Russell & Alec Guinness in "A Majority Of One"**

A Mervyn LeRoy Production

We repeat ONE PERFORMANCE ONLY. The regular engagement of 'A Majority of One' will begin in February.

TO THE PUBLIC: **No question about your enthusiasm for our special one performance showing of 'Splendor in the Grass' a few months ago. Your wonderful comments at the time and the ultimate smash success of the film proved it. So we're coming back with the same idea once again. Only this time, just for fun. No questionnaires, no interviews, no controversy.**

**Just come and enjoy yourselves like you haven't enjoyed a picture in years. Our motive? Simple. We can't think of a better way to let everyone in town know what a delightful picture 'A Majority of One' is than to have you go out and tell them yourselves after you've seen it. *One last word: Tickets are going fast. A limited number are on sale now at the box office. You'd be wise to get yours quickly.***

also starring RAY DANTON · MADLYN RHUE with MAE QUESTEL · MARC MARNO directed by MERVYN LEROY music by MAX STEINER screenplay by LEONARD SPIGELGASS from his own play

TECHNICOLOR® from WARNER BROS.

THIS IS THE [illegible] THAT WILL RUN IN 23 CITIES ACROSS THE LAND. IT SPEAKS FOR ITSELF.

# Liberation of Gertrude Stein

Continued from page 38

and Clothilde—and they, stupid people, never caught her unFrench accent whenever she was obliged to exchange a few words with them.

Once she had an Italian major and his aide as guests. He noticed her accent but he didn't give her away as an American which goes to show the difference between Italians and Germans in more ways than one.

She told us rich stories about the Maquis, whom she adores, and about the Mayor-Monsieur le Maire Justin Hey, thin, brighteyed, with grey white, stained moustachios—the real hero of the piece. The Mayor simply never put her down on his records at all.

And there was the Station Master. He had to work with two German assistants to run the railroad centre—Culoz is a railway crossroads and 80% of the people in the village work for the railway—and the Station Master was in the Maquis all the time and the Huns never knew.

**A No-Account Count**

There was only one collaborationist of note in Culoz, an old Count who lives like a feudal lord, and is certain that France ought to have a King just as he was certain that the Americans would never come and that the Germans would win the war.

His, today, is the only house in Culoz where there are no flags, and in the house there is great tragedy because the Count's beautiful daughter has married a thin, nervous, but brave young man of middleclass parents who has been a Maquis and I saw him today and he had just come from liberating a nearby village. He sees the beautiful daughter of the Count, in short, his wife, only once a week and she has turned from him and is more Vichyite than ever and of such stuff was our conversation made for hours while, when the sun burst out unexpectedly over the broad front lawn of La Colombiere, the village children came to play Maquis and make sounds like machineguns and I thought of Tommy and his Jars.

We went to the Stein house on Friday. This is Sunday. And I'm on tenterhooks. You see Gertrude had written a book. I took one look at the mss. and asked her if I couldn't have it for Collier's and she said yes. She said Bennett Cerf was her publisher and she forthwith named him her agent. I wired Collier's at once asking them if they thought that $20,000 would be too much to pay for the magazine rights to her book, which is an autobiographical account of her four years under the Nazis and will be, I think, the first story by a major author on Occupied France. I haven't yet had a reply. Tomorrow I go to fetch the rest of the book which Alice is typing and to have dinner, alone, with G. and A. I'll write to you about it from, I suppose, Rome. I expect to leave for Rome Tuesday morning early.

Well, it doesn't matter too much whether Collier's takes it or not although I'd be disappointed if they didn't. At any rate I'll take the mss. to Rome with me and have it censored (good God!) and send it on to Bennett or to Collier's depending on circumstances. In any case will you tell Bennett the gist of all this—he might read the whole letter if you like—and that he may expect a new Stein work in due course.

Today we drove out to her place, lunched with her and Alice, and took her out here to meet the boys and make a recording for CBS and have dinner at our awful camp mess. She seemed to like the C-rations and her dog. I almost forgot Basket the Second, a French poodle who has 20 generations of German blood in his veins but they keep it from him so as not to break his spirit. She was happy to meet all the boys. They didn't quite know who she was, most of them, but they all sent peices to the papers. A rose is a rose is a rose was about the only quote that got out.

**Vigilante Justice**

And now I am getting very tired typing as I had little sleep last night—little sleep and an execution. I saw citizens shoot six wretched fellows who'd joined the Naziphile French Militia and borne arms against the State and were therefore traitors and executed before a huge mob in the rain by a platoon of rifles. That was in Grenoble, yesterday. I couldn't sleep for that, and for the cold which was atrocious. I had just had your letter about the heat in New York and I spent the night shivering in my cold, raindrenched tent and the letter was dated two weeks before.

As we left Gertrude's house the first night, Friday, Bill took one look at the strange woman and said, "Who's that hatchet?" When he saw huge, white, wooly, goofy looking Basket the Second today, when we finished lunch and mounted Hepzibah for the return to camp, Bill spluttred "And where did she get that mutton?" Bill still doesn't know who Gertrude Stein is and I've given up because when I said she was a writer he said, "Yeah? And for what paper?" Gertrude remembers "Palms" and Alice said she knew the name of Kathryn McGuigan and I didn't inquire into the details. Both recalled Idella Purnell. Stein, it seems, contributed to Palms.

I'm enclosing a small souvenir, the proof of an article GS wrote for a provincial paper which. I hope you will have suitably framed for my study. I've never collected such stuff but this one has special meaning for me, somehow, and if some damn censor doesn't pinch it, I hope you'll take good care of it.

I'm off now to get some sleep and to dream of you and of coming home to you and the boys. Give everyone my best—to Vincent and Helen, Alice and Newell, the Perrys and any others I may have forgotten. I miss Bronxville very much—and you fill me with homesickness when you talk of grilled steaks in the garden. I'm very glad about Ruthie. I hope she has more stickum to it than she once did. Above all I hope she overcomes that apple-round semi-impertinence that develops from her inferiority complex and best way she can get rid of the latter is to realize that you don't need to go to a University to obtain an education, and that it's good to talk and hear one's lovely phrases but better to write them and throw them away and write them again and so on ad infinitum than it is merely to mouth them if one wants to be a writer. But I don't see why anyone should.

P.S.—You never told me how that Wendell Wilkie dinner party went.

I'm so glad you liked my Rome Revisited and hope you'll like Invasion, which I don't now although I did when I wrote it. I haven't written anything worth a damn, not anything. I did like the bit about Rachele Mussolini, but that's about all. Don't know what the hell's the matter with me, don't know. Tired, maybe. Oh yes, Carl Mydans, of Life, went out with us today and took scads of photographs and I'm in some of them with Stein & Co. Look for them, you'll be amused.

# Opera's Golden Age

Continued from page 6

is not an ideal Raoul, neither in distinction and elegance of style nor in the robustness and sustained singing of the part." Caruso could have his off-nights, too!

Farther back in operatic history we find goddess of song Nellie Melba "cold as a block of ice" and "leaving much to be desired in respect to warmth and sentiment . . . making little attempt to give dramatic significance to her action." Emma Calve is chastised for "willful maltreatment of the music" of her greatest vehicle, Carmen, when she began to overemphasize her prima donna temperament to the detriment of artistic values.

I could fill a dozen notebooks with excerpts like these, clearly illustrating that singers of the several Golden Ages of the Metropolitan contributed their share of lead and brass mixed with the precious metal in about the same ratio known today.

**Golden To Whom?**

It all comes down to a definition of terms. A Golden Age is the time back just a few years, the period before ours, the glorious heyday of our youth or our parents' youth or somebody's youth. People ignore the fact that every period has its great performances and its second-rate ones, its historic interpretations and pedestrian miscalculations, its high praise and its damning criticism.

Part of the modern reverence for early singers stems from the group of audiophiles who have made a cult of old recordings. However, disks of hoary vintage tell fewer lies than is commonly believed. Though obscured by terrible scratchiness and the ultimate "low-fi" of pre-electrical recording technique, some of the great voices often can't help but sound off-pitch, hooty, unfocused, forced and musically unreliable. As variable in their art as any singer of today, these stars immortalized not only their finer moments but also enough scoops, gulps, sobs, distortions, interpolations and unbelievable tempi to make any modern opera enthusiast shudder.

Judging by the evidence already in, it is my firm belief that our own age will inevitably attain the golden label that only time can bestow. And when those singers who are now engaged in assuring their immortality have all retired from "active duty," they will have achieved a record unique in the annals of operatic history. For at no other period has so much been accomplished against such overwhelming odds.

**Ensemble Dictates**

Most of today's operatic artists have, of necessity, been forced to abdicate the position of supreme power once assumed by heroes and heroines of the Met's Grau, Conried and Gatti eras. The need for perfect ensemble, which never worried earlier generations, has been forced upon our singers by general managers, conductors and, perhaps most significantly, an informed and hyper-critical public. It was far easier to develop an astounding career in the 1890s, when a singer could ignore rehearsals, flout even the most rudimentary staging directions and pursue applause to the mortal injury of an entire production.

An English music critic, writing of the vocal giants of former eras, has pointed out that "these great spectacular egomaniacs did not devote themselves to opera but devoted opera to themselves." Questioned why she demanded an astonomical fee for a single festival appearance, the "divine" Adelina Patti is documented as replying: "I am a musical festival." Caruso's rejoinder to Toscanini that "people pay to hear me sing, not to look at your back" is a familiar opera house anecdote.

The De Reszkes, Nordicas, Melbas and Carusos never faced today's economic struggles in their slow and careful climb to greatness. No income taxes reduced their large earnings to meager totals, making necessary a continual breakneck singing schedule. Nor did any of them ever have to speed by jet flight from one city to another in order to fulfill opera and concert commitments. I envy them their plushy private parlor cars, their leisurely tours and lengthy rest periods abroad.

Today's opera singer, unlike any functioning in earlier days, has to withstand the siren song and tempting dazzle of Broadway and television. He must build a repertoire while performing it and snatch opportunities as they appear. Having reached some measure of fame and artistic success, he must compete creditably with movie stars, theatre figures and cafe society in the ruthless spotlight of modern publicity. But, despite all these problems, the world of opera and its singers is now in a far healthier artistic condition than ever before.

## Van Johnson to Rejoin London 'Music Man'

London.

Van Johnson, recuperating nicely after severing the tip of one finger during a performance 10 days ago of "The Music Man," is expected to resume his starring role Monday (8).

Gordon Boyd had been understudying him at the Adelphi here.

## Jurgens in Mex for 'Garden'

Mexico City.

Curt Jurgens arrived here weeks in advance of the scheduled shooting of "The Secret Garden," under the direction of Richard Rush. Latter is also expected here to start casting the Mexican supporting and bit players for film which will go before cameras sometime in January.

Jurgens, meanwhile, said he was getting used to the Mexican weather, this taking form of sunning himself on Acapulco beaches.

# Fence Divides So. African Drive-In But New Theatres Despite Apartheid

By ARNOLD HANSON

Capetown.

The South African economy is somewhat uncertain, partly due to the political overtones. The elections of October were preceded by tightness of money. But the immediate nervousness is counterbalanced by a confidence in the nation, though under United Nations' "disapproval" for its racial segregation.

Empire Films, under William Boxer, is continuing its expansion, building new houses. After completing the 596-seater, Pigalle, in Johannesburg last year, firm opened Cape Town's newest theatre, the Monte Carlo on Sept. 21. Another house, also called Monte Carlo is almost completed in Bulawayo, Northern Rhodesia.

Local Monte Carlo, is housed in a new building of the same name and situated on the rapidly developing foreshore, reclaimed land near the docks. Equipped with two 70m Cinemeccanica machines imported from Milan, Italy, the first curved festoon curtain in South Africa. Capacity is 601.

Empire Films will concentrate on British and Continental product which have a great pull for audiences here.

**Biocafes**

Biocafes are very popular in Cape Town due to the low charges and all-day grind. Morris Miller, who owns several, is building another one, called the Parkway in the Parkade area.

Drive-ins have been doing fair biz. They are popular with families on holiday at the seaside.

**Religious Prejudice**

Board of Censors banned the Clarence Darrow-Williams Jennings Bryan pic "Inherit the Wind" (UA) considering it liable to give offense to fundamentalist religious feelings. Board consented to Elvis Presley's "The Flaming Star" (20th-Fox) being shown to whites only. The naural birth film, "The Case of Dr. Laurent," also released by 20th-Fox, was passed "for women only" over the age of 18 years.

Few releases lately have done good biz but "Suzie Wong" caught on and attracted fairly good houses. "The Alamo" was a flop principally due to increased admission charges.

**The forcing of "apartheid" on the non-whites in the Republic is causing growing ill-feeling and encouraging them to protest in every way. The legit production, "Dear Liar," with the American author and actor Jerome Kilty, was staged for one night for non-whites but as only 20 attended, the evening was cancelled just before curtain rise. The boycott was arranged as a protest against separate audiences.**

**A Cape Town drive-in has erected a fence down the centre of the area so that they can have a mixed patronage. Unless special arrangements are made visiting artists and companies perform to whites only as the main theatres are licensed accordingly.**

The color bar has been lifted in South Rhodesia after a very trying period and mixed audiences are permitted. At first the non-whites were shy and slow in joining the whites but they are getting used to attending the big houses in spite of mixed feelings and demonstrations from both sides. Although the prices of admission are above the means of most non-whites, the managers hope they will fill the gaps caused by the falling-off audiences due to television.

# Over 210 Italian Features

Continued from page 11

Hong Kong," "Orient at Night," "Honk Kong, Port of Temptation," and "Oklahoma John" for 1962.

Fono-Roma and Euro International will follow their current release, "The Trojan War," with "Lions in the Sun," "A View from the Bridge," "The Universe by Night," "Sink the Valiant," "Toto vs. Maciste," and others.

Globe Films, after a period of preparation, is back in the production swing with "It Happened in El Alamein," starring Peter Baldwin and now on African locations; "Julius Caesar and the Pirates," with Abbe Lane and Gustavo Rojo; "The Last Attack," with Jack Palance; "The Shadowy Side," to be shot in Japan by Giorgio Moser; "Educazione Sentimentale," in tandem with a French company.

Duilio Productions has wound "Black City" for Dino DeLaurentiis, and is prepping "Zakari" and "Little Italy" for 1962 starts, both under direction of Duilio Coletti. Joseph Fryd, who recently set up Rudy Mate's "Seven Seas to Calais," now a Metro release, is mulling several projects. Galatea has postponed plans for "The Iron Men." Sidney Poitier starrer to be produced by Martin Poll for Par release, but should start "The Jackals," with Ava Gardner, early this year, under direction of Terence Young.

Rudolph Solmsen's Illiria has "The Gold of Rome" and "The Mutiny," latter with Pier Angeli, in the can for '61, has yet to announce its 1962 slate. Jolly Films, with Donati-Carpentieri Prods., is winding "Marco Polo," among others, while Lux Films, which operates in tandem with other Italo producers, now has "Pontius Pilate" with Jeanne Crain and Jean Marais, ready for release.

Maleno Malenotti has just wound "Madame Sans-Gene" with Sophia Loren, as well as "Italian Women and Love," and is readying "La Rossa," directed by Helmut Kautner, for a mid-January start in Venice, with an important international cast. This one is in co-production with Hamburg's Real Film. Ottavio Poggi's Max Films has wound "Nefertiti, Queen of the Nile," with Jeanne Crain and "Gordon, the Black Pirate," with Ricardo Montalban and Vincent Price, and is planning other items employing Yank thesps, for 1962.

Royal Films, after winding their current Mel Ferrer starrer, "The Black Lancers," will concentrate on the aforementioned "Imperial Venus," with Gina Lollobrigida. Sancro Films, a new company which made its local debut with "The Gold of Rome," plans to follow up with pic to be shot in part in the US, Marco Ferreri's "Trip to America," written by Rafael Azcona. SPA Productions, spurred by success of its recent "Hercules" pix, will follow up with some prestige items such as Luigi Zampa's "Roaring Years," and Folco Quilici's "I Mille Fucochi," as well as "Le Nuove Orientali," a feature documentary.

Titanus, whose big one for 1962 is "The Last Days of Sodom and Gomorrah," directed by Robert Aldrich, and whose currently shooting roster includes: "Il Disordine," with Susan Strasberg; "The Golden Arrow," with Tab Hunter and Rossana Podesta; "I Giorni Contati;" "Tico and his Shark," by Folco Quilici; "Arturo's Island," plans a 7 billion lire budget for forthcoming product. This will include, so far, 11 features. These are "The Leopard," to be directed in Sicily in April by Luchino Visconti; "Son of Spartacus," with Steve Reeves, and Gordon Scott; "Cronaca Famigliare," Valerio Zurlini directing Marcello Mastroianni; "Sergente nella Neve," director Ermanno Olmi, to be shot in Russia; Nanny Loy's "Four Days of Naples;" and films by Michaelangela Antonioni this first color film), Alfredo Giannetti, Antonio Pietrangeli, Elio Petri, Mario Soldati, Franco Rossi.

Vides Films, Franco Cristaldi's company, will follow up 1961's "L'Assassino," "Ghosts in Rome," "One Day a Lion," and its upcoming releases such as "Salvatore Giuliano," "Day by Day, Desperately," and "Divorce, Italian Style," with "The Titans," a UA release currently winding in Spain. 1962 roster will be announced soon. Zebra Films, currently involved in a long censorship battle over its Venice Fest contender, "Thou Shalt Not Kill," which has been banned in Italy, is winding "La Steppa," directed by Alberto Lattuada, on Yugoslav locations.

THE SCREEN'S BIG SPECTACLE FOR EASTER 1962!

# THE LAST DAYS OF SODOM AND GOMORRAH

STARRING

**Stewart Granger · Pier Angeli · Stanley Baker · Rossana Podesta · Anouk Aimee**

Produced by GOFFREDO LOMBARDO · Directed by ROBERT ALDRICH

A TITANUS Production in Wide Screen and Eastman COLOR

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Now in Release in English-Language and Subtitled Versions

## SOPHIA LOREN Best Actress Award Cannes Film Festival in TWO WOMEN

Directed by VITTORIO DE SICA • Produced by CARLO PONTI • An EMBASSY PICTURES Release

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BASED ON THE FABULOUS BEST SELLER BY HAROLD ROBBINS. To be filmed in 1962 in Hollywood, Reno, New York with an ALL-STAR CAST!

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starring

## KIM NOVAK · JAMES GARNER · TONY RANDALL

in

# BOYS' NIGHT OUT

co-starring

**Janet Blair · Patti Page · Jessie Royce Landis**

Howard Morris · Anne Jeffreys and HOWARD DUFF

Directed by MICHAEL GORDON · A Kimco-Filmways Picture

An M-G-M Release · CINEMASCOPE and METROCOLOR · NOW IN PRODUCTION!

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ALL ITS WONDERS READY FOR CHRISTMAS 1961!

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starring DONALD O'CONNOR

An MGM Release in Cinemascope and Eastman COLOR

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# EMBASSY ...AND ENTERTAINMENT FOR EVERYONE!

Whether it's adventure, comedy, drama, or spectacle... Embassy Pictures has it! Presented by Joseph E. Levine for the best box office returns in your theatre for 1961-1962!

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Now in production...the screen's most talked-about 3-star, 3-director attraction!

# BOCCACCIO '70

Starring SOPHIA LOREN · ANITA EKBERG · ROMY SCHNEIDER

Directed by VITTORIO DE SICA · FEDERICO FELLINI · LUCHINO VISCONTI

Produced by CARLO PONTI An Embassy Pictures Release in Eastman COLOR

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## I MARRIED A PSYCHIATRIST

Based on the current best seller by Louise Pfister

As told to Frances Spatz Leighton

To be produced in association with HARRIET PARSONS

Screenplay by RICHARD MORRIS

(Author of the current Broadway smash, "The Unsinkable Molly Brown")

---

## WHAT EVER HAPPENED TO BABY JANE?

Based on the exciting suspense novel by HENRY FARRELL

To be Co-produced with THE ASSOCIATES and ALDRICH CO.

Produced and Directed by ROBERT ALDRICH

# Recorded Junk Music

Continued from page 4

some cities were able to completely dominate the area, attracting audiences even greater than top-rated network stars like Arthur Godfrey, Jack Benny and Bob Hope. With very few exceptions the radio deejay selected the music to be played and created the style of his own show, often filling four to five hours of airtime a day. The individual d.j. jockey and the music he played were what the mass public listened for and to.

In the mid-1950s with the growth of independent stations to an important position in the industry, a new force entered the picture. Chain operations came to the big cities with task forces of glib, fast-talking, low-paid announcers, hopped-up musical station identification and public service jingles, slickly designed contests and well-tested attention-getting gimmicks and a rigid all-inclusive musical formula.

Within a short time the "new sound," aided by sharp exploitative and aggressive techniques, skyrocketed to an important position in the industry. "Top 40" and a new "swinging station" formula were shortly imitated and emulated by a large and ever increasing number of stations. With the rise of formula radio the position of high-paid personality disk jockeys became untenable, and almost all of these performers have now virtually disappeared from the radio scene. In their place, almost totally devoid of individual personalities, many even with manufactured names owned by the stations where they are employed, developed a group of young announcers trained to rapidly and enthusiastically repeat a highly limited and inane group of stock phrases dealing with time, weather, station identification and music lists.

**Downgrading Quality**

Even before the drive to power of formula radio stations personality disk jockeys on top independent stations had already begun to downgrade the quality of music and types of services that were previously the standards of performance. This reflected the new social and economic facto: that in the mid-1950s began to affect American culture.

There is absolutely no question that the responsibility for introducing much of what is called "junk music" to general radio audiences lies not with the "top 40" formula station, but is almost entirely due to personality disk jockeys at the peak of their power.

Subject to shifting pressures of record distributors and manufacturers, performers, teenage audiences, and ultimately radio station policies, personality disk jockeys initiated the playing and concentrated exploitation of single, currently popular phonograph records of a type that had never been generally mass circulated in previous music business history. While popular music up to the early 1950s largely reflected standard American popular music tradition, the middle '50s saw a definite trend toward production of rhythm & blues and country & western music.

The development of longplaying records and 45 rpm single records had resulted in hundreds of new firms entering the record business. Many of the new companies focused on this low cost, previously ignored type of music and radio stations relied heavily on record company products to fill great chunks of airtime.

**Abdication of Radio**

The net result of free records and promotional and exploitation tactics was the practical abdication of radio stations of their programming function, not only to disk jockeys but to producers of popular single records. The result of such abdication and the tremendous demand for exposure and airtime by record producers was the driving from the air of most music that was in any way reflective of the main traditions of American popular music, give or take its often unrealizable idealism, sometimes saccharine melodies and frequent lyrical inanities. A sort of Gresham's Law of music mediocre music driving quality music off the air, has been in operation for the past few years.

A listener to contemporary formula radio would have little or no awareness of the great strain of American popular music represented by Romberg, Herbert, Rodgers & Hart, the Gershwins, Berlin, Kern, Cole Porter, Ellington, or great contemporary writers. He would also not be exposed to jazz, authentic folk music, musical comedy and show tunes or, at best, the only reflection he would have of this great musical heritage is modern popular arrangements by contemporary performers.

When a contemporary music business produces an amateur, talent-less collection of one-shot artists in a period of a few months and a large number of mass audience radio stations slavishly program 90% of their total musical content from such a selection, then a tragic situation exists in American society.

**Why Continue?**

Why do many stations continue to program a talk-and-music formula that to them represents the lowest common denominator? The answers you will get from management and performers is "we give the public what it wants," "we play what they're buying," and "if we don't play it, somebody else will." These managers are convinced that the "hot 100" songs, the "top 40," "the fabulous 50," and the "sensational 60," primarily by teenage artists, are essential to the maintenance and growth of major audiences in modern radio.

Who buys what in the highly diversified record market is a very difficult question to answer. While much research has been done there is no real concensus of opinion. The most acceptable statements are that subteens and teenagers buy most of the single popular records and that later teenagers and adults buy most of the albums. There is obviously an extensive overlap from both directions.

Even if we accept the record-buying public as a true sample of the mass audience, we are faced with an unusual situation. The majority of records sold in record stores and through record clubs is overwhelmingly album music, and only a small percentage of this is even remotely similar to the music that dominates the popular charts and formula radio station programming.

**Sales Decline**

During the past few years, with formula radio at its peak, sales of single records, with obvious exceptions like Elvis Presley and Ricky Nelson, have decreased to a point where an alarmed industry is frantically seeking a remedy. At this writing the industry seems to be concentrating on the introduction of new, lowpriced record players and extensive promotion of compact single records with multiple selections, actually a smaller, lowerpriced LP. This new product, in combination with price cuts, is designed to extend the single record market into the homes that have LP record players.

If formula radio stations are playing "what the public wants" as determined by the sales of phonograph records, why are they not programming in a way that reflects the actual economics of the record business? If sales are the determining factor, then formula radio stations should be playing three to four album selections for each single popular record. This is obviously not the case. The performance of albums and better quality popular music is largely the function of "good music," "adult," or "quality group" radio stations, and the growing group of FM stations whose programming reflects great diversity and intelligence.

It is quite clear that formula radio stations programming from a rigid list of single popular records and a few top selling albums are not at all programming what the majority of the public is buying. They are actually programming what a small minority is purchasing and in this sense they have abdicated their programming function not only to the record companies, who after all do produce a tremendous amount of excellent music, but even more completely to the subteen, the teenager and the immature adult in American society.

This group, with quite uniform tastes and interests, today occupies a prominent position in the thinking of radio management simply because they know what they want and tune it in regularly and with slavish conformity. The audience that has the teenager is, as a result, often No. 1 in the ratings.

This is largely true because the adult audience no longer seems to identify as it formerly did with specific radio shows. For all practical purposes, radio as an adult activity is largely a background entertainment interspersed at times with service announcements that simplify adult living.

Within a period of a half hour on a formula radio station a listener gets the time, several times, news in capsule form, weather reports and predictions, sports and other capsule information that keeps him fairly up-to-date. Many adults listen to contemporary radio, then, for immediate service benefits. It is obvious, however, that many adults, resentful of formula radio's concentration on teenage music, have been permanently alienated from listening to the radio at all.

**Alienation Of Adults**

The alienation of adults from current popular music seems to reflect more than just a normal antipathy to the teenage image. It is quite significantly involved with the prevalence of hit records that are identified by the adult with white southerners or Negro performers. This kind of musical chauvinism, in combination with a general feeling of being excluded by a special group (the teenagers), is capable of building up tremendous aggression in the adult.

The success of white southern and Negro performers in popular music fields in recent years has led to the belief in some quarters that this democratization of popular music reflects in a lessening of prejudice and potential discrimination.

This belief is widely held in the south as far as Negro performers are concerned. The activities of White Citizens Councils in attacking "mongrel" music and other similar actions sharply reflects this feeling.

While there is little research in this specific area I am reasonably sure from my own analyses that there is little or no effect on the individual exposed to popular music except to reinforce his already fixed opinions and feelings. The forces acting on Americans in racial problems areas are highly complex and are not easily isolated and analyzed. However, the intellectual and emotional responses involved in a strong identification with *jazz* music and its roots in American Negro culture are very significant in a positive approach to intergroup and human relations.

**Reverse 'Jim Crow'?**

It ought to be at least briefly mentioned, however, that the majority of urban white people do not seem to actively discriminate in their purchase of LP records by Negro performers. There is, oddly enough, great discrimination expressed in buying patterns by the Negro community. It is quite evident that Negroes, with few exceptions, are not purchasers of records by white artists. While there is some such buying on the part of Negro college students and, to a limited degree, Negro highschool students, the majority of the Negro community rejects totally any contact with the white musical scene.

This prejudice has in the past often extended itself to repudiation and rejection of Negro artists who have become widely accepted by white audiences. Another kind of discrimination, sometimes called "Crow Jim" (antipathy to white performers), has been quite significant in the jazz field. While it is easy to understand this rejection on psychological and sociological analysis, it is a tragic and disturbing situation.

It is obvious that formula radio is not the final answer to the American communications problem. Success in itself is not enough. There is a distinct need for broader programming that will fulfill the real needs of larger areas of the community. This kind of programming, combined with a spirit of real public service, intelligent showmanship, and professional expertise, is easily possible even in the brillantly competitive markets that exist today.

There are indications that this type of radio programming is already gaining impetus. It is too much to expect that a commercial medium like radio will ever be a totally dedicated and socially perceptive institution. But under the stimulus of aggressive and aroused public opinion and dynamic industry leadership a new and important era is beginning, an era that will develop and instruct as well as entertain, that will encourage and stimulate as well as relax.

# Formula For Paris Idyll

Continued from page 3

day. I've got to get off this treadmill before it kills me. How much money do I need to live in Europe? Please send me all details: rents, food, entertainment, etc."

We tossed a sample letter on the table at the Deux Magots and asked for answers.

"How much money will he need?"

"Golly, if he's got much money, he can't do it at all," replied Mike in his slow, soft drawl.

"I saw a fellow this morning, gets $100 a week steady. Imagine, $100 a week every week! But, he's always broke and borrowing. You see, because he's got all that money, he can't get over the habit of spending.

"Let's face it, Americans today are 'money-holics.' It's a big problem. They don't know how to go on the wagon, and it's awful hard for them to learn how to lay off the green stuff."

Mike owns a house in California. He gets $100 per month rent from it. As far as income goes, that's it.

He and Mrs. Mike live in a farm town in the centre of France. The garlic belt. Mike sculpts, and she tends house and garden.

He's in Paris three or four times a year, exhibiting at the Biennale, the Salon d'Automne or the Jeunes Sculpteurs. And you may bump into them strolling down the Ramblas in Barcelona, in the hills back of Florence, or by the canals in Amsterdam.

You might say they've found it.

"Please send all details."

"It seems to me that when they ask for all the answers, they're on the wrong track," said Gabe.

"This thing has got to be a discovery, and you can't discover what's for you by working with another fellow's answers. They'll only get you into trouble.

"This thing is dropping an old life in order to create a new one. But your friend's letter sounds as though he's looking for a rest home, not for the adventure of walking in a new, unknown direction."

Gabe was shot up during the war and gets a small pension from the Army. He figured he had done his life's duty for his country so stayed overseas.

A doctor told him he might live if he exercised. So now he's a ski champ and mountain-climbing expert. Does the reading and writing he loves, and bicycles all over the Continent.

Somehow he's gathered two apartments in Paris, winter headquarters in Megeve and Innsbruck, and a summer cottage on a Mediterranean island. He's always offering them free to pals and strangers to live in.

Gabe's also gathered a French wife and a baby son.

You might say he's made it.

Doc had been scanning the letter.

"Sounds like he's still looking for security, which means nose to the grindstone wherever you are," said Doc. "When the slavery hurts bad enough, you give up on security and settle for freedom today with no guarantees for tomorrow.

"Freedom is head in the air, love your neighbor, shoot for the stars, and stop aiming for the gutter. It feels just fine. After the first few uncertain 'feeling - your - way' months, you learn that freedom's the only security."

Doc was a schoolteacher in the days before teachers thought that *they* should get decent pay, too. When he and his lady broke down from the treadmill pace, they sold their farm in upper New York State, invested the receipts in Savings & Loan, and came to Europe to live or die on the miniature income.

Now Doc's got all day to paint. They rent a gracious old farmhouse on Majorca. On a peak overlooking the blue sea and flaming sunsets. It's a pleasant, half-hour stroll to the big city of Palma.

Beautiful servants, gourmet banquets, flowered terraces and shady fruit orchards, a house full of art and literature, and the best hi-fi set and record collection in Spain.

Recently they started getting Social Security checks. They don't know what to do with the extra money. So far, it just piles up in savings banks.

Gabe interrupted the gab at our sidewalk-cafe table to suggest steak au poivre and a bottle of Tavel at Poussineau's. We paid our checks (one apertif each and three hours of lounging: 30¢), and they began moving toward the Rue Bonaparte.

"And what about this letter?" I asked.

"Better just forget it," said Mike. "It's too bad, but when they've got to ask questions, they don't really want to quit. They've just had a hard day at the office and want to dream awhile. Probably by now your friend's forgotten all about the dream."

"And if he hasn't?"

"If he really hasn't, he doesn't need any answers. He'll be here by spring, and nothing in this world can stop him."

# Clara Bow

atinued from page 43

poured out into the street. It was as if Alicia's triumph, in some way had been mine. "Alicia won again," I shouted. "She's the most beautiful girl in the world."

I am not making the point that it was NTG who killed vaudeville. No more than I consider Clara Bow's underwear to be responsible for any decline of Hollywood. It is merely my opinion that our literary and theatrical arts have, for too long, been getting away with shirking its responsibility to teach life, and therefore, beauty, to our people, especially the young ones. If one will not quite go along with Jimmy Walker, who had never met a woman that had been corrupted by a book, there should at least be room for culture that can teach a man to say "I love you" to a woman without shuffling his toes, or fiddling with his hands, or other such apple-pie gestures of clean-cuttedness, whatever that is.

There is not a good movie (repeat—*good* movie) around to which I wouldn't take my eight-year-old daughter (who has already asked, and been told, how babies are made). (Can Tuesday Weld say the same?)

Books will survive Public Guardians. They always have. Movies will, too. If French children can survive French pictures and Italian children the Italian, is there not hope for us?

One sign exhibited itself on a summer afternoon in South River, N.J. To lift the hex inflicted on them by a new Korvette discount house, the local merchants hired an actor to spend a few hours impersonating Davy Crockett—raccoon hat, rifle and all. But Crockett flopped it. All the kids were at the neighborhood theatre where the marquee boasted, in two memorable lines:

"ANATOMY OF A MURDER"
SPECIAL KIDDIE MATINEE

# 'Don't Sit There'

Continued from page 43

that it will or will not do—in whole or in part—depending on the extent to which you get behind it and do something about it.

What to do? First, find out what the program is (you can get the report from Washington for free); then get your industry or craft behind it; then communicate—just plain communicate—to the Copyright Office and to your Senators and Congressmen in Washington. It is just amazing how the people in the communications field on the whole totally fail to communicate their needs and desires to Government agencies and authorities, with the result that they are—legally speaking—in many ways stepchildren in our body politic. This is a particularly bad and unnecessary situation in an administration—headed by one of their own—an author of a bestse'ler—and staffed in large part by others experienced and steeped in the entertainment and literary orbits.

Louis XIV—and Mayor Hague—said, with accuracy, "I am the law." I say that insofar as the law applicable to entertainers and entertainment is concerned, if you don't like the laws that apply to you, don't just sit there—change them.

# Longest Run In Show Biz

Continued from page 3

1872) was a scholarly "Hamlet," but not a popular one. Some considered Henry Irving (1838-1905) the worst.

It is surprising that with all those years of productions that the first full text "Hamlet" was not presented in New York until 1938 with Maurice Evans in the title role. However, Ben Greet had been using the complete version in repertory on the road.

**More Long-Runners**

On the subject of longruns:

**Burton Holmes,** born Elias Burton Holmes, is among the marathon public performers. Claimed to have been appearing publicly since 1891, Town Topics of Nov. 23, 1893, records his professional debut in '93, but this may have reference to his New York bow. His biography in Who's Who in Music and Drama (1914) actually antedates both, pegging 1890 in Chicago as the year and place of his first lecture. He made his last professional appearance in person in 1951, a "run" of 61 *years*. He died at 88 in 1958. He was the first to use the motion picture to make "travel films" in 1897. Exhibition of Burton Holmes Travelogues, always a box-office attraction, has continued after his death and 1962 marks the 70th year.

**A. E. Matthews,** a prominent English actor who enjoyed great popularity in America was born Nov. 22, 1869 and died in England on July 25, 1960, made his debut as a callboy in 1886 and his last appearance in "How Say You?" at the Strand, London in 1959. Accordingly, he would have spent 73 *years* as an actor.

**Mrs. G. H. Gilbert,** nee Anne Hartley (1821-1904), debuted as a dancer in England at the age of 15, then beeame an actress and emigrated with her husband to the U.S. in 1849. She continued her career here until her death in Chicago, Dec. 2, 1904 while on tour with "Granny." That would give Mrs. Gilbert 68 *years* of acting.

**Mrs. Thomas Whiffen,** nee Blanche Galton (1845-1936), made her debut in London in 1865 and came to the U.S. in 1868 with the Galton Opera Co. She became a very popular and much beloved actress here and made her last appearance on the stage in "Trelawney of the Wells" in 1930—in all 65 *years* on the stage for Mrs. Whiffen.

**George Gaston** who was born Jan. 27, 1844 and died at the Actors' Home in Englewood, N. J., on Jan. 14, 1937 had retired in 1922 after appearing in "Listening In" at the Bijou. His obituary stated he was the oldest American actor, but am unable to verify that he was continuously engaged in the theatre.

**Charles F. Lorraine,** who died in Hamilton, Bermuda, Dec. 14, 1940 at the age of 91, had been on stage since he was 5. However, he had lived in Bermuda for 40 *years* and was not active as an actor during all this period.

**Ludwig Solski,** Polish actor was rated as the world's oldest performer, when he died in Cracow Dec. 19, 1954, at the age of 100 years, but no records of his career are available.

**Joseph Jefferson III** (1829-1905) played "Rip Van Winkle" for 45 *years*.

**Guy Bates Post,** now 86, made his professional debut in "Charlotte Corday" in 1893 and up until several years ago was out on the road appearing in "The Climax." His years in the theatre would add up to 68.

**Ringling Bros.** formed their circus in 1882 and it is still running.

In the circus field also there is **Harry Nelson,** a veteran clown and son of **Sam Nelson,** who made his first appearance with his father's circus at the age of 4. Harry was born July 16, 1884 and is at present traveling with the Ringling show, an outfit that he has been with since 1928. That would add up to 73 *years* in show business for **Harry Nelson.**

**Albert G. Andrews,** who died in 1950, at 93, had been on the stage more than 80 years, having debuted in England with "Masks and Faces" (titled "Peg Woffington" in the U.S.A.) in 1862 and closed his career with "The Cherry Orchard" in 1944 at the National Theatre, N. Y.

**Kate Mayhew,** with 78 years of acting to her credit, was born in Indianapolis in 1853 and at the age of five made her first appearance there in "Pizarro." Her final curtain call was taken in "Alice Takat" in 1936 and she died in New York on June 16, 1944.

**Harry G. Davenport,** vet screen player, first appeared on the stage in 1871 at the age of five, in Philadelphia, in "Damon's Boy." After a career on Broadway that ended with "Battleship Gertie" in 1935, he went on in films, having entered them in 1912, until his death in Hollywood Aug. 9, 1949. So, 78 years for Mr. Davenport.

**Joseph Cawthorn,** actor and dialect comedian born in N. Y. March 29, 1867, appeared on the stage at the age of four with the Pickaninny Minstrels, graduating to Haverly's Minstrels in 1872. He was a musical comedy favorite from 1899-1925, when he then concentrated on films.

**Ethel Griffies,** although born in England in 1878, spent most of her time in the U.S. She made her first stage appearance in "East Lynne" (1881) in her native country and came to New York in 1924 to debut in "Havoc," making her final appearance in America with "The Royal Family" in 1951, a total of 70 years.

**James Gleason,** stage and film star, made his first appearance with his parents in 1890 at the age of five. His N. Y. debut was in "Pretty Mrs. Smith" (1914) and he had a successful Broadway career that continued into films until his death in 1959 at the age of 74, so it is 69 years of acting for him.

**Charles Winninger,** perennial comedian, was a boy soprano at the age of six and appeared as an acrobat with Winninger Bros. in vaudeville. He was born in Athens, Wis., Feb. 26, 1885 and although his last show on Broadway was "Music In the Air" in 1951, he has continued his picture career that commenced in 1915. So, allow Mr. Winninger, at least 69 years as a performer.

**Dame May Whitty,** distinguished English actress, debuted in Liverpool, Eng., in 1881 and ended her career in "Night Must Fall" at La Jolla, Calif., in 1947, giving her 66 years on the stage. She died in Hollywood May 29, 1948.

**Charles D. Coburn,** who died Aug. 30, 1961, was born in Macon, Ga., June 19, 1877. In 1891 he became a program boy at the Savannah Theatre, in Georgia, advancing to ticketseller, then treasurer and finally manager. He turned to acting and in 1903 made his N. Y. debut in "Up State New York." His career ended in Indianapolis, August 1961, in the farce, "You Can't Take It With You;" 70 years in the theatre with approximately 66 years as an actor.

**Fred Stone,** continued his career although handicapped by an injury received in an auto accident. He was born in Longmont, Col., Aug. 19, 1873 and first appeared as an actor in 1884 with a tabloid show. In 1894 he joined with Dave Montgomery, a partnership that was a happy one down through the years and only ended with Montgomery's death in 1917. Fred, the father of the talented Dorothy, Paula and Carol, finally said his farewell to the theatre after 66 years as an actor when he appeared, in 1950, at the Las Palmas Theatre, Hollywood, in "You Can't Take It With You." He died in North Hollywood, March 6, 1959.

**Edmund Gwenn,** fine character actor, who passed away in Hollywood, Sept. 6, 1959 spent 64 years in the theatre and films, having first appeared on the stage in England in 1895.

**Victor Moore,** comedian of stage and screen, has been going strong for 60 years plus. He was born in Hammonton, N. J., on Feb. 24, 1876 and the stage first saw him in a Boston production of "Babes In the Wood" in 1893. He appeared in "Carousel" at the N. Y. City Center Theatre, in 1957. That chalks up 64 years of acting for this sterling performer.

**Ethel Barrymore,** Grand Dame of the American Theatre, (she appeared so young and so active for so long that she would probably have resented that title) was born in Philadelphia, Aug. 15, 1879, and when she said her final farewell in Beverly Hills on June 18, 1959, she had been a performer for 63 years, from her debut at the Arch St. Theatre, Philadelphia, in "The Rivals" on Jan. 25, 1894, until her final appearance on the screen in "Johnny Trouble" in 1957. Miss Barrymore was thought by many to be a newcomer to films when, in 1932, she appeared in "Rasputin and the Empress" with her brothers, Lionel and John. However, she had appeared in quite a few of the early silent films from 1915 to 1918.

**Billie Burke** made her first appearance in 1898 as a singer in Europe and her N. Y. debut in 1907 with "My Wife." She has been in films since 1916 and appeared in the road tryout of "Listen to the Mocking Bird" in 1959 and is still going strong with 62 years of acting to her credit.

**Claude Rains,** made his bow in 1900, in London, as a child with "Sweet Nell of Old Drury." He last appeared on Broadway in "Night of the Auk" (1956), but continues his fine acting career in films that commenced in 1933, so allow Mr. Rains 61 years.

**Ed Wynn,** comedian and composer, the "Perfect Fool" debuted in vaudeville in 1900. He was born in Philadelphia Nov. 9, 1886 and has successfully run the gamut of vaudeville, musical comedy, motion pictures and radio, to continue in television. That gives him 61 years as a laugh-getter.

**May Robson,** w.k. on the stage and screen, was born in Melbourne, Australia, April 19, 1864 and debuted in "The Hoop of Gold" in Brooklyn, 1884. Miss Robson trouped throughout the U.S. as well as starring on Broadway and her career of 58 years finally ended with her death in Beverly Hills, Oct. 20, 1942.

**Bobby Clark,** late funnyman, who teamed with Paul McCullough for 34 years, spent 56 of his 72 years on the stage. He first appeared in minstrels in 1902 and bid farewell to the stage in 1958 with "Damn Yankees" and died in N. Y. City, Feb. 12, 1960.

**Leo Carrillo,** who died at 81, Sept. 10, 1961, had played the Orpheum Circuit as early as 1904 and continued on to legitimate, films, radio and television. He retired in the middle 1950s because of illness, but continued his role of Grand Marshall in parades and at fairs, so list him among those 50 years in the business.

**Edward Everett Horton,** talented actor and pastmaster of the "double-take," is listed as born in Brooklyn on March 18, 1887. He made his professional bow in "The Man Who Stood Still" at the Circle Theatre, N. Y., in 1908. Having almost made a career of the play, "Springtime for Henry," he has been out on the road lately playing in "Nina;" credit Mr. Horton with 53 years.

**Al Jolson,** one of the all time greats, listed his year of birth as 1886, the insurance company said 1879, and it was compromised at 1884. Regardless, he made his first professional appearance (in a mob scene) with "Children of the Ghetto" at the Herald Square Theatre, N. Y., October 1899, thus at the time of his death in San Francisco on Oct. 23, 1950 he had been 51 years a performer.

In the idiom of Jolson, Clark and Carillo, among the variety vets with more than a half-century of public performance behind them must be included the late great Fred Allen, McIntyre & Heath, along with Sophie Tucker, Eddie Cantor, Jack Benny, George Burns, Blossom Seeley, George Jessel, Bert Lahr, Smith & Dale, and probaby others.

# Origin of 'Tank Town'

In Harry Birdoff's book, "The World's Greatest Hit—Uncle Tom's Cabin'" (S. F. Vanni, 1947), the entymology of the term "tank-town" usually stemmed from "Tom" shows. Playing one-nighters in tank towns, as did most "Uncle Tom's Cabin" troupes, the most familiar landmark at the sundry whistle-stop stations was the water tank, right at the railroad station.

The expression originated in the early '80s when these troupes were "Tomming The Tanks." According to Birdoff there were more than 150 companies presenting one or another version of "Uncle Tom's Cabin" in towns and hamlets such as Ashtabula and Steubenville, O., Beaver Falls, Pa., Bogalusa, La., Chicopee, Mass., Keokuk, Ill., Muskogee, Okla., North Tonawanda, N.Y. Most of these towns have since become larger cities with important local industry but, in their era, some 80 years ago, they were lesser stopoffs.

Theatre historian Samuel Stark observes that before the use of water scoops and diesel engines, the railway timetables carried a symbol indicating a "water stop."

Incidentally, it would take a crystalball and a battery of IBM machines to really dope out the win-place-show between "Uncle Tom's Cabin" and "East Lynne," "The Two Orphans," "The Old Homestead" and "Rip Van Winkle."

# Competition and 'Runaway'

Continued from page 5

cost of making pictures is so fantastic that you don't have more than a 1,000 to one chance to get your money back."

On the other hand, there are those who say that labor wage savings possible abroad on a comparative basis are frequently negated by the greater length of time it often takes to make pictures.

Most often voiced complaints of producers appears to be not so much the high Hollywood wage scales, **but rather the size of the crews union requirements demand and that, generally speaking, crews don't put out as much as they could to get a job done in the fastest possible time.**

"Why work yourself out of a job sooner than necessary?" one worker acknowledged.

### *Call 'Featherbedding' Villain In Hollywood's Production*

However, and more to the point of truth, production crews as a rule gear themselves to the tempo of the director. This is true abroad as well as here. In other words, if the director is in full command and moves rapidly from one setup to the next the crew will be right on his heels.

George Stevens, speaking of the financing of his "The Greatest Story Ever Told," asserted it would cost $145,300 in California to costume 1,000 soldiers, whereas he could rent the costumes abroad for only $7,500. He declared the IATSE Costumers Union would not permit him to import costumes. The director-producer further explained that it would cost $115,000 to use 1,000 extras for a single day's shooting at Indio, Calif. (costs include transportation and food) whereas he could get extras in Spain for mob scenes at $5 per person a day.

"I say to people here in this industry," Stevens declared, "individuals, guilds, unions and artists, that they should consider the situation and try for a formula by which Americans can regain the initiative."

### *There's No Magical Economy In Making Pictures Overseas*

The argument that foreign atmosphere can improve the quality of work performed does not always hold. Stevens knows this. So does Kirk Douglas, who at first thought about going abroad in producing "Spartacus," then was happy that he remained on the Universal backlot. Cecil B. DeMille made some background and other sequences for "The 10 Commandments" in Egypt, but filmed the bulk of the pic on Paramount stages. Leo McCarey was far from a happy man last summer in England directing 20th-Fox's William Holden starrer, "Satan Never Sleeps," a story about China!

Charles Schneer, currently one of Columbia's indies operating overseas (in Italy with "Jason and the Golden Fleece") maintains "movies are made abroad for primarily one reason: the subject matter and background require a certain locale—a certain combination of artistic and physical ingredients which cannot genuinely be duplicated in the environs of Southern California."

Billy Wilder, shooting "One, Two, Three" in Berlin and Munich last summer had to build a replica of the Brandenberg Gate when the East Berlin-Soviet guardians became uncooperative. And Arthur Freed had to round up a substitute swimming pool on an English country estate after weather drove him out of Italy in filming "Light in the Piazza" for Metro. In short, one doesn't always get the full measure of scenic blessings sought in shooting abroad.

Schneer, to prevent any misunderstanding, is not anti-Hollywood. He says "no one who has had world-wide production experience away from Hollywood would run away from Hollywood." He also opines that "as for economic advantage, it is erroneously reckoned that a picture which costs $3,000,000 to make in Hollywood costs considerably less to produce in Europe." He says "the differential in cost is a negligible factor" and that "the equalizing factor is the longer length of time it takes to make a film abroad."

### *Deadly to Morale, Diminished Employment Haunts Hollywood*

People who take work out of the Hollywood studios by going abroad to make one or more features that could be made here and then blithely say Hollywood always will remain the center of U. S. film production are simply talking through their hats. Perhaps studio stages can stand idle, but can the technical manpower without which the creators could not function afford to await the prodigals' return?

Moreover, prolonged uncertainty about where tomorrow's work will come from, or if there will be any work, could create a serious phychological problem. As a matter of fact, there is a common complaint that enthusiasm, excitement and pulltogetherness have gone out of the motion picture business. Some blame this on the lack of continuity in production.

There are those who maintain that production has become a three-way contest among stars, directors and producers, with varying combinations of same grouping forces against studios (now regarded primarily as financing sources) to determine balance of authority in regard to production of a picture.

Whatever the underlying cause, or causes, the attitude is prevalent in top management circles that *"it's impossible to satisfy talent."*

*It is not unusual to hear an exec say, "I don't know why I put up with all this aggravation. These blankety blank, etc., have no regard for anything except their own personal greed and vanity. . . Instead of demanding $300,000 and a percentage of the picture, that big stiff should be thankful he's not out pumping gas."*

There is, unfortunately, very little respect between management and talent. There perhaps never really was much genuine respect. But before the vertical structure of the industry was toppled by the Dept. of Justice consent decree forcing the separation of exhibition, followed soon by the onslaught of television, talent was held in check by ironclad, exclusive service contracts. Hollywood was in fact a lush, lush "company town" and the inhabitants knew it.

Management criticizes talent for making unreasonable financial demands, but management isn't blameless for it encouraged soaring prices by meeting what it now calls fantastic demands.

# Glasgow Dream Theatre Running Short of Coin

Glasgow.

An ambitious "dream theatre," the Falcon, planned for the St. George's Cross area of the city, may have to shutter March 10 unless financial aid is forthcoming from the city corporation. A sum of $675,000 is needed pronto.

A public appeal for $750,000 has brought in only 10% of the target figure.

ROBERT RYAN
PETER USTINOV
in
# Billy Budd
co-starring
MELVYN DOUGLAS
and introducing
TERENCE STAMP
as Billy Budd

Produced and Directed by
PETER USTINOV

Executive Producer
A. RONALD LUBIN

*Herman Melville's*
*all-time great classic of men,*
*mutiny and excitement*
*on the high seas!*

An ALLIED ARTISTS Release

# A YEAR OF NERVES, NUDES & NEGRO CLICKS

Continued from page 3

BB (Baseball, not Bardot), the Reds vs. the Yanks (World's Series, not the Kremlin), those self-conscious uptown (Harlem) Muslims, Dick Clark and The Fly (sequel to The Twist), "runaway" Hollywood film productions, copfighters, astronauts, Liz Taylor and "Cleopatra," Spyros Skouras' 20th-Fox troubles, death of Dag Hammarskjold, the 1962 Seattle Expo versus the upcoming 1964 N.Y. World's Fair, Rudy Vallee's comeback, Belle Barth not herself at Carnegie Hall, Lenny Bruce's personal "sick" language problems, "Never On Sunday," MCA, country & western records vs. rock 'n' roll, Jack Paar, the wow Joan Sutherland and Leontyne Price, "Lady Chatterley" in West End legit, Antony Armstrong-Jones' new billing as the Earl of Snowden, censorship pressures loli over the map "too adult" films, tv violence, Henry Miller's "Tropic of Cancer," cicl. cultural exchanges despite the sometimes not-too-cold war, nitery nudity, "uncommitted neutralist nations," NAACP pressures on Hollywood and tv for "broader" thespic assignments, upsurge of bellydancers, key clubs—all these, and more, were fodder for comedy and serious interpretation.

After Jack and Jackie clicked in Paris, the President cracked, **"I'm the man who accompanied Jacqueline Kennedy to Paris."**

Alex Andre used to be the name of a w.k. cocktail, but Jackie made her couturier's identity equally famous.

The beatniks were abating; the Greenwich Village coffeehouses were going in for more esoteric evolutions, such as ad lib performances, along with the poetry readings, which jammed-up the espresso impresarios on two counts: (1) with the gendarmerie on cabaret licensing and (2) with Equity over jurisdiction.

Lord Montague of Beaulieu Abbey was another to forever ban jazz festivals following the two-day shambles on his Hampshire estate near London.

### Strips and Nudies

The stripperies made European dates for standard acts a hazard because the bra-less babes were hard to follow in any language. Down Under the Australian authorities frowned upon the Soho-transplanted strip shows from London, but the Seattle Exposition in '62 looks forward to the Crazy de Paris show, booked intact from the famed Paris musichall. Reno emulated Las Vegas with epidermis displays, with no official or customer protest but Mexico's National Assn. of Artists waits its femme members to cover up and its comics to tone down any double-entendre, especially with an eye to "protecting" the starlets.

West German censors banned an indie film, "Kiss Me As If There's No Tomorrow," claiming that the 42-inch bosom of starlet Regina Seiffer was not feminine pulchritude but deformed. German film producers, who had pioneered a call-girl cycle of films, including a notorious real-life prostie whose political and financial ties reached into high places, placed official taboo on any such further films. In France, five Paris femmes du pave sued the French National TV System that a documentary film, on prostitution as a social problem, had invaded their privacy with real-life telecamera pickups while plying their calling on the rues and boulevards.

Wave of cheaply-made, so-called "art" and nudist films, all Hollywood product, have been doing some business in the so-called exploitation and Skid Row houses. Essentially nudist and leeringly sexed themes, the "actors" have been chiefly recruited from "model schools" and has caused the Los Angeles police to probe the matter. All giving reputable picture biz a bad name.

As Las Vegas and Reno continued the strip policies, Hamburg's notorious waterfront entertainment sector, the Reeperbahn, decided on a cover-up policy but the German tourists and the sailors both no-like the "keep-it-on" edict.

*By way of contrast: Brendan Behan's "The Hostage" was banned in Warsaw "because it could be offensive to Catholics," which is a curious reason in a Communist country.*

Personal: The Dick Powells (June Allyson) reported reconciling after their 15-year marital split. The George Montgomerys (Dinah Shore) startled all their friends with announcement of their divorce following 18 years as "the happiest couple in Hollywood." Lucille Ball married nitery comic Gary Morton, after her divorce from Desi Arnaz. Lauren Bacall, Humphrey Bogart's widow, became Mrs. Jason Robards Jr., Marilyn Miller and Arthur Miller split. So did Rosemary Clooney and Jose Ferrer, not long after their fifth child was born. Rita Hayworth got her fifth divorce; teenage Pied Piper, Dick Clark his first. There were gags about Mort Sahl and George Jessel as "the fathers of the year."

### More Personality Stuff

Marion Davies' $8,000,000 estate; she died at 64.

Bette Davis' $1,000,000 libel suit against Modern Screen, and Mr. and Mrs. Eddie Fisher (Elizabeth Taylor) ditto against a series of fan mags.

Hillbilly singer-songwriter, now Gov. Jimmie Davis, was spotlighted as giving some Louisiana state jobs to former members of his vocal group, The Plainsmen.

SS Queen Mary took out its transatlantic slotmachines after the bartenders complained it was killing their bar biz.

JFK popularized a new hotel-room prop, the rockingchair.

The president of the International Confederation of Actors' Unions, headquartered in Mexico City, suggested a simultaneous global series of radio and tv shows scoring Khrushchev for his "irresponsible atomic bomb experiments" as endangering the entire world, and thus bring it to the attention of all peoples, especially those behind the Bamboo and Iron Curtains. His point is that local entertainer favorites are closer to the people than political pronunciamentos.

### Changing Scene

Douglas Leigh, the electric sign man, bought the N.Y. Times Tower for an Exhibition Hall (incidentally it experienced a tragic fire later in the year) and the Empire Bldg. was sold for $65,000,000.

New Gotham hotels and motels a-building (Hilton versus Loew-Tisches' Americana) among others.

U.S. in pitch to lure European tourists to this side of the Atlantic. Sears Roebuck and Montgomery Ward into the mailorder tourist business.

Arabs shun "Exodus," and Paul Newman joined the "tabu" list along with Elizabeth Taylor, Danny Kaye, et al.

Eddie Cantor's golden jubilee in show biz.

Mrs. Mary Hemingway's safari to Cuba to recover the late author's manuscripts at his finca outside of Havana. Old and sick the famed author shot himself.

Show biz's cold war fever generated some hot reaction in D.C. following Jack Paar's TV pickup at the Brandenburg Gate. (Ed Sullivan later originated two TV shows from West Berlin as entertainment for GIs). Paar's w.c. jokes also recalled. Guessing-game on Paar's successor at the NBC-TV conferences.

### Brecht Boycott

As a result of the east-west tensions, late Communist Berthold Brecht's plays were cancelled in West Germany. One prominent East Berlin producer refused to return when that "wall" went up.

On the subject of Brecht, his "Threepenny Opera," derived from John Gay's 18th Century "Beggar's Opera," in collaboration with Kurt Weill and its American adaptation by Marc Blitzstein, finally ended its seventh off-Broadway season, clocking 2,611 performances. In the more than 6-years at the 299-seat Theatre de Lys, the 22 parts have been alternately filled by 709 players. "Mack The Knife" was projected into a smash disk by Bobby Darin, and in turn made him. Also, an offbeat interpolation into "Threepenny Opera" was "The Bilbao Song" which, too, made some disk impact.

Jazz took on new stature as groups, such as the Kansas City, Minneapolis, Cleveland, Cincinnati and Toledo Symphony Orchestras and the N. Y. Philharmonic, added modern jazz works by James Hall, James Giuffre, J. J. Johnson, John Lewis, et al.

Inevitably the Russian and American astronauts inspired Tin Pan Alley to such ditties as "Will There Be Space In My Space Ship?" This recalled L. Wolfe Gilbert's "Lucky Lindy," circa 1927, and he followed this up with "Astronaut of Space," dedicated to America's Alan B. Shepard this year (melody of Ben Oakland). The Kirby Stone Quartet's "AOK" was right in there with the topicalities, wherein a chick is invited to take a spin in "a capsule built for two."

The gospel jamborees, all-night singfests in Atlanta and elsewhere, with Mahalia Jackson, The Statesmen Quartet, the Blackwood Bros. Quartet, Oak Ridge Quartet, Florida Boys, et al. not only boomed their boxoffices but also their disk sales.

Mort Sahl, Bob Newhart, Charles Manna, Shelley Berman continued strong with their waxed humor. Newcomer Dick Gregory, unique as the "first" standup Negro comic to play before otay audiences, also made platter impact. In turn, this put new emphasis on Nipsey Russell and other colored comics whose orbits, heretofore, were circumscribed.

### No Frontiers on Talent

The Inter-American Work Foundation, after a week-long convention in San Jose, Costa Rica, edicted a larger racial quota for proportional Negro representation on the American screen and tv.

This was followed by NAACP protestations in Hollywood along similar lines, with accent on nonmenial roles in feature films. The NAACP also planned a test of the Nevada Casino racial policy but, meantime, the "integrated" George Washington Carver Hotel & Casino in Las Vegas, despite its fronting by Harry Belafonte, Sammy Davis Jr., Joe Louis proved a quick flop.

American Broadcasting - Paramount Theatres' homeoffice on New York's West 66th St. was picketed and subjected to sit-in demonstrations, in protest against some of its affiliated Dixie theatres' segregation policies. Later, AB-PT's Chapel Hill Theatre broke the North Carolina Jim Crow rule, albeit only for card-carrying undergraduates. Two Austin (Texas) theatres also undertook a similarly "controlled" integration limited to "students only" at the Univ. of Texas. In Atlanta, the Metropolitan Opera management learned that four Negroes, holding down-front orchestra seats, had to view the opera from the balcony of the 4,600-seat Fox Theatre. Resultantly, Rudolf Bing ruled Met would no more play there under race barriers.

### 1961 Negro Advances

Nat King Cole during 1961 deplored minimal colored entertainment on television; only as occasional spot bookings on the variety programs. AGVA voted Sammy Davis Jr. as its "man of the year"

### Legit & the Economy

What legit means to New York community welfare and industry was dramatized by the 10-day Equity strike in spring of 1961. Cost eating places around $5,000,000, according to the Restaurant League of New York. Hotels, garages, Times Square shops, etc., also suffered economically during that period.

A breakdown of the more than 8,000,000 legit patrons who saw the 46 shows on Broadway's 53 legit houses last year, indicated that 75% of the audiences live 15 miles from Manhattan and that the sum total gross boxoffice amounts to $41,000,000, exclusive of the overages for benefit of the theatre parties.

Incidentally, the theatre party is still the No. 1 factor in the economics of legit, though actors don't like the type of audiences who either (1) are more concerned with yoo-hooing at their friends and acquaintances, or (2) resent having paid $25, $50 or $100 as surcharge for sweet charity's sake.

Dramatists Guild recognized the economic stringencies and agreed to go along with certain modified royalty arrangements until production costs were recovered. Last year legit lost $2,000,000, and this season the total may be nearer $3,000,000 in light of pyramiding costs on other fronts. A show such as "Do Re Mi" cost $479,738 to bring in and, despite Phil Silvers and Nancy Walker heading the cast, is far from breaking-even despite its second-season run. "The Gay Life," introducing Italian leading man Walter Chiari to Broadway, is a similar top-cost ($480,000) musical.

The Pulitzer Prize play, "All The Way Home," lost $115,000 of its $150,000 capitalization but will get even thanks only to a Paramount Pictures deal. Meantime, the Hudson Theatre will become a garage.

Conrad Nagel was elected president of the 4A's (Associated Actors & Artistes of America), succeeding Paul Dulzell, named president emeritus, who has since passed away.

David Merrick continued the stormy petrel of legit while crying all the way to the bank with a succession of hits. In 1961 he lambasted critics (ranging from the N.Y. Times' Howard Taubman to The New Yorker's John McCarten).

Vinton Freedley unveiled the new $800,000 Actors' Fund of American home in Englewood, N.J.

"Twofers" (two-for-the-price-of-one) became an increasing vogue for the weak show. Also for the longrunning smashes as witness "My Fair Lady" into "twofers" at one time.

In 1961 Noel Coward did a bit of a comeback via "Sail Away."

### "Fairest Lady" of 'Em All"

For the record, the "My Fair Lady" statistics include $50,200,000 b.o. up to the record-making period, of which $18,000,000 came from the original Broadway productions; $15,700,000 from the traveling national company, and $16,500,000 grossed by the foreign productions.

The $5,500,000 lease of the film rights for seven years to Warner Bros. is another new high mark, plus a percentage of the profits. Peak pix rights price heretofore has been $2,000,000.

On the Wednesday matinee in June when "My Fair Lady" clocked the 2,213th performance, that topped "Oklahoma!" by one, Michael Allanson, who now portrays Prof. Higgins (role created by Rex Harrison) so announced it from the stage of the Mark Hellinger Theatre and champagne was served. Later in the year, on Aug. 14, 1961, when "MFL" hit 2,239 performances to pass "Chu-Chin-Chow," this made it the longest-running legit musical in history.

London critics named "Music Man" the best 1961 musical with "Sound of Music" and "King-Kong," latter the South African show, runners-up. The best native British musical was voted "Beyond the Fringe."

"Music Man," for example, has a better-than-$3,000,000 net profit already on its original $310,000 production investment. David Merrick's "Carnival" got back its $250,000 production investment after 15 weeks. "How To Succeed" etc., got even on its $350,000 investment on its 20th week.

*Those new high-style coiffeurs irking theatre managers and public alike who yearn for those yesteryear signs, "Ladies Will Kindly Remove Their Hats," although "heads" should be substituted when some top-gloss babe does the theatre bit sporting one of those Eiffel Tower creations.*

Road legit experienced a further b.o. fizzle with twilight curtain-raising time.

The historic Old Howard, Boston, razed by fire last June, may become a museum under local civic auspices. The 160-year-old playhouse has played everything from Edwin Booth to burlesque.

Industrial ballyhoo via legit culture sees the new ultra Fisher Theatre, Detroit, taking its place with the O'Keefe Centre, Toronto, Pittsburgh may get a new Alcoa Theatre in the same tradition.

### Other Mores

Despite the muggings, the reefers, and the juvenile (and adult) delinquencies, a religioso revival has boomed the revival singers and gospel recordings. This is in contrast to the "party" records (rougher and franker than ever) which also boomed and, in turn, created new markets for practitioners of the Belle Barth.

(Continued on page 54)

# Necrology of 1961

Among the year's actuarial statistics were Gary Cooper, Joseph M. Schenck, George S. Kaufman, Grandma Moses, Jeff Chandler, Ernest Hemingway, Nathan Straus, Leo Carillo, Charles Coburn, John D. Hertz, Chico Marx, Courtney Burr, Guthrie McClintic, John C. Wilson, Ruth Chatterton, James Thurber, Powel Crosley Jr., John W. Considine Jr., Nita Naldi, Percy Grainger, Jack Whiting, Lew Schreiber, Anna May Wong, Sam Katz, Barry Fitzgerald, Jay Brennan, Dashiell Hammett, Harry Pilcer, Marian Jordan, Henry Seidel Canby, Sir Thomas Beecham, Elsie Ferguson, Reed Albee, Maurice Tourneur, Moss Hart, Paul Dulzell, Karl Von Wiegand, and on Jan. 1, 1962 Barbara Burns and Jerry Giesler.

Also Thyra Samter Winslow, Arthur Melbourne Cooper, Edith Ellis, Brewster Morgan, Paul J. Greenhalgh, Joel Swenson, Frances Maddux, Blanche Ring, Tom Waring, Julius Darewski, Norman Siegel, Scoop Conlon, Michel Mok, Arsene Gautier, Albert Whelan, Harry Klemfuss, Harry Bannister, Marquis De Cuevas, Nick La Rocca, George Formby, Arthur James Pegler, Wilbur C. Sweatman, Seymour Felix, Irving Sarnoff, Ned Clothes Norton.

Also four of the VARIETY family: Betty Brown, Dorothy Hirsch, of New York, Arthur B. Waters, of Philadelphia, Ernie Player of London, Fritzi Ridgeway, Jack Price Jones, Tats Matsuo, James Melton, William Fields, Russel Muth, John Danz, Senator Francis Murphy, Perry Askam, Joan McCracken, Tsuru Aoki, Bijou Fernandez, Michio Ito, Marcel Vertes, Dorothy Heyward, Larry Wiener, Henry Duffy, Alan Lipscott, Luther Reed, Leonard S. Picker, Leonard W. Joy, Tom Slater, Zoltan Korda, Donald Cook, Bob Wilby, Seymour Nebenzal, William Degen Weinberger, Joe Lanin, Percy Waram, Ted Pearson, Wallace Lupino, Mitch Rawson, Harold K. Guinzberg, Louise Groody, Konrad Bercovici.

Also Ann Davis, Joe Higgins, Marion B. Hicks, O. B. Hanson, Meyer North, Harry Gribbon, Sally Davis, Murray Korman, Earle C. Anthony, Muriel Rahn, Long Tack Sam, Jack Lait Jr., Violet Kemble Cooper, Helen Ainsworth, Cameron Shipp, Bozo the Clown, Claude Ezell, Gail Russell, Vera Michelena, Samuel H. Meinhold, Elizabeth W. Berlinghoff, Hugo Hirsch, Roy Del Ruth, George Melford, Lee Moran, Miff Mole, Anita Stewart.

Also John McCormick, Nick Dipson, Mitchell Gertz, Dorothy Entratter, Grace George, Joan Davis, Joe E. Howard, Viola Roache, Tom Gorman, John F. Caskey, Eddy Cline, Fred Keating, Jack Jungmyer, Felix Brantano, Bennee Russell, Joe Basile, Frank W. Kridel, Richard Pleasant, Lora Lons, Ned Armstrong, Mazo de la Roche, Lou Bring, Irving Conn, Barney Zeeman, Valentine Davies, John J. Garrity Sr., Mrs. Sam Fox, Geoffrey Hawkes, John B. Kennedy, Kit Guard, Else Bassermann, Helen Page Kimberley, Robert E. Griffith, John Perona, Billy Seeman, John Stone, Arch Reeve, Eddie Polo, Art Gillham, Betty Jane Nyman, Ella F. Schiller, Grace Lloyd Hyman, Mrs. Paul Small, Fred Wile Jr., Denison Clift, John H. Mitchell, Leo Reisman, Louis Sorin, Sydney A. Moseley.

Dr. Lee de Forest, "the daddy of radio," left a meagre $1,250 estate when he died at 87. He frequently didn't bother about royalties on his more than 300 inventions.

American International

TAKES THE GIANT STEP IN '62

RELEASE DATE: FEBRUARY

EDGAR ALLAN POE'S

Premature Burial

in COLOR and PANAVISION®

STARRING RAY MILLAND • HAZEL COURT

RICHARD NEY • HEATHER ANGEL

PRODUCED AND DIRECTED BY ROGER CORMAN • SCREENPLAY BY CHARLES BEAUMONT • RAY RUSSELL • AN AMERICAN INTERNATIONAL PICTURE

RELEASE DATE: MARCH

BURN WITCH, BURN

AN AMERICAN INTERNATIONAL PICTURE STARRING

JANET BLAIR • PETER WYNGARDE

directed by SIDNEY HAYERS • screenplay by RICHARD MATHESON & CHARLES BEAUMONT • produced by JULIAN WINTLE & LESLIE PARKYN

An INDEPENDENT ARTISTS Production • An AMERICAN INTERNATIONAL Picture

RELEASE DATE: JUNE

American International Pictures PRESENTS

'SURVIVAL'

IN CINEMASCOPE

STARRING

RAY MILLAND

JEAN HAGEN

FRANKIE AVALON

directed by RAY MILLAND • screenplay by JOHN MORTON • JAY SIMMS

produced by LOU RUSOFF • ARNOLD HOUGHLAND

RELEASE DATE: JULY

EDGAR ALLAN POE'S

TALES OF TERROR

In PANAVISION® and COLOR

STARRING VINCENT PRICE • PETER LORRE • BASIL RATHBONE • special guest star DEBRA PAGET

produced and directed by ROGER CORMAN • screenplay by RICHARD MATHESON

# RUNAWAY: PICTURES, TABU WORDS & HAIR-DOS

Continued from page 52

Rusty Warren and Woody Woodbury ilk.

The disk biz, while downbeating the singles, boomed the album market, with result that the major diskeries were more prominently financially interested in bankrolling new legit musicals such as "How To Succeed In Business Without Really Trying," "Milk and Honey," "Kean," "What's In It For Me?," "We Take The Town," "Subways Are For Sleeping," "The Gay Life," "Let It Ride." In turn this seemed to accelerate the dislegging manufacturers of bootleg albums.

**The Blogs**

The 1961 biographies (by and/or about) included Sir Cedric Hardwicke, Jack Paar, Elizabeth Taylor, Loretta Young, Maurice Chevalier, Marlene Dietrich, Harpo Marx, Connie Clausen, Molly Berg, Gene Fowler, Laurel & Hardy, Renata Tebaldi, Candy Jones, Garry Davis, Gracie Fields, Clark Gable (three of them), Hugh Downs, Alexander King, Louis Nizer, Maria Callas, Nellie Melba.

The Jack Benny High School took its place in his native Waukegan, Ill., along with the Thomas Jefferson H.S. and the Daniel Webster H.S. Benny, now 67, dropped out of Waukegan High when he was a soph.

A U.S. Gold Medal of Merit was "proposed" for Louis Armstrong, Bob Hope and Danny Kaye, but action thereon was tabled until 1962. In London, U.S. Ambassador David Bruce bestowed the Golden Plate Award on Bob Hope for his international achievements.

Soon after arriving on the Coast, comedian Frank Fay was ruled mentally incompetent by a San Francisco court but the comedian died shortly thereafter, leaving a $400,000 estate to church and other charities, though VARIETY carried an item from California that his adopted son (when married to Barbara Stanwyck) might have a claim under the laws of that state.

**Paging Arthur Murray**

Late in the year The Twist focused attention on other teenage dances. Dick Clark, who showcased Chubby Checker's "The Twist," states that "The Fly" may be the next teen vogue, although that doesn't appear likely since the socialites and other adults took up The Twist and gave it fullest maturity. However, The Slop, The Jet, the Bob, the Switch-a-Roo, the Messaround and the Hully-Gully are other billings for what are substantially variations of the Lindy-Hop.

The Twist kayoed the pachanga although the latter had a vogue for a spell.

"Never On Sunday" was the year's global smash with some 10,000,000 disk sales in over 30 different versions and many languages.

The Twist and the jazz rooms created a "day club" vogue for some of the niteries, with weekend midday bashes helping swell the gross and also attracting the teenage and family trade.

As the Performing Rights Society (Britain) reported a 300% rise in its 1960 take of $9,226,000, the British songsmiths pitched for a 65% quota favoring homegrown pop song material on the British airwaves. This, of course, hasn't curbed the UK audience reaction to Presley, Anka, Darin, Connie Francis, Bobby Rydell, Brook Benton, et al.

On the U. S. front the dwindling singles market wasn't bolstered much by converting the conventional 45 to 33 rpm, consistent with the albums, but the latter continued strong in sales. However, in the PX's abroad the GIs spent over $15,000,000 for singles and albums.

Frank Sinatra, on his own Reprise label, after departing Capitol, and Harry Belafonte (RCA Victor), joined other top artists in completely owning their own wax works, merely licensing them to this or that manufacturer. The show albums have been doing that for some time.

**Mitch Miller's Click**

Along with the unpredictables of show biz has been the click of the Mitch Miller Sing-Along tv show, cueing a renaissance of music-o-variety programs and, in turn, proving a bonanza to the old-line music publishers whose hoary standards — solidly entrenched evergreens—are earning unexpected revenues from such tv performances, album revivals, and the like.

The Broadway Assn. presented its Gold Medal to Richard Rodgers for providing so much mirth and melody to the White Way. This came on top of his and the late Oscar Hammerstein's "Sound of Music" (Columbia) making the third R&H original show album to pass the million-mark in sales; the other two were "Oklahoma" and "South Pacific."

Richard Rodgers writing his own lyrics, following death of longtime partner Oscar Hammerstein, for "No Strings," another interracial-themed legit musical. Book is by playwright Samuel Taylor. Ditto on the added "State Fair" (20th-Fox Film) remake, but after Frederick Loewe's decision to "take it easier" Rodgers and Alan Jay Lerner announced a 1962-63 musical collaboration. Loewe, too, reversed field and is working on a new project.

As disk jockeys' impact was curbed, the publishers who at first screamed over payola now deplored the "music librarian" and "music committee" methods at the radio stations because they lacked the adventure of the deejays who, at least, "exposed" and plugged those new singles they favored.

**ASCAP hit a new peak $32,344,135 annual income last year and also modified its bylaws to permit Stanley Adams, incumbent president, to continue uninterruptedly because of the job he has been doing.**

The pitch for a revised Copyright Act to bring the 1909 statute up to more realistic appraisal of the new values brought about by electronic and other broader methods of music reproduction and dissemination continues.

**Repatriates & Runaways**

Along with "runaway" production the past year witnessed a trek back to Broadway of such filmsters as Jack Lemmon, Lucille Ball, Anthony Quinn, Claudette Colbert, Bette Davis, Richard Burton, William Bendix, Angela Lansbury, Gig Young, Don Ameche, Frank Lovejoy, Lee Tracy, Michael Rennie, Henry Fonda, Melvyn Douglas, Roddy McDowell, Ann Bancroft, Nancy Olsen, Walter Pidgeon, Martha Scott, Celeste Holm, Aline MacMahon, Hugh O'Brian, Keith Andes, Sydney Chaplin and Lillian Gish among others.

Second-generation youngsters figuring negatively in the news included Lana Turner's daughter, Cheryl, 17; the late Bob Bazooka Burns' 22-year-old Barbara, on a narcotics jam; Bobby Driscoll, 24, a 1949 "special" Academy Award winner, now a construction laborer, on ditto; John Barrymore Jr., Edward G. Robinson Jr. and Charles Chaplin Jr., on drunk charges; Jackie Coogan ("The Kid," with Chaplin), now 46, on alleged narcotics and later drunk charge, and also his 19-year-old son, John, arrested with two others for allegedly photographing and selling pictures of nude teenage girls. Miss Burns died Jan. 1 of an overdose of barbiturates.

**More Tidbits**

Here were other news items of the year now ended:

"Axis Sally" (Mildred Gillars, 60, and a former actress) convicted of treason in 1949 and sentenced to 10-30 years, was paroled.

Gary Cooper rated a special postmortem award at the Cannes Film Festival.

Liberace was estimated as earning $1,000,000 last year on personals, here and abroad, despite no television, film or smash disk.

Showman Joshua Logan voted Churchill, at 87, "the only man alive who can take the spotlight away from Khrushchev, even at his age." DeGaulle also credited by tv and press as "putting on a great show and he might even be able to steal a few scenes from K." President Kennedy was voted "not enough of a ham; even when he is really angry, the whole performance has a New England reserve about it." Castro voted "a fabulous actor."

During 1961 came Otto Harbach's 80th birthday. Carl Sandburg hit 84. (Adolph Zukor is 89 this month.)

Judy Garland was a comeback in 1961.

George Jessel had a "farewell" tour.

Liz Taylor fought for her life, while the world watched and many prayed.

Dispute raged as to teach-vee (educational television) and the yes-or-no on feevee (tollvision) versus freevee.

Art heists on the Riviera and elsewhere were sensational. Ditto fancy art auction prices, latter given showmanship via special invites and closed-circuit tv.

Eichmann videotapes jetted from Israel to global outlets at the end of each daily proceeding.

Coronet magazine in foldo after 25 years. Saturepost and Life's new look. McCall's 8,000,000 circulation versus Ladies' Home Journal. Redbook and Good Housekeeping.

A daughter to Sammy Davis Jr. and Mai Britt.

Al Capone estate lawyer in Chicago no like those nasty films and tv scripts, threatening libel suits.

Bill Orr was named head of WB production by father-in-law Jack L. Warner.

Leningrad Ballet star Rudolf Nureyev defected from the company, while in Paris. Since then Russian secret police traveling with ballet and kindred companies to curb similar jumps. Nureyev has completed his touring with Marquis de Cuevas Ballet. May be seen in U. S. during 1962.

More to the Soviet taste, Russia's astronaut hero, Major Yuri A. Gagarin, made the first direct live telecast from the Soviet Union to Great Britain, via the BBC.

Still more: Enos the chimpanaut. Castro's tractors-for-prisoners exchange idea. British to Kuwait's rescue after the Iraq's invasion of the oil-rich sheikdom. Nehru's doubletalking (and double-dealing) peace propaganda and India's quick blitz of the Portuguese enclaves (Goa, etc.). The New York transit strike. Continue Biblical and Graeco-Roman spectacle films.

Global TV is predicted for 1964 via a series of satellite boosters. It is hoped that the Tokyo Olympics will be seen globally on tv via direct pickup rather than the jet-and-tape technique which, of course, was an equally signal achievement.

NBC-RCA's color progress in 1962 augurs tinting-up by the other networks, and the Tokyo games also have tintvision on their horizon.

**Army Bluenoses**

Army brass insistence upon "audition" of top Yank stars offering to entertain U.S. troops in Europe irked many and caused Jack Carter to sound off that, as a seasoned comedian, he knows good taste as well as anybody.

British team, Norman Sturgis and Laura James, personally protested to President Kennedy that their act at U.S. Air Force bases in Britain was censored because it included a lampoon titled "John and Jackie at Home, or How White Is My House."

**U's Golden Anni**

Universal marked the 50th anni of the company's founding by Carl Laemmle, and Milton R. Rackmil & Co. took advantage of the occasion for some upped billings with the new product selling season.

Joe E. Levine anticipated the ebbing of the spear-and-sandal cycle (beefcake Steve Reeves) and shifted part of his production activities to Hollywood, but that didn't diminish the Hollywood crafts taking their plight to Governmental ears on the "runaway" production platform.

New USIA boss, Ed Murrow, ex-CBS, lent a sympathetic ear and also decried Hollywood's "mayhem and lust" cycle as "giving America a negative image in the global scheme of things." To this, the more realistic filmsters wondered how come that when the French and Italians make with the sex pix there's no such hue-and-cry.

Also, that it is for obvious authentic backgrounds; governmental subsidies and other economies that the majors produced "Ben-Hur" (Rome), "Kings of Kings" (Spain), "El Cid" (Spain), Zanuck's "Longest Day" (Normandy), Sam Spiegel's "Lawrence of Arabia" (Jordan), Billy Wilder's "One, Two, Three" (Munich), John Huston's "Freud" (Vienna and Munich), "Suzie Wong" (Hong Kong), etc., because they can be done better in those locales than on the Coast.

**Lots of Bounty**

One off-Hollywood film that didn't beat the production rap, because of unpredictable delays, is "Mutiny on the Bounty." It is estimated this Metro film will wind up with a $20,000,000 investment, the champ alltime production cost. Prior thereof Metro's "Ben-Hur" topped $15,500,000, made largely in Rome, but its boxoffice performance since has more than substantiated the gamble.

Sam Bronston's not-so-costly "King of Kings," which Metro took over for release, experienced some captious criticism in the press and from clerical sources on its supposed "rewrite" of the Bible.

**'Never On Sunday'**

Opposing the multimillion dollar blockbusters the trade points to the Greek-made "Never On Sunday" (Jules Dassin's film starring Melina Mercouri) costing $150,000 which will gross $4,000,000 in the U.S. alone; the Italian "Two Women," a $100,000 investment; and the British spy picture, "The Risk," budgeted at $150,000.

"La Dolce Vita," of course, is in a class by itself as a costlier Italian film which, however, because of its impact at the European film festivals and boxoffices has been cannily merchandised on a "hard-ticket" (reserved-seat) basis to excellent returns. Incidentally, la dolce vita has passed into the language as a way of life.

Milestone: The 35th anni of sound, when John Barrymore in "Don Juan" debuted, with a synchronized score, Aug. 6, 1926 at the Warner Theatre on Broadway.

**1961 People**

Sol A. Schwartz succeeds Sam Briskin as Columbia Pictures production head.

Preston R. (Bob) Tisch succeeds Eugene Picker as president of Loew Theatres & Hotels, while Laurence Alan Tisch is prez of the parent Loew's. Picker since joined U.A. as a veepee.

Wall Streeters Milton S. Gould and John L. Loeb in re Spyros Skouras and the 20th-Fox situation, including the long-delayed "Cleopatra"; Elizabeth Taylor's illness; the hassle with Lloyds of London on the insurance; the ultimate scrapping of George Stevens' "The Greatest Story"; and Darryl Zanuck's shifting of his "The Chapman Report" from 20th to WB release. Stevens' excoriation of "bankers trying to run Hollywood production."

U.S. Labor Secretary Arthur Goldberg to the rescue of the Metropolitan Opera.

Maria Beale Fletcher, 19, the new Miss America, turned out to be a former Radio City Music Hall Rockette. Her parents, Mr. and Mrs. Charles Beale Fletcher, danced professionally as Beale & Peggy.

The Congo strife revived the State Dept. gag for a new tv show there titled "Eat The Press."

New Madison Sq. Garden planned to top Pennsylvania Station.

A fuss of the year was "that word" in "The Connection," U.S. indie pic, which won a special notice in Cannes and has since been denied a N.Y. State exhibition license.

Trade pro and con that "certain b.o. stars worth all they can get," while others can't see the wisdom, if the picture business is to survive, in deals such as $1,000,000 for Elizabeth Taylor, plus 50% of the net profit (WB). Latter also paying $5,500,000, plus percentage, for "My Fair Lady." Some stars' "script and almost every other control" is another pro-and-con point of discussion.

**Relaxing the Code**

Relaxing of the industry's self-regulation Production Code further was aproved by Motion Picture Assn. of America prexy Eric Johnston who discreetly okayed themes of sex perversion and aberration "if treated with care, discretion and restraint and if pertinent to the plot."

After "Room At The Top," "Butterfield 8," "The Man With The Golden Arm," "Never On Sunday" and "Suddenly Last Summer" it was inevitable that films dealing with homos would have to get a relaxed ruling.

In '61 "Hollywood Reds" situation was off and on. "The Hollywood 10" suing for blacklisting and the charges of undercover deals by many producers with the blacklistees. Nedrick Young's billing; ditto Dalton Trumbo on "Exodus" and "Spartacus," and latterly the American Legion's blast anew at Trumbo because of his screenplaying James A. Michener's "Hawaii."

**Newton's 'Wasteland'**

New FCC Chairman Newton N. Minow's "I-kiddie-you-not" pronunciamento made every network juvenile show-minded, just as his initial "vast wasteland" diatribe quickly resulted in the three networks beefing up their news and public affairs programs. Of these the most redoubtable is the Huntley-Brinkley show. Pubaffair programs in prime time, unfortunately, did not get the ratings.

Minow's "vast wasteland" crack pointed up 1955 as the Golden Age of TV when its original dramas (Philco Playhouse, Studio One, etc.) and its nascent teleplaywrights and teleproducers (Rod Serling, Paddy Chayefsky, Tad Mosel, Gore Vidal, Robert Alan Aurthur, Fred Coe, George Shaeffer) held sway. (Since then, Minow has conceded that TV is coming out of the "wasteland".)

Meantime, such longtime video staples as Ralph Edwards' "This Is Your Life," "Wyatt Earp," "Bat Masterson," "Peter Gunn," "Michael Shayne," Tennessee Ernie Ford, Dave Garroway (John Chancellor replaced him on NBC's morning show) and Loretta Young bit the dust along with a number of cowboys-and-Indians shows, private-eyes and situation comedies.

The three-network pool of the Cape Canaveral astronaut launching on May 8, when Alan B. Shepard, Jr. became America's first astronaut, was excellent although this, too, resulted in some captious criticism because certain vidtape footage had been integrated to give the feeling of actuality. AOK passed into the language.

With payola and plugola minimized, Brooklyn District Attorney Edward Silver envisioned a plugola in reverse when he addressed the American Bar Assn. convention in St. Louis, pointing to the "Perry Mason" show as allegedly "downgrading law enforcement" because, every Saturday night, over CBS-TV, the d.a. was shown prosecuting seemingly innocent people and, or the plot motivation invariably proved, via defense attorney Perry Mason, that the innocent people had been indicted and only his perspicacity uncovered the real culprits.

Shuffling the clock continues as the major numbers game with the Mad Ave. boys because, no matter how you slice it, it's the hour, along with what's before-and-after, that makes for ratings. Generally agreed that the champ time-slot is 8-9 p.m., when nearly 30,000,000 homes, with perhaps 70-99,000,000 viewers, can be captured.

**Trouble All Over**

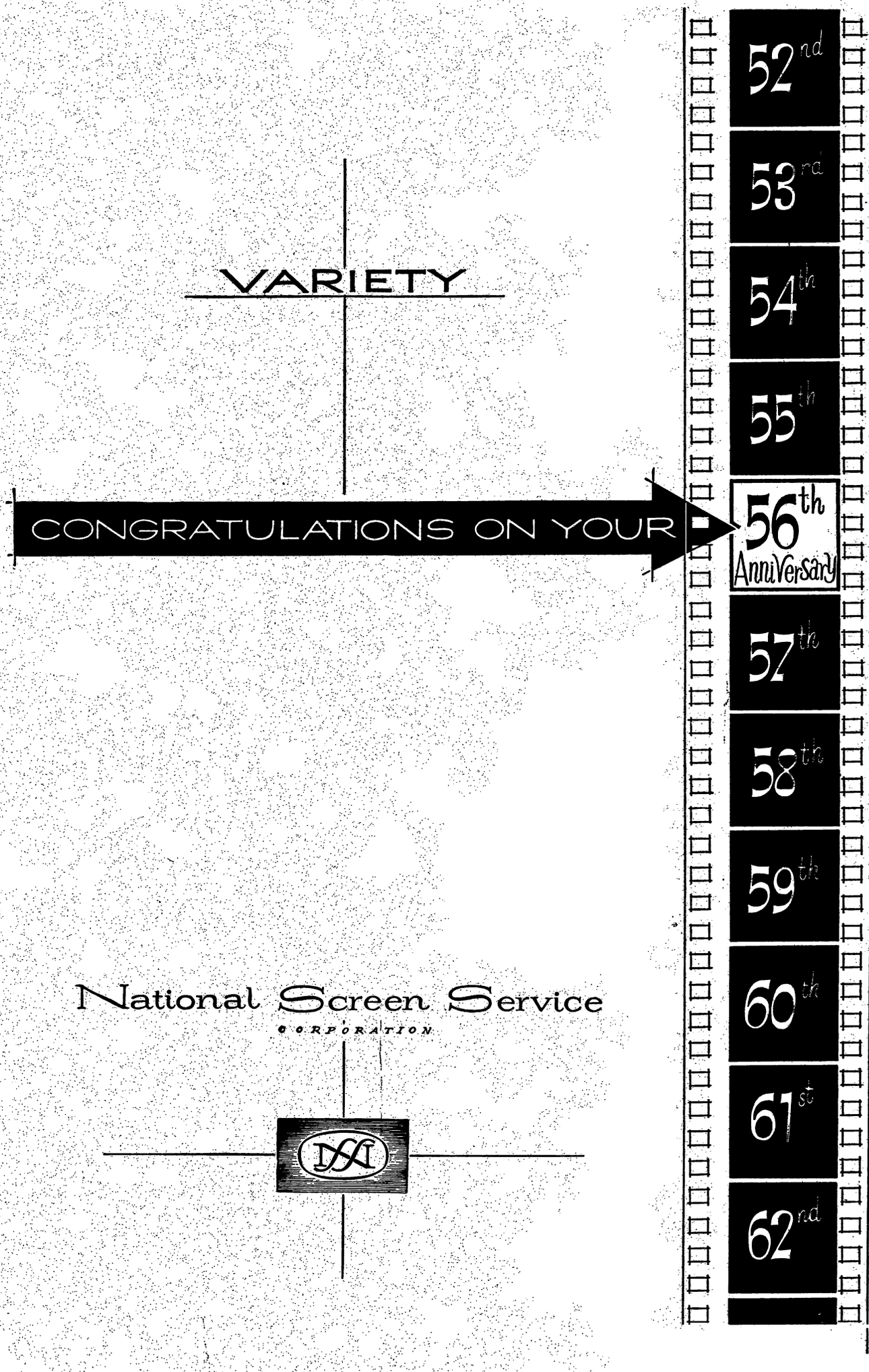
Bingo swept Britain, now a $112,000,000 annual business and hurting the boxoffice. In Australia the "poker clubs"—slotmachines which pay off on poker hands, as against the conventional lemons, bars and clusters of the Las Vegas genre—were similarly affecting the b.o.

Internal Revenue being more sympathetic to any proposed legislation that would spread the income of stars, athletes and others who earn most of it in a few concentrated years. But Senator Albert Gore still adamant against those "Swiss tax havens" and also scored Hollywood's "runaway productions which have made the former film capital into a ghost town."

"Nasty Nazi" film cycle in Germany seeing a sequel among Italian producers with "Fascist exposes."

While Kennedy has been booking beaucoup cultural talent for the White House, and Frank Sinatra, Peter Lawford, Janet Leigh, Dean Martin et al. have been on intimate terms with the family, either at Hyannisport or Riviera get-togethers (with Joe Kennedy,

(Continued on page 56)


VARIETY
CONGRATULATIONS ON YOUR
52nd
53rd
54th
55th
56th Anniversary
57th
58th
59th
60th
61st
62nd
National Screen Service
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# Of The Kennedys (Joe & Jack)

Continued from page 3

me, don't worry about that. I'll scare up some more talent to round out young Jack's program."

The evening arrived, and the Harvard freshman beer night was at Memorial Hall, a structure built in memory of valiant Harvard men who had died in the Civil War. The great entertainment bill that had been assembled consisted of Sally Rand, Dizzy Dean and me. (Sally was in Boston to address some convention; Dizzy was in town because the St. Louis Cards were playing the old Boston Braves. I was in town because I lived there). Dizzy went on first. He was tired, but he slithered or sluthered through a highly satisfactory routine.

I came on and gave what a generous VARIETY review might have called an infectious talk to the younger fry. But the Harvard freshmen were wondering what's become of Sally who traipsed out for the finale, fully clothed in Ivy League style (femme).

The boys thought it was a gag. But Sally went into a spiel about "the projection of personality." (That's the topic she'd been lecturing on earlier. She later explained to me that when she'd been invited to speak at *Harvard*, she felt it was her "message" that should get through). But when the boys started yelling, "Take 'em off, Sally," and she haughtily refused, some of the more uncouth Harvardians started fossing empty beercans toward the rostrum. Decorum, however, shortly ensued.

And that, dear readers, is how I first met the one who is now our President.

Before that, however, I had met his father, Joseph P. Kennedy, in the Harvard Yard (not campus; that's for Yale). He was a senior; I was a freshman. But J.P.K. was the sort of person who'd extend a greeting hand to anyone who looked honest or Irish. Another member of that Harvard 1912 class was Robert C. Benchley, who then was editor of the Harvard Lampoon, the comic magazine. His masterpiece, as a Lampooner, was a drawing of a man with one torso, two heads, four arms and four legs. Its title: "Amen."

**Kennedy's Fred Stone Pix**

Joe Kennedy, now worth $400,000,000 according to a Fortune magazine estimate, was slugged financially on his first incursion to the movies. He figured that Fred Stone, who was smasheroo in musical comedy, would be the same in the films. Bum guess. But Joe went ahead and financed two full-length pictures of the erstwhile "Wizard of Oz." Some months later he asked me to see him at a modest, roll-top desk at the Hayden Stone brokerage house in Boston, and said he had two lemons in his lap. And would I try to rewrite and improve the subtitles, and get him out of the bucket. I tried, but even good subtitles can't make a swan out of a skunk. J.P.K. lost $160,000 on the Fred Stone venture.

But he was not cured—a few years later he bought a British company called F.B.O., not to be confused with FBI, which son Bobby now controls. F.B.O. stood for Film Booking Office. Its Hollywood lot is now headquarters for Desilu. In 1925, when I became a subtitle writer out there, $40,000 was the budget for the average full-length picture. Sometimes, when they spent $75,000 or $80,000 for the film, it was called a Gold Bond picture and commanded a higher rental.

**Cutrating the Ameche**

Joe Kennedy's F.B.O. enterprise was then operated so economically that his top executives in Hollywood often would repair to the studio at 9:30 p.m. to await a phone call from Joe in New York, where it was then 12:30 a.m. and he could obtain a slightly lower phone rate.

From early youth I had a yen for the stage. Why should I, at age 17, be buying green-covered VARIETY at 10c a copy if I were not show-minded? So anyway, I studied hard and landed at Harvard, and, in my latter years there, entered the then famous Prof. Baker's playwriting course, through whose doors had previously passed Eugene O'Neill, Edward Sheldon and Sidney Howard. I didn't make it as a playwright, though, but I did nudge into writing "material," as it was called, for vaudeville performers. For such acts as Phil Baker, Julius Tannen, Billy Glason, Emma Carus, the Four Mortons and George Yeomans (& Lizzie). I contributed humor—but could still darn near starve. Having aspired to playwriting and gravitated to vaude gags, I swerved around the corner and went into humor columning for the N.Y. Evening World. The first time I met Walter Winchell was at the old NVA Club on 46th St., he was collecting items for the Vaudeville News at $35 or $40 a week at the time—I forget which, but he was still happy to be off the circuits for weekly money scrivening.

**Dempsey Wasn't Laughing**

One morning, some years ago, I went into the office of the McNaught Syndicate, which still handles my column, and Will Rogers was laughing in high glee with Charlie McAdam, the syndicate's head man. It seems the Internal Revenue Service had finally allowed newspapers to print the tax paid by anyone in excess of $15,000 income. And many newspapers were running page after page of the returns. What Rogers was laughing at was that Jack Dempsey, for the previous year, had paid more in income taxes than J. P. Morgan. (Bill, too, had probably paid more than J.P., but he wasn't laughing at himself).

At the Republican national convention of 1924 in Cleveland, Will Rogers, William Jennings Bryan and I were covering the event for McNaught, and naturally we had seats in the press benches together. By the time the convention was rapped to order for the first session, I found myself between the two Bills, Rogers and Bryan. They had never met till then. So across my chin I heard this conversation: BRYAN (sententiously) "Well, Mr. Rogers, I assume you're here to report anything humorous about this convention. If I hear of anything humorous I'll give it to you." ROGERS—"Thanks, Mr. Bryan; and if I hear anything serious about this roundup, I'll slip it to *you*."

As an actor of sorts, for one week only, in 1924 I did a monolog at the B. F. Keith two-a-day house in Boston. Jack Norworth headed the bill and was kind enough to apply the little makeup he thought I needed—a touch of carpenter's pencil on my upper eyelids. The pit leader, Bart Grady, at Monday morning rehearsal, gave me one tidbit of advice. When I took my stance at centre-stage at Monday matinee, he warned me, "Don't look up at that spotlight—it'll blind you." So of course, being an amateur—and a nervous one—that's just what I did. I looked up. But anyway, I knew the audience was out there despite my temporary blindness, and I remembered my lines. So I got by that opening matinee and the succeeding performances, and pocketed that $500 at the week's end. (I mean $475—there was that 5% commission in those days). And that concluded my thespic career.

**Ghosting For Sherwood**

During seven years at Harvard, the last three of which were spent in Prof. Baker's playwriting course, I came to know a six-foot-seven-inches undergraduate by the name of Robert E. Sherwood. He, like Bob Benchley before him, was an editor of the Lampoon, and a fellow of talents, with a facility for writing verse. He was also a member of the famed Hasty Pudding Club and aspired to be a coauthor of its usual spring show. The music was to be written by another Hasty Puddinger, Sam Sears, but Sherwood estimated that twirling off the lyrics would be the limit of his talent. He wasn't so sure of himself for the dialog and plot. So he made this proposition to me: "Look, you're in Baker's course and you know all about writing a play. Would you mind writing the book of this show, and letting me submit it in the contest under my name?" Well, it was agreed. There was no compensation involved—I did it for the exercise. The name of the opus was "Barnum Was Right," and it won the contest, and was duly produced—with success, I might modestly add.

So this all secretly conferred on me the distinction of having ghostwritten the first play of a friend who was later to be one of America's most distinguished playwrights, Robert Emmet Sherwood.

And this is as good a spot to conclude. Thanks for having read it—in case you got this far.

# Megatons and Mirth

Continued from page 54

the President's father), violin virtuoso Isaac Stern expressed himself that U.S. lags on a cultural level, as compared with many a European nation, and not only Russia.

**Tolvision**

Pay-see proponents are heartened periodically when such top events as the Floyd Patterson-Ingamar Johansson fisticuffs can gross $2,400,000 via closed-circuit. Some 470,000 admissions in 207 theatres and arenas, at an average admission of about $5 (some charge $6 and $7, and a Heart Fund Benefit at Madison Square Garden fetched $100-a-ticket donation to the same event). But this is the big exception thus far.

Paramount's Telemeter experiments in West Toronto, Canada, are still inconclusive and, many feel, not very convincing. Nonetheless, Great Britain is high on the potential of tollvision. On the other hand, the UK networks, commercial and BBC, are also geared for colorcasting which is expected to snowball even further in 1962-63.

UA reissued its Oscar-winners, "The Apartment" and "Elmer Gantry" and gained some boffo b.o. anew. This year's Academy Awards telecast was estimated as having been watched by 63,900,000 or 7% less audience than last year's 67,600,000 lookers.

**Niteries**

The national nitery scene is in constant flux. About the only consistency of late has been The Twist as a hypo to many a spot, first as an off-Monday or Tuesday "added attraction" but soon spread generally as a b.o. hypo.

The Miami Beach pattern has shifted from names to revues, a la the Las Vegas rooms, which hasn't made the agents too happy because the fixed shows don't tend to change act bookings or play even quasi-"names."

The strip vogue has extended from Canada to any number of the midwest key cities; some of these booming factory towns now enjoy more night life than heretofore, and many of the same strip and B-girl genre.

This in turn has interested the McClellan Congressional subcommittee to probe alleged underworld nitery ties with acts and, for that reason, the American Guild of Variety Artists has been quizzed among others.

**Alias Fort Knox**

MCA bought out the Columbia Savings & Loan Assn. of Denver, a statewide Colorado savings bank with deposits of $52,000,000.

Leslie Caron's one-word cycle: "Lili," later "Gigi," and most recently "Fanny," the Joshua Logan-WB film which set a new Radio City Music Hall record.

# Unions' Fears

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Rank or Associated British circuits, he has to fight it out the hard way by selling directly to the independents. Time was, not so long ago, when there were four circuits — Odeon, Gaumont, ABC and the fourth circuit which was pioneered by 20th Fox after their post-Cinemascope split with Rank. The fourth circuit has long since been disbanded; under the Rank rationalisation program, the Odeon and Gaumont pattern was revised and that group now operates the major Rank chain and allied its other theatres to become part of the National Circuit. Last summer John Davis had to admit there was widespread reluctance on the part of producers and distributors to let their product go out on the national release and now it is an outlet of minor significance.

These drastic changes in the booking system have taken their toll of some independent productions, but it is a strange economic twist that notwithstanding the declining attendances and fewer theatres, successful films are doing as well, if not better, than in the past. There is one outstanding example in the last year: "Guns of Navarone" has emerged as the all-time British film champ, a mantle held previously by Sam Spiegel's "Bridge on the River Kwai." And not just by a narrow margin either. If present estimates are confirmed, it will end up at least $700,000 ahead and, even allowing for remission of admission tax, that is a substantial advance. A number of other British films have also chalked up significant grosses through the year, but most important of all is the continuing success of the major long-running blockbusters.

"South Pacific" is now well in its fourth year first run at the Dominion and shows no sign of giving way for "Porgy and Bess," which has been standing in line for more than two years. "Ben-Hur," just starting its third year, successfully survived the transfer from the Empire to the Royalty and is still bringing in handsome grosses each week. Cinerama has been at Casino for about seven years, and currently a revival of the first production, "This Is Cinerama," is yielding hefty returns. Newcomers to the West End scene, such as "King of Kings" and "El Cid" (both out of the Samuel Bronston stable) also give every indication of highly profitable engagements.

To quote the title of a current London legit hit: "Fings Ain't Wot They Used T'Be"—but they are certainly much healthier than many insiders anticipated a year or two ago.

# Put Heat On Legits' 'Ice'

Continued from page 3

the daily press — that medium which is still in a preferred position despite all its tawdriness, to magazines, books and movies.

But now our theatre exists in an economic market place of dire perils. Therefore, it is not surprising that many honorable citizens are urging the use of Government funds to finance this form of expression. Men of good will can easily differ on the issue: Can we in our youthful culture feel content that Government financing will not lead to Government controls of content, themes of plays or even selection of the skilled people who are the theatre? Have we a tradition which will separate the power of the purse from those subtle impacts usually so compatible with our national dollar folkway?

For my part I oppose Government financing at this time on very different grounds. The theatre is concentrated in New York City, save only for that great renaissance of amateur productions throughout the cities and villages of our Republic. Road companies have virtually disappeared compared to several decades ago. Millions of our children have never seen a live (professional) actor.

For reasons clear but not relevant to this brief comment theatres are not usually rented without the boxoffice employees. This is deemed valid since theatres are rented on a contingency basis—percentum of gross sales of tickets.

But, to our disgrace, the theft at the boxoffice is estimated as high as $15,000,000 each year. A minimum figure is $5,000,000. No other business in our buccaneer culture condones such thievery. "Ice" is unique to our theatre, and the technique is easy, and it's evaporation requires no great skill.

**The Artifice of 'Ice'**

The Art of Ice depends on a simple ingredient. One person, in the boxoffice, after an opening night, looks over the shoulder of someone in the upper echelons of the Producing Company and jointly they read the dramatic review in the N. Y. Times, which determines—no doubt to the Times' partial regret—the anticipated length of the line at the boxoffice the next morning. If it's a hit, $10,000 taken out of safety deposit boxes can purchase a small but valuable package of tickets at the boxoffice ticket-stamped price. A thousand tickets can fit into coatpockets or in a lady's handbag.

These are the tickets, purchased at $7 to $9 a piece, that are resold at $15 to $30 a pair or even apiece through some anonymous quiet soul sitting at a phone in an office with no name on the door in any of our skyscrapers. Any big corporation can on the eve of a performance—or at least a day or two before—buy two to 30 tickets in the cold market of another kind of Frozen Food—"Iced" Tickets. And why not—tax deductible by the corporate buyer!

I suggest that this embezzling folkway is quite deeply rooted and so generally accepted by the most honorable of producers and theatreowners, with maybe only one eye closed, that the Theatre as an economic entity appears to be resigned to allowing those millions, that should go to writers, actors, musicians, backers, directors and all those who "make" a hit, to find their stealthy way into the probably undisclosed bank accounts of a few people who create nothing and add less than nothing to the making of a hit.

It can't be stopped is the cry of many who don't want it halted. I'm not persuaded that Gov. Rockefeller's income tax officials are not as smart as the robbing rogues.

**Worth A Try**

Others say it's inevitable so long as there are hits which meet more favor than there are seats in the house.

This seems to me to be sheer rationalization. Let's experiment.

For example, why resist the overwhelming forces of supply and demand? Why not let the theatre-owner and the company get the benefit now accruing to nameless black market beneficiaries?

One of the wise wealthy business backers of shows and owner of brick and mortar, called a Theatre, only recently approved an oft-discussed technique. On a hit, hold out that number of tickets which might meet the wishes of those who will pay premium prices for the privilege of deciding on the day of curtain rising, that they must have the choicest seats. Tickets could be so marked at the higher prices and the prices could decline as the hit fades and the demand declines.

Any time any one of the guilds or unions or groups of financial backers wants some extra millions to help finance the theatre, no mayor or government could refuse to clean up this sorry mess.

Of course the thieving involves only hit shows, but think what the theatre as a whole could do with a small portion of present "ice" to convert the boondoggling of craftsmen engaged in production into respectable pension or unemployment plans — preserving the dignity of those who had to organize against the theatre monopolists of 30 years ago, and still provide unemployment insurance or old age pensions without pricing the theatre out of the market. I suggest that less than 5% of the inhabitants of Greater New York go to theatre more than once a year, and then only for the tail-end of hit shows. Not unlike the taxi-riding public which is less than 2% of our citizens—except for trips to hospitals or for trips to stations and airports.

I should fear that if the Government should go into the subsidy business at this time, they will unwittingly perpetuate Ice since the Government funds are not likely to be used to finance hit shows. To the extent that the Government—state or Federal—finances the worthy but unpopular, the unsubsidized commercial profit-making theatre will find that the Hit-Iced productions will become an ever greater proportion of the total commercial theatre. Thus the pressure to eliminate Ice will diminish. Let us first eliminate this odd form of business corruption and then get a clearer vision as to the merits of subsidies.

Without criticism of any present official, our Governor (Rockefeller, N. Y.), who has greater powers than the Mayor, and holds the theatre in high esteem, should be approached by Actors Equity and all the guilds concerned with the theatre to come to grips with Ice—the dishonor of all of us who wish to expand the theatre as a free antidote to the newer mass media which seems to be committed to lowest common denominators in the competition between quality and quantity.

# More Coffee, Brandy & Cigars

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nier, antedated this stunt by ten years, in 1915, which itself was antedated two years before, in 1913, by Max Reinhardt in his film, "Venetian Nights," from a scenario by Karl Voellmoeller. (How *recherche* can you get?)

Doug Fairbanks in "The Thief of Bagdad" threw powder from a magic box with which to create an army in that memorable fantasy. Did he or did he not know that Jason in the old Greek legend of the Golden Fleece threw stones on the ground from which an army sprang up as a result? Zoroasterism has it that this was how man was created, by angels throwing stones over their shoulders and where a stone fell there a man appeared, which is to say that man is no more than a thing of chance.

The Spanish government has not only banned Bunuel's "Viridiana" but threatened to boycott any country's films (with which it has reciprocal agreements) if such countries show it. France has already acceded. The U. S. is apparently not involved, on a technicality. But this is old stuff with Spain. In 1937 they not only banned Von Sternberg's "Devil is a Woman", but forced Paramount to destroy the negative.

Apropos "Viridiana," it's a searing film but Bunuel (the original angry young man) said it all and much stronger in his 1930 "L'Age d'Or," banned practically everywhere. Compare Fellini's juxtaposition of Christ vs. the girls in bikinis at the beginning of "La Dolce Vita" with the scene of Christ and the girl at the end of "L'Age d'Or." (There's a print at the George Eastman House in Rochester.)

"On the set they call me Mr. Meticulous," said Ross Hunter, producer of "Flower Drum Song." "I want everything to be real . . . People are much more aware of what they see on the screen today . . . they can tell the real from the artificial." Said by Von Stroheim 40 years ago.

"New York is becoming more and more like Sodom and Gomorrah —anti-natural," remarked Hans Richter, the pioneer film experimentor, recently. "Those arrogant skyscrapers going up everywhere . . . there isn't a mountain on earth with such sheer walls, even Everest. Their heights are not attained by a natural grace but are arbitrary." Which recalls Rodin's dictum, "All art that has not its roots in nature is false."

Little, indeed, is new under the sun . . .

Listen to Ravel's "Ondine" and then to the last third of Schelling's "Nocturne a Raguza". (Who remembers that one?)

Recall the last scene of Milestone's "All Quiet on the Western Front" where the soldier reaches from his trench for a flower, the famous scene with the soldier's hand (played, incidentally, by director Milestone himself) and then remember still further back (some six years before that) when Vidor first did it with John Gilbert in the shell-hole scene of "The Big Parade."

Who would have thought, for instance, that seven years before "The Blue Angel" there was a German film in which both Emil Jannings and Marlene Dietrich appeared: "Tragoedie der Liebe," directed by Joe May. (Miss Dietrich, of course, had only a bit part then.)

"I'll never sell "Wuthering Heights" for a remake," said Sam Goldwyn. "To me it is the perfect movie, and I won't have it tampered with." Which echoes what Willa Cather once said about her stories when she set a blanket refusal for their filming by anyone.

And the producing company of Orson Welles' still unseen here "Mr. Arkadin" (a bizarre and fascinating film in its original version), who complained in a suit against the celebrated actor-director that his "excessive drinking on and off the set" put a great strain on everybody and ran a 10-week job into 16 months, reminds one of what Lincoln answered to complaints of Gen. Ulysses Grant's drunkenness, "Find out the brand he drinks," said the President, "and see that all my generals are well supplied with it."

# A Pat Title: 'The Illegals'

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"This is not a film," he said, "it's a pilgrimage."

So I got another cameraman, Jean Paul Alphen, himself a concentration camp survivor. Alphen didn't mind the rough conditions.

*We were arrested, now and again, by Americans, Russians, British. The scariest time was when the Russians held us incommunicado for 30 hours, in Vienna. But a cleaning-woman gave us a keen look, and half an hour later, an American officer suddenly turned up and got us released.*

As we crossed Europe, we cached parts of our undeveloped negative in Prague, in Vienna, in Rome, fearing confiscation at any point. Finally, one weird night in Italy, we were led to a desolate beach, which suddenly became alive with refugees. We had to wait until the last rubber boarding-raft was being loaded. Then we were allowed to light one brief flare, to catch the scene.

In the tension and confusion, on the tiny craft, part of our equipment got dumped into the sea; this included our developing kit, used on the ends of each reel, to see if we were getting anything at all, in the minimum light under which we usually shot. So we went aboard our little freighter, and filmed in the dark holds, on a prayer.

After 11 days at sea, as we neared Palestine, a Haganah lad (later killed in Israel's War of Independence) took our footage from us, and hid it somewhere below. Nine chances out of ten, we would be captured. Then, our boat would be left in the "derelict row" in Haifa harbor. A cleaning crew would be sent aboard. Among them would be a Haganah man who knew where to look. He'd get our film out to us.

So it happened, except for the essential material shot as the British jumped onto the ship. This footage was in the camera and on my person. The captors got it.

While the refugees were taken to Cyprus, we four filmers were jailed in Haifa—the three men in a prison in the Jewish quarter, and Tereska in an Arab jail that was considered so dangerous that all Jewish males were being evacuated from it. Fortunately, one of the men got a glimpse of a Jewish girl being brought in, and rapidly set a political rescue operation in motion.

After being jailed for a week, we were released on a deportation order. But we had a few days of liberty. During this time, we took the spine-chilling ride on the Haganah convoy to Jerusalem. The average was an ambush a day on that road.

We got through, however, without incident, perhaps because "lucky" Golda Meir, the present Foreign Minister of Israel, who made that desperate trip several times a week, was in our convoy. In Jerusalem, in my war correspondent's uniform, I asked for my film back. I was told it had to be sent to England to be developed and censored. "Most of what you have is unexposed," I said. "Why bother airmailing raw film?" To my astonishment, the officer allowed me to go into a dark closet and separate out the unexposed negative. I switched boxes, and thus carried away my precious final scenes, showing the capture of the ship, the unforgettable faces of the survivors.

When "The Illegals" appeared on Broadway, the reviews were magnificent. "Packs a terrific wallop, certain to endure," said VARIETY, "as a summation of this era's hopes and agonies."

But business was not so magnificent. Doubtless an art theatre would have been better, but the art theatre fad was still a-borning. The distributor put the film in a warehouse. Years later, hunting for it, I ran into my cloak-and-dagger lawyer on 55th street, quite by accident. "Say," he said, "our organization has gone out of existence and there is nobody to pay the warehouse bill on your film. I'm afraid we'll have to destroy it."

So I got it back, and remade it. But the ill-luck of "The Illegals" held firm. I had hoped that a showing at the Venice Biennale would give the film a new start. Alas, the Israel ministry forgot to write a formal letter, and the film wasn't entered. However, an unofficial press showing was arranged. An overflow crowd appeared. "The Illegals" came onto the screen—with the reels in reverse order!

Yet, television and film releases were bespoken for France, Belgium, Holland, and several other countries. A big premiere, thirteen years late, in Jerusalem. An art theatre showing in New York.

I suppose even bad luck can't kill the real thing. As for me, once I've published a book, I can't look at it again, but with "The Illegals," I've seen the film over a thousand times, and I'm always enthralled, not because of anything I might have given to this material, but because no one could have failed, one only had to get those faces onto film.

# Berlin Nite Life

Continued from page 3

on an island makes more one concentrate on the dwelling.

The second fact: The old places still rule the scene. The Resi, the home of the original Dancing Waters, has remained the No. 1 goal for visitors from abroad and W-Germany. Although located in a workmen's district and quite some way off the Kurfuerstendamm, city's Broadway, it's sort of amazing to see how this enterprise manages to maintain its dominating position. It has, of course, its surefire attractions. Apart from the Dancing Waters, it still has its famous mail service: Every table is equipped with a telephone and a pneumatic tube for everyone's use. (This service is controlled in the nervecentre in the cellar where also strict censorship is executed to prevent abuse of this means of communication.) And of course the Resi is an ideal old "once - in - Berlin - once-to-the-Resi" slogan still goes.

**Other Click Spots**

The Old-Fashioned still proves a click. Located on Kurfuerstendamm, its clientele appreciates the pleasant intimate atmosphere. A lot of local showfolk favor Old-Fashioned as a favorite hangout. Black Bottom and Club 13 are relatively new in popularity. The latter located on and the former near the Kurfuerstendamm, and it has a more intimate atmosphere too. This may reveal a current local trend: smaller and/or more intimate places are higher in demand. The Resi's 1,800 seats, of course, is the exception.

Lineup of the more successful local places must include the Hilton (often the site of big events such as the film ball, lavish film parties, etc.) and in particular its beautiful Beverly Hills-style roof-garden. It's the fave dancing spots; always good bands here.

Beatnik niteries are also much in vogue. Probably most frequented by foreigners are Eden Saloon and Riffi. The former is noteworthy for a number of innovations such as a beer (or schnaps or whisky, etc.) cable-car; closed circuit television (one can see what's going on in the next room); and contests of various kind. Also worth mentioning perhaps is that the owner, Rolf Eden, introed a policy which allows anybody to enter without making the consumption of beverage compulsory. And no admission either. (He reckons that anyone who comes drinks eventually anyway.)

Eden Saloon as well as Riffi attract all sort of customers, ranging from the Cadillac trade to beatniks. Another is Franz Diener's (German ex-boxing champ) humble restaurant which, however, has managed to become very popular with the after-theatre crowd, especially show people. The others come to see the celebs. The Diener place achieved a reputation also not only for its pleasant atmosphere but also for being inexpensive.

**All Kinds of Spots**

All in all, the city offers any kind of night life, ranging from the old German ball to Parisian striptease. But the night life for which Berlin was once famous, particularly in the '20s, is not there. No comparison with what people are doing in Paris or Brussels. Berlin's night life is also behind Hamburg.

There's the Hamburg-styled Remde's St. Pauli which is not a bad place but no comparison to the real thing. Same goes for such spots as San Francisco or Chez Nous which try to treat its patrons to Parisian burlesque show—not too successful imitations, either.

The Zigeunerkeller (Gypsy Cellar) is a far cry from what it used to be. Charly's Night Club is okay by local standards but falls short of Paris too.

Jive-joints hold a place of their own. The most prominent is still the Badewanne (Bath Tub), an imitation of a Paris cave, or, as Yanks say, Berlin's Greenwich Village.

Queer joints, natural for a big city, are also around. There are some which cater to the real thing and others which are merely tourist attractions.

Not exactly a nightclub is Haus Carow, the city's No. 1 roadhouse. It offers good floorshows and has dancing plus several gimmicks (community singing, conga lines, etc.). Carow's is located 15 miles off the centre of W-Berlin. It's inconvenient to reach but has a naturally beautiful setting (located on a lake) as substitute.

Foreigners are often surprised about the many beer places in town. Berlin teems with them, they say; there's one at practically every corner. They may be told that there used to be even more in former years. Many closed within the years but, true, very many are still alive. And most of them will stay alive. Beer, after all, is the Berliner's favorite beverage.

# Broadway's 'Cheese Club'

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boys—and decided to become a punchline-destroyer himself.

As was said about New York, and can apply to the Broadway Cheese Club, everything is a "nine-day wonder' and the wonder is that it lasts nine days. No gag or practical joke conceived by pressagent-members was passed up, if they could get publicity. The Cheese Club was Broadway at its loosest moments. It lived, to the fullest, Eva Tanguay's "I don't care!" This was a sample of its heart and mind. Best description of this group: "It was educated beyond its intelligence"—that is, where talented, brilliant minds, would do the most childish things, so long as it would get a laugh. Demanded only was immediate results. It worked on the theory of the warning to comedians: "Wait for your laughs—but not more than an hour!" They had to come fast and furious, or "no dice."

**Pioneer 'Sick' Joke**

Sample of our reasoning. A venerable man of the theatre, named Crosby, was dying, with only a few hours to live. And believe it, a committee was formed, rushed to the bedside of the dying man, who was 92 and now in a coma—and in the most serious vein, the Committee conferred upon him "Life Membership in the Cheese Club."

As far as membership was concerned, and its dues, anybody could walk into the meetings or luncheons and "free load," without question. Everybody seemed to know that except a certain name bandleader of that era. So anxious was he to become a member that he made formal application. And while we were kiddingly deliberating on this unusual application, the maestro himself went into serious, further action. So anxious was he to become a member and careful to win the good will of a non-existent "Admittance Committee," he invited the whole club, its wives and sweethearts to be his guests, on a Sunday night, at his then famous cabaret-restaurant. Never was a group of "freeloaders" so on the load. A repast for kings, wine and the works. Not to mention Clayton, Jackson & Durante and a great show. Some 200 wining and dining beyond their capacity, really living the saying: "eat, drink and be carried." About midnight, playwright and playboy Arthur Caesar arose and made this statement to the benumbed, but approving crowd: "Members and friends of the Cheese Club. Our host (naming him) has made application for membership in our august body. And to make sure of his getting in, he has wined and dined us, at great expense. Well, anybody that's such a dope, we don't want as a member in our club—can we have a vote right here and now?" And in drunken chorus, he was "blackballed," with this proviso; if he withdrew his legitimate application for membership and would accept a "crasher's" card, we'd elect him. Since then the highly talented and beloved musician has gone in for better and surer associations.

Trying to remember many things is like trying to concentrate on all things at once, in a montage. Three-ringed circuses are not for the specialist in viewing. But, however, the montage of these fabulous days of the Broadway Cheese Club can be "frozen," for a better look at any one segment or incident. Especially a serio-comic event in the life of this group.

**Huey Long**

At one of the evening, mixed-groups functions, we had the smallest dais, seating only yours truly, Victor Moore and Leslie Howard. During the hilarity of the evening, Capt. George H. Maines approached the speakers' table and whispered to me: "I have Huey Long out in the corridor with me —do you want me to tell him to join your party?" This on the face of it looked like some gag — imagine Huey Long, then at the height of his dangerous power, wanting to "crash" this shindig. I announced this "bombshell," even if I thought it phony. On the announcement that Long was waiting in the corridor, I had never heard such a concerted "Bronx cheer" from a group—they accepting it as a gag. Just to satisfy my curiosity, I left the dais and went to the corridor. You could have knocked me cold—it *was* Huey Long, with a bodyguard of seven U.S. Senators, we discovered later, by his own admission. I now intended to really stage the menace, for his entrance. Again I made the announcement—and again, a more vociferous "razzberry" that must have been heard by the Louisiana dictator. At a signal, I waved for Capt. Maines to lead him in. Consternation hit like a bomb—the stunned group turned into wild applause when they saw that it was really Long. In panic, knowing that there were people gunning for Huey, Victor Moore and Leslie Howard rushed from the dais, leaving only yours truly, the toastmaster, to share the honors and maybe a bullet directed our way. The seven U.S. Senators stood alongside the wall.

I then directed my attention to Huey and said this to him: "Senator Long, I respect power and place in the political world." And my fearsome but kidding manner continued, by adding: "As you may be a target for someone who may vigorously disagree with you —and as that someone may emphasize his point with a bullet—and maybe being of poor aim, might hit an innocent bystander; do you mind if I also vamoose and leave this dais all to you?" He laughed and waved me off, and then went into a violent speech expressing his viewpoints on politics in general.

During his talk I got a call to the phone. It was Arthur Brisbane, top editor of the N.Y. Journal. Somebody tipped him off that Long was at this affair, with his bodyguard. Next day, a big editorial by Brisbane, stating how precarious and futile the life of a "dictator" really is; proving the necessity of a bodyguard, etc. The Senator must have read that and, getting my number somehow, got me on the phone and gave me the most beautiful tonguelashing, figuring I gave Brisbane the story. He finished his tirade with: "And what's more—that wasn't a bodyguard with me, but seven United States Senators!" Now we had a story. I informed Brisbane of that forgotten juicy bit, and he followed it up with another attack, but especially on the Senators, who were "traveling with the dictator." How Long reacted to this second bombardment, I never knew and will never know—for, in a few months later, this powerful Louisiana politico was struck down by an assassin's bullet.

How a bunch of Broadway muggs evolved the Cheese Club from the sacrosanct Ceshire Club, the famed Dickensonian London haunt, is one of those Mazda Lane whodunits, but thus it came to pass!

Yes, everything in New York is a "nine-day wonder"—although my memory and reactions are taking up much more time.

# American-Made-In-America

Continued from page 1

| Title | Where Made | Producer(s) |
|---|---|---|
| **WALT DISNEY** | | |
| Babes in Toyland | Hollywood | Walt Disney |
| Big Red | Hollywood & Canada | Walt Disney |
| Moon Pilot | Hollywood | Walt Disney |
| Parent Trap | Hollywood | Walt Disney |
| **METRO-GOLDWYN-MAYER** | | |
| Ada | Sacramento & Hollywood | Avon |
| All Fall Down | Key West, Fla. & Hollywood | John Houseman |
| Bachelor in Paradise | San Fernando Valley & Hollywood | Ted Richman |
| Boy's Night Out | Hollywood | Embassy-Kimco Filmways |
| Four Horsemen | Paris & Hollywood | Julian Blaustein |
| Guns in the Afternoon | Hollywood & nearby | Richard Lyons |
| Honeymoon Machine | Hollywood & beaches | Avon |
| Horizontal Lieutenant | Hollywood & beaches | Euterpe |
| How the West Was Won | Hollywood, Kentucky, So. Dakota, Rockies | M-G-M-Cinerama B. Smith |
| Mutiny On the Bounty | Tahiti, Hollywood | Arcola |
| Sweet Bird of Youth | Hollywood & beaches | Pan Berman |
| Thunder of Drums | Hollywood & Arizona | Bob Enders |
| Two Weeks in Another Town | Rome, Hollywood | John Houseman |
| Wonderful World of Bros. Grimm | Hollywood, W. Germany | M-G-M-Cinerama Geo. Pal |
| **PARAMOUNT** | | |
| Blue Hawaii | Hollywood, Hawaii | Hal Wallis |
| Breakfast At Tiffany's | Hollywood & N. Y. C. | Jurow-Sheperd |
| Errand Boy | Hollywood | Jerry Lewis |
| Escape from Zahrain | Hollywood & Mojave Desert | Ronald Neame |
| Girl Named Tamiko | Hollywood & Japan | Hal Wallis |
| Hatari | Hollywood & Africa | Howard Hawks |
| Hell Is for Heroes | Hollywood | Henry Blanke |
| Hey, Let's Twist | New York City | Henry Romm |
| It's Only Money | Hollywood | Alec Gottlieb |
| Ladies Man | Hollywood | Jerry Lewis |
| Man Trap | Hollywood | Tiger-Eddie Obrien S. Frazen |
| Man Who Shot Liberty Valance | | John Ford Wilis Goldbeck |
| Pigeon That Took Rome | Hollywood & Italy | Melville Shavelson |
| Summer & Smoke | Hollywood | Hal Wallis |
| Too Late Blues | Hollywood | John Cassavetes |
| **TWENTIETH CENTURY-FOX** | | |
| All Hands on Deck | Hollywood | Oscar Brodney |
| Adventures Of A Young Man | Hollywood, Michigan, Wisconsin, Italy | Jerry Wald |
| Bachelor Flat | Hollywood | Jack Cummings |
| Battle of Bloody Beach | Catalina Island | Richard Maibaum (Lippert) |
| Broken Land | Arizona | Leonard Schwartz (Lippert) |
| Cabinet of Dr. Caligari | Hollywood | Roger Kay (Lippert) |
| Comancheros | Hollywood &Utah | Geo. Sherman |
| Death Walker | Hollywood | Eugene Ling (Lippert) |
| The Hustler | New York City | Robert Rossen |
| Mr. Hobbs Takes A Vacation | Hollywood & Beaches | Jerry Wald |
| Pirates of Tortuga | Hollywood | Sam Katzman |
| Purple Hills | Arizona | Maury Decter (Lippert) |
| Return to Peyton Place | Hollywood | Jerry Wald |
| Second Time Around | Hollywood | Jack Cummings |
| Silent Call | Hollywood & Reno | Leonard Schwartz (Lippert) |
| Snow White and the Three Stooges | Hollywood | Chanford-Wick |
| State Fair | Hollywood & Dallas | Charles Brackett |
| Tender Is The Night | Hollywood | Henry T. Weinstein |
| Two Little Bears | Hollywood | Geo. W. George (Lippert) |
| Voyage to the Bottom of the Sea | Hollywood | Irwin Allen |
| Wild in the Country | Hollywood | Jerry Wald |
| Woman Hunt | Hollywood | Maury Dexter (Lippert) |
| Seven Women from Hell | Hawaii | Harry Spalding (Lippert) |
| 20,000 Eyes | Hollywood | Jack Leewood (Lippert) |
| **UNIVERSAL** | | |
| Cape Fear | Hollywood & Georgia | Melville Talbot |
| Flower Drum Song | Hollywood | Ross Hunter & Joe Fields |
| Lonely Are the Brave | Hollywood, Mexico | Joel-Ed Lewis |
| Lover Come Back | Hollywood | 7 Pictures Corp. Nob Hill-Arvin |
| Six Black Horses | Hollywood | Gordon Kay |
| Spiral Road | Hollywood, So. Africa | Robert Arthur |
| Tammy Tell Me True | Hollywood | Ross Hunter |
| Touch of Mink | Hollywood | Granley |

| | | |
|---|---|---|
| **UNITED ARTISTS** | | |
| Beauty and the Beast | Hollywood | Harvard (Edward Small) |
| Boy Who Got Caught | Hollywood | Harvard (Edward Small) |
| Cat Burglar | Hollywood | Harvard |
| Children's Hour | Hollywood | William Wyler-Mirisch |
| Clown and the Kid | Hollywood | Harvard (Edward Small) |
| Deadly Duo | Hollywood | Harvard (Edward Small) |
| Flight That Disappeared | Hollywood | Harvard (Edward Small) |
| Follow That Dream | Hollywood | David Weisbart Mirisch |
| Gun Street | Hollywood | Harvard (Edward Small) |
| Incident in An Alley | Hollywood | Harvard (Edward Small) |
| Judgment in Nuremberg | Hollywood & Germany | Stanley Kramer |
| Kid Galahad | Hollywood | David Weisbart Mirisch |
| Land We Love | Hollywood | Leslie Stevens-Daystar |
| Last Time I Saw Archie | Hollywood | Mark VII |
| Magic Sound | Hollywood | Bert I. Gordon |
| Miracle Worker | New York City | Playfilms |
| Nun and the Sergeant | Hollywood | Eastern Eugene Frenke |
| Point Blank | Hollywood | Stanley Kramer |
| Pocketful of Miracles | Hollywood | Franton-Frank Capra |
| Saintly Sinners | Hollywood | Harvard (Edward Small) |
| Secret of Deep Harbor | Hollywood | Harvard (Edward Small) |
| Sergeants 3 | Hollywood | E-C Prods. |
| Teenage Millionaire | Hollywood | Ludlow |
| War Hunt | Hollywood | T-D Enterprises Terry Sanders |
| X-15 | Hollywood | Essex |
| You Have to Run Fast | Hollywood | Harvard (Edward Small) |
| Young Doctors | New York City | Drexel-Millar-Turman |
| **WARNER BROS.** | | |
| Chapman Report | Hollywood | DFZ-Richard Zanuck |
| The Couch | Hollywood | Owen Crump |
| Gay Purr-ee | Hollywood | UPA Animation |
| House of Women | Hollywood | Bryan Foy |
| Lad, A Dog | Hollywood | Max J. Rosenberg |
| Lovers Must Learn | Hollywood & Italy | Delmar Daves |
| Majority Of One | Hollywood | Mervyn LeRoy |
| Music Man | Hollywood | Morton Da Costa |
| Merril's Marauders | Hollywood & Manilla | Milton Sperling |
| **INDEPENDENTS** | | |
| Bend to the Wind | Hollywood | Caren Prod. |
| Brushfire | Hollywood | Obelisk |
| Case of Patty Smith | Hollywood | Impact |
| Deadly Companions | Arizona | Pathe America |
| Doin' the Twist | Hollywood | Keelou |
| Don Mike | Hollywood | Caren |
| Guns, Gags, Girls | Hollywood | John Shay |
| Intruder | Hollywood | Roger Corman |
| Jacktown | Hollywood | Pictorial International |
| Long Day's Journey Into Night | New York City | Ely A. Landau |
| Force of the Wind | Miami | United In't Pictures |
| Married Too Young | Hollywood | Headliner |
| Phantom Planet | Hollywood | Four Crown |
| Pity Me Not | Hollywood | Gayle-Swimmer |
| Public Affair | Hollywood | Gerard Lewis |
| Rider On A Dead Horse | Phoenix | Jules Schwartz |
| Room 63 | Hollywood | Gerard Lewis |
| St. George & the Seven Curses | Hollywood | Bert I. Gordon |
| San Angelo | Hollywood | Pen Gem |
| Smog | Hollywood | Franco Rossi |
| Sound of Speed | Hollywood | B.M.K. Prods |
| Wild Harvest | Florida | Aubrey Schenck-Sutton |

# 1961: Rentals & Potential

Continued from page 13

| | | |
|---|---|---|
| **Pleasure of His Company** (Par) (Aug.) | 3,000,000 | 3,150,000 |
| **Bachelor in Paradise** (M-G) (Nov.) | 1,700,000 | 3,000,000 |
| **Cimarron** (M-G) (March) | 2,500,000 | 3,000,000 |
| **Hustler** (20th) (Oct.) | 1,300,000 | 3,000,000 |
| **Grass Is Greener** (U) (Dec., '60) | 2,900,000 | 3,000,000 |
| **Great Imposter** (U) (Dec., '60) | 2,900,000 | 3,000,000 |
| **Last Sunset** (U) (July) | 2,250,000 | 3,000,000 |
| **Cinderfella** (Par) (Dec., '60) | 2,900,000 | 2,900,000 |
| **Ladies Man** (Par) (July) | 2,800,000 | 2,800,000 |
| **Tammy Tell Me True** (U) (June) | 1,875,000 | 2,500,000 |
| **Wild in the Country** (20th) (June) | 1,750,000 | 2,500,000 |
| **Voyage to Bottom Sea** (20th) (July) | 1,900,000 | 2,300,000 |
| **Naked Edge** (UA) (July) | 2,000,000 | 2,250,000 |
| **Gidget Goes Hawaiian** (Col) (July) | 2,000,000 | 2,200,000 |
| **All in Night's Work** (Par) (April) | 2,200,000 | 2,200,000 |
| **Nikki Dog of North** (BV) (July) | 1,600,000 | 2,100,000 |
| **By Love Possessed** (UA) (July) | 1,700,000 | 2,000,000 |
| **Flaming Star** (20th) (Dec., '60) | 1,750,000 | 2,000,000 |
| **Honeymoon Machine** (M-G) (July) | 1,500,000 | 2,000,000 |
| **Pit and Pendulum** (AIP) (Aug.) | 1,200,000 | 2,000,000 |
| **Cry for Happy** (Col) (March) | 1,450,000 | 1,800,000 |
| **Francis of Assisi** (20th) (Aug.) | 920,000 | 1,800,000 |
| **Young Savages** (UA) (May) | 1,600,000 | 1,750,000 |
| **Master of World** (AIP) (June) | 1,100,000 | 1,700,000 |
| **On the Double** (Par) (Aug.) | 1,650,000 | 1,650,000 |
| **Goodbye Again** (UA) (Aug.) | 1,100,000 | 1,600,000 |
| **Homicidal** (Col) (June) | 1,300,000 | 1,600,000 |
| **Snowwhite and 7 Stooges** (20th) (July) | 1,180,000 | 1,600,000 |
| **Two Rode Together** (Col) (Aug.) | 1,300,000 | 1,600,000 |
| **Gorgo** (M-G) (Feb.) | 1,500,000 | 1,550,000 |
| **Atlantis Lost Continent** (M-G) (May) | 1,400,000 | 1,500,000 |
| **Ada** (M-G) (Aug.) | 1,000,000 | 1,500,000 |
| **All Hands on Deck** (20th) (April) | 1,250,000 | 1,500,000 |
| **Village of Damned** (M-G) (Jan.) | 1,350,000 | 1,500,000 |
| **Young Doctors** (UA) (Sept.) | 1,100,000 | 1,500,000 |
| **Mein Kampf** (Col) (May) | 1,250,000 | 1,450,000 |
| **Greyfriars Bobby** (BV) (Oct.) | 500,000 | 1,400,000 |
| **Last Time I Saw Archie** (UA) (June) | 1,200,000 | 1,350,000 |
| **Marriage Go-Round** (20th) (Jan.) | 1,100,000 | 1,300,000 |
| **Inherit the Wind** (UA) (Nov., '60) | 1,150,000 | 1,300,000 |
| **Hoodlum Priest** (UA) (April) | 1,100,000 | 1,300,000 |
| **Raisin in the Sun** (Col) (May) | 1,100,000 | 1,300,000 |
| **Town Without Pity** (UA) (Oct.) | 800,000 | 1,200,000 |
| **Morgan the Pirate** (M-G) (July) | 1,000,000 | 1,200,000 |
| **Paris Blues** (UA) (Oct.) | 600,000 | 1,100,000 |
| **Bridge to the Sun** (M-G) (Oct.) | 500,000 | 1,000,000 |
| **Thief of Bagdad** (M-G) (Aug.) | 800,000 | 1,000,000 |
| **Thunder of Drums** (M-G) (Sept.) | 500,000 | 1,000,000 |

# JFK 'Culture'

Continued from page 4

after an official dinner in the mansion.

Not so with the Kennedys. For one dinner, they brought in the stars of the American Shakespeare Festival at Stratford, Conn., and improvised a stage, for an after-dinner dramatization of selections from the Bard. No one could remember that Shakespeare had ever before been performed in the White House.

Mrs. Kennedy moved one dinner out of the White House to the grounds of Mount Vernon, George Washington's home, overlooking the Potomac. There, she had the full National Symphony Orchestra to play for them.

**Charmed Pablo Casals**

The President himself undertook the mission of bringing Pablo Casals out of self-enforced political retirement to play a White House concert, following another dinner. The great cellist had said he would never play in any capital of a government recognizing the Francisco Franco regime of Spain. But at the President's personal request, he yielded.

In the most meaningful step for the future, President Kennedy ordered full speed ahead on Washington's long proposed and long delayed National Cultural Center. He did it, despite warnings from advisers that such a "luxury" project should be deferred when world conditions were grave and warning flags of war were in evidence.

"This is a most important national responsibility," President Kennedy said of the Cultural Center in an off-the-cuff speech to the Center's board of trustees. "I can assure you that if you are willing to help, this Administration will give the Cultural Center every possible support. We face many difficulties not only in building it but also in maintaining it. But I am confident we can do it."

The President continued: "This represents a basic side of our national life. I think we should not hide it but should emphasize it. It will not only be a service to the world, but it will also be a service to our own people. Everything that happens here (Washington) has its influence across the country.

**Bankrolling New Center**

President Kennedy has made all the changes he has been able to make in the National Cultural Center board of trustees holding over from the Eisenhower Administration. It had been a lifeless group. The President chose Roger L. Stevens to head the trustees and retained Robert W. Dowling as chairman of the advisory committee. It is widely agreed that the President has greatly strengthened the board.

Stevens plans to get the money-raising effort for the Cultural Center off to what he anticipates will be at least a $7,000,000 start next May with a closed-circuit television spectacular tied in to 150 cities and towns. He hopes to sign up the nation's greatest artists for a 90-minute production. President Kennedy will make a brief speech on the telecast.

Stevens expects to collect additional sums from large foundations and be able to start the first phase of construction in late 1962 or early 1963. The site for the Center on the Potomac River has been donated by the Federal Government. It is sort of pie-shaped and has a spectacular view.

# Sex Not Whammo

Continued from page 13

the story on alltime money champs, this issue.

A Jerry Lewis picture, "Cinderfella," fell to under the $3,000,000 mark for the first time. Columbia's "Two Rode Together" was disappointing at $1,600,000. UA's "Inherit the Wind" at $1,300,000 lacked the required punch.

At first glance Marlon Brando's "One-Eyed Jacks" (Par) is seemingly all right at $4,300,000. But Par has reason to cry and not for happy, for the expensively-made "Jacks" is winding up deeply in the ketchup.

All in all it's been another that kind of year; the blue chips finalists make for good reading, but as for the lemons, well, wait 'til next year.

# All-Time B.O. Champs

Continued from page 13

| | |
|---|---|
| Hercules (WB) (1959) | 4,700,000 |
| Battleground (M-G) (1950) | 4,700,000 |
| Dragnet (WB) (1954) | 4,700,000 |
| Pal Joey (Col) (1957) | 4,700,000 |
| Annie Get Your Gun (M-G) (1950) | 4,650,000 |
| Green Years (M-G) (1946) | 4,600,000 |
| Fanny (WB) (1961) | 4,500,000 |
| Return Peyton Place (20th) (1961) | 4,500,000 |
| Young Lions (20th) (1958) | 4,500,000 |
| Pride and Passion (UA) (1957) | 4,500,000 |
| Don't Go Near Water (M-G) (1958) | 4,500,000 |
| Love Me Tender (20th) (1957) | 4,500,000 |
| Conqueror (RKO) (1956) | 4,500,000 |
| Rebel Without a Cause (WB) (1956) | 4,500,000 |
| Anchors Away (M-G) (1945) | 4,500,000 |
| Bachelor and Bobbysoxer (RKO) (1947) | 4,500,000 |
| Bridges of Toko-Ri (Par) (1955) | 4,500,000 |
| Catch a Thief (Par) (1955) | 4,500,000 |
| Easy to Wed (M-G) (1946) | 4,500,000 |
| Four Horsemen (M-G) (1921) | 4,500,000 |
| Great Caruso (M-G) (1951) | 4,500,000 |
| Paleface (Par) (1945) | 4,500,000 |
| Random Harvest (M-G) (1942) | 4,500,000 |
| Road to Rio (Par) (1948) | 4,500,000 |
| Road to Utopia (Par) (1945) | 4,500,000 |
| Thrill of a Romance (M-G) (1945) | 4,500,000 |
| Till Clouds Roll By (M-G) (1945) | 4,500,000 |
| Valley of Decision (M-G) (1945) | 4,500,000 |
| Desiree (20th) (1954) | 4,500,000 |
| Easter Parade (M-G) (1948) | 4,500,000 |
| Cheaper by the Dozen (20th) (1950) | 4,425,000 |
| Inn of 6th Happiness (20th) (1959) | 4,400,000 |
| Written on Wind (U) (1957) | 4,400,000 |
| Two Years Before Mast (Par) (1946) | 4,400,000 |
| Knights of Round Table (M-G) (1954) | 4,400,000 |
| Man With Golden Arm (UA) (1956) | 4,350,000 |
| Man in Grey Flannel Suit (20th) (1956) | 4,350,000 |
| Red River (UA) (1948) | 4,350,000 |
| Hucksters (M-G) (1947) | 4,350,000 |
| Harvey Girls (M-G) (1946) | 4,350,000 |
| Stage Door Canteen (UA) (1943) | 4,350,000 |
| One-Eyed Jacks (Par) (1961) | 4,300,000 |
| G.I. Blues (Par) (1960) | 4,300,000 |
| Some Came Running (M-G) (1959) | 4,300,000 |
| Gunfight at O.K. Corral (Par) (1957) | 4,300,000 |
| Lost Weekend (Par) (1946) | 4,300,000 |
| Sailor Beware (Par) (1952) | 4,300,000 |
| Bus Stop (20th) (1956) | 4,250,000 |
| Adventure (M-G) (1946) | 4,250,000 |
| Egyptian (20th) (1954) | 4,250,000 |
| Saratoga Trunk (WB) (1946) | 4,250,000 |
| Demetrius and Gladiators (20th) (1954) | 4,250,000 |
| Living It Up (Par) (1954) | 4,250,000 |
| 30 Seconds Over Tokyo (M-G) (1954) | 4,250,000 |
| Blue Hawaii (Par) (1961) | 4,200,000 |
| Parrish (WB) (1961) | 4,200,000 |
| Heaven Knows, Mr. Allison (20th) (1957) | 4,200,000 |
| Rose Tattoo (Par) (1954) | 4,200,000 |
| Hollywood Canteen (WB) (1944) | 4,200,000 |
| Three Musketeers (M-G) (1948) | 4,200,000 |
| Weekend at Waldorf (M-G) (1945) | 4,200,000 |
| On the Waterfront (Col) (1954) | 4,200,000 |
| Can-Can (20th) (1960) | 4,200,000 |
| Father of the Bride (M-G) (1950) | 4,150,000 |
| Misfits (UA) (1961) | 4,100,000 |
| Bad Seed (WB) (1956) | 4,100,000 |
| Man Who Knew Too Much (Par) (1956) | 4,100,000 |
| African Queen (UA) (1952) | 4,100,000 |
| Hondo (WB) (1954) | 4,100,000 |
| Joan of Arc (RKO) (1949) | 4,100,000 |
| Johnny Belinda (WB) (1948) | 4,100,000 |
| I Was a Male War Bride (20th) (1949) | 4,100,000 |
| Love Me or Leave Me (M-G) (1955) | 4,100,000 |
| Margie (20th) (1946) | 4,100,000 |
| Mother Wore Tights (20th) (1947) | 4,100,000 |
| Snake Pit (20th) (1949) | 4,100,000 |
| Deep in My Heart (M-G) (1955) | 4,100,000 |
| Cass Timberlane (M-G) (1948) | 4,050,000 |
| State Fair (20th) (1945) | 4,050,000 |
| Never On Sunday (Lopert) (1960) | 4,000,000 |
| Susan Slade (WB) (1961) | 4,000,000 |
| Horse Soldiers (UA) (1959) | 4,000,000 |
| Big Country (UA) (1958) | 4,000,000 |
| American in Paris (M-G) (1951) | 4,000,000 |
| Ben-Hur (M-G) (1926) | 4,000,000 |
| Dolly Sisters (20th) (1945) | 4,000,000 |
| Emperor Waltz (Par) (1948) | 4,000,000 |
| Holiday in Mexico (M-G) (1946) | 4,000,000 |
| Jumping Jacks (Par) (1952) | 4,000,000 |
| Kid from Brooklyn (Goldwyn-RKO) (1946) | 4,000,000 |
| Left Hand of God (20th) (1955) | 4,000,000 |
| Long, Long Trailer (M-G) (1954) | 4,000,000 |
| Love Is Splendored Thing (20th) (1955) | 4,000,000 |
| Moon Is Blue (UA) (1953) | 4,000,000 |
| Night and Day (WB) (1946) | 4,000,000 |
| Reap the Wild Wind (Par) (1942) | 4,000,000 |
| Sabrina (Par) (1954) | 4,000,000 |
| Sands of Iwo Jima (Rep) (1950) | 4,000,000 |
| Seven Little Foys (Par) (1955) | 4,000,000 |
| Singing Fool (WB) (1928) | 4,000,000 |
| Smokey (20th) (1946) | 4,000,000 |
| Ziegfeld Follies (M-G) (1946) | 4,000,000 |

# Imagination

Continued from page 5

and difficult task than turning out shoes, automobiles or women's wear. The manufacturers of dreams on celluloid are dealing with the intangibles of human experience. People go to see movies to be entertained; they do not ask how much a picture costs to make before they are willing to enter the theatre. Too often they have been fooled by seeing millions of dollars eaten up by hordes of horses galloping across a huge screen or thousands of wild animals scurrying to safety in a jungle. However, they can be equally delighted with watching something real, emotionally moving and honest.

It is high time, therefore, that Hollywood producers realized they are no longer automatically assured of superiority because they can afford higher budgets; that they are, in fact, in dire danger of losing their eminence in the world market, if we cease to deliver what world audiences want in the way of entertainment, they will cease attending our theatres.

# *Margaret O'Brien: One Child Star Able To Qualify As An Adult Professional*

By EDWARD ANTHONY

One winter late in the '30s my wife and I spent a vacation at The Whitehall in Palm Beach.

One of the entertainers at the hotel was a graceful and beautiful young dancer, billed simply as "Marissa." She did a solo act embracing a variety of numbers, using the hula as a finish . . . Marissa, wherever you are, I want to tell you, at the risk of slowing up these introductory paragraphs, that when Esther and I visited the Hawaiian Islands some years later, we found ourselves judging the hula dancers we saw there by their closeness to your own exquisitely sensitive rendition.

We became acquainted with Marissa and found her as charming offstage as on. One day in front of the hotel she asked us to meet her sister, Mrs. O'Brien, an affable and personable young woman who was wheeling an infant in a babybuggy.

When we left Florida Esther kept in touch with Marissa but we saw very little of her as she lived in Hollywood and we in the east. Some years later she and her attractive husband—she had married and was now Mrs. John Bogue—visited us in New York. We had fun reminiscing about her act at the Whitehall and the tiny infant in the babycarriage who was now America's best-known movie star, a little enchantress whose wide-eyed naturalness captivated audiences everywhere. The name Margaret O'Brien had taken on magic. And this fetching wisp of a girl was now one of the nation's biggest boxoffice draws.

About a year later business took me to Los Angeles and I asked Esther to accompany me. More observant than I, she spotted Marissa and John at the far end of the Hollywood restaurant where we were dining, and the four of us had a pleasant visit.

Margaret O'Brien was then about eight and a half, and one of the biggest names in the movie world. As publisher of the Woman's Home Companion I felt I ought to make an effort to get Margaret into the magazine in some novel way. She was a newsstand draw and it was hard to think of an angle that had not been exploited. It occurred to me that now that Margaret was nearing the advanced age of nine she ought to be thinking about writing her memoirs.

I joked about this with Marissa. Would she give the idea her blessing? She liked it and said she would gladly recommend it to Margaret's mother.

The Companion's editor, Bill Birnie, was enthusiastic about the proposed story. It was timely and would give us a chance to make an amusing claim—that we had published the shortest memoirs in history, by the youngest of the reminiscers: the autobiography of Margaret O'Brien in one article.

When Mrs. O'Brien gave her approval Birnie prepared a series of questions for her and Auntie Marissa to put to the child star.

The answers would comprise the article. Margaret wrote them out in her own vigorous round hand in a notebook.

The article was published and, if the mail from Companion readers was any criterion (not to mention the newsstand figures) it was a hit. Five years after publication we were still receiving requests for reprints of Margaret's "memoirs."

**Memoirs Are Made of This**

Here are some sample passages from Margaret's "autobiography," as published in 1946:

"When Mr. Mayer (Louis B. Mayer, then production head of M-G-M) asked what I wanted for Christmas I said Lassie. Mother explained to me though that Lassie did not belong to Mr. Mayer. She only works for him. She belongs to an animal trainer . . .

"I love to travel. I love Washington. We visited Lincoln's room in the White House . . . I was nervous when we went to see the President. He wasn't there though, he was away. Mrs. Roosevelt was nice to us. President Truman was there too. He wasn't President then but he was so nice to us . . . Senator Chavez took us to the Senate and we watched them make laws.

"The naughtiest thing I ever did was play massacre and scalp all my dolls . . . I got a spanking for it . . .

"I learned to ride in 'Canterville Ghost.' Charles Laughton used to come in to my dressing room in his ghost costume and read me fairy-tales.

"I played a little Irish girl in 'Three Wise Fools' and talked with a brogue just like my grandmother did . . .

"I became very good friends with Lionel Barrymore. He pretends to be so cross and serious but he really is a very nice man. He gave me a pin of pearls and saphires. It belonged to his grandmother Drew. She was an actress too. He gave me a wristwatch for Christmas, a real gold one."

* * *

Not long before the Companion article was published I met Margaret at a party given by her mother and her Auntie Marissa (by arrangement with Si Seadler of M-G-M). This was the first time I had seen Margaret in person since I had looked at her that day she was being wheeled by her mother in a babycarriage in Palm Beach and I can vouch that she was every bit as charming in the flesh as she was on the screen.

It was not one of those very big parties—I doubt whether there were more than 20 people present in all—and Margaret, in an effort to be useful, was bouncing around asking the guests if there was anything she could get for them. At one point, noticing that most of them were in huddles and neglecting the cocktail tidbits, she picked up an hors d'oeuvres tray that seemed to weigh half as much as she did and started passing it around. When I tried to relieve her of it, she said she loved doing it herself. I told her I would lighten her burden by gorging myself, which I then pretended to do in a rather crude bit of pantomime. With a charitable laugh she was off on her rounds.

When she returned we selected a couple of chairs, sat down and started talking. The observant Margaret noticed that everyone was standing except us and wondered why nobody sat down. For years I had seen people, tired at the end of a day's work, stand endlessly at cocktail parties. I had done the same thing many times. It was amusing to see this bright little girl, who seemed alert to everything, spot an example of human contradictoriness.

# Features Made In Foreign Lands

Continued from page 7

### WALT DISNEY

| | | |
|---|---|---|
| Bon Voyage | France | Walt Disney |
| Castaways | England | Walt Disney |
| Greyfriar's Bobby | England | Walt Disney |

### METRO-GOLDWYN-MAYER

| | | |
|---|---|---|
| Damon & Pythias | Italy | Sam Jaffe-Sam Marx |
| I Thank A Fool | England & Ireland | Anatole de Grunwald |
| Light in the Piazza | Italy | Arthur Freed |
| A Matter of Who | England | Walter Shenson, Milton Holmes |
| Rififi in Tokyo | Japan | Cipra-Jacques Bar |
| King of Kings | Spain | Samuel Bronston |
| Savage Guns | Spain | Capricorn: Co-prod. Tecisa |
| At Sea off Eden | France | Capri: Jimmy Sungster & Jose G. Malsso |
| Seven Seas to Calais | Italy | Adelphia-Campagnia |
| Swordsman of Siena | Italy | Cipra-Jacques Bar |
| A Very Private Affair | France | Progefi-Cipra |

### PARAMOUNT

| | | |
|---|---|---|
| My Geisha | Japan | Sachiko-Steve Parker |

### TWENTIETH CENTURY-FOX

| | | |
|---|---|---|
| Cleopatra | Italy & Egypt | MCL and WALWA |
| Gigot | France | Seven Arts |
| The Innocents | England | Jack Clayton |
| The Inspector | England | Mark Robson-Red Lion |
| The Lion | Africa | Sam Engel |
| Longest Day | France | D.F.Z.—Darryl F. Zanuck |
| Marines, Let's Go | Japan | Raoul Walsh |
| Nine Days to Rama | India | Mark Robson-Red Lion |
| Satan Never Sleeps | England | Leo McCarey |

### UNIVERSAL

| | | |
|---|---|---|
| Freud | Munich-Vienna | John Huston |

### UNITED ARTISTS

| | | |
|---|---|---|
| Geronimo | Mexico | Levy-Gardner-Laven |
| Goodbye Again | France | Anatole Litvak |
| Jessica | Italy | Pina-Jean Negulesco |
| Happy Thieves | Spain | Hillworth |
| One, Two, Three | Germany | Billy Wilder-Mirisch |
| Phaedra | Greece & England | Melina-Jules Dassin |
| Road to Hong Kong | England | Melnor |
| Taras Bulba | Argentina | Hecht-Curtleigh |
| Third Dimension | France | Anatole Litvak |
| Titans | Italy | Ariane-Vides-Alexander Minouchkine |
| Valiant | Italy & England | B.A.P.-John Pennington |

### WARNER BROS.

| | | |
|---|---|---|
| Act of Mercy | Spain | WB-Associated British |
| Roman Spring of Mrs. Stone | England & Italy | Louis de Rochemont |
| Samar | Philippines | George Montgomery |
| Singer Not the Song | Spain | Rank-Roy Baker |
| Term of Trial | England | James Wolf |

### INDEPENDENTS

| | | |
|---|---|---|
| Boccoccio 70 | Italy | Joe E. Levine |
| Dangerous Charter | Pacific | Robert Gottschal, John Moire |
| Flight of the Lost Balloon | Puerto Rico | Woolner-Marquette Juran |
| The Immigrant | Spain | I. Berger-N. Peter Dee |
| Living Room | London | John Stafford |
| Magic Fountain | Madrid | Jo Suiz, Rudolpho Medina |
| Out of the Tiger's Mouth | Hong Kong | Sutton-Pathe American |
| Quare Fellow | Ireland | Bryanston-Pathe America |
| Sleeping Partner | Brazil | Twin Films-Rickers |
| Sodom & Gomorrah | Morocco | Joe E. Levine |

# American-Made-In-America

Continued from page 1

| Title | Where Made | Producer(s) |
|---|---|---|
| **WALT DISNEY** | | |
| Babes in Toyland | Hollywood | Walt Disney |
| Big Red | Hollywood & Canada | Walt Disney |
| Moon Pilot | Hollywood | Walt Disney |
| Parent Trap | Hollywood | Walt Disney |
| **METRO-GOLDWYN-MAYER** | | |
| Ada | Sacramento & Hollywood | Avon |
| All Fall Down | Key West, Fla. & Hollywood | John Houseman |
| Bachelor in Paradise | San Fernando Valley & Hollywood | Ted Richman |
| Boy's Night Out | Hollywood | Embassy-Kimco Filmways |
| Four Horsemen | Paris & Hollywood | Julian Blaustein |
| Guns in the Afternoon | Hollywood & nearby | Richard Lyons |
| Honeymoon Machine | Hollywood & beaches | Avon |
| Horizontal Lieutenant | Hollywood & beaches | Euterpe |
| How the West Was Won | Hollywood, Kentucky, So. Dakota, Rockies | M-G-M-Cinerama B. Smith |
| Mutiny On the Bounty | Tahiti, Hollywood | Arcola |
| Sweet Bird of Youth | Hollywood & beaches | Pan Berman |
| Thunder of Drums | Hollywood & Arizona | Bob Enders |
| Two Weeks in Another Town | Rome, Hollywood | John Houseman |
| Wonderful World of Bros. Grimm | W. Germany | M-G-M-Cinerama Geo. Pal |
| **PARAMOUNT** | | |
| Blue Hawaii | Hollywood, Hawaii | Hal Wallis |
| Breakfast At Tiffany's | Hollywood & N. Y. C. | Jurow-Sheperd |
| Errand Boy | Hollywood | Jerry Lewis |
| Escape from Zahrain | Hollywood & Mojave Desert | Ronald Neame |
| Girl Named Tamiko | Hollywood & Japan | Hal Wallis |
| Hatari | Hollywood & Africa | Howard Hawks |
| Hell Is for Heroes | Hollywood | Henry Blanke |
| Hey, Let's Twist | New York City | Henry Romm |
| It's Only Money | Hollywood | Alec Gottlieb |
| Ladies Man | Hollywood | Jerry Lewis |
| Man Trap | Hollywood | Tiger-Eddie rien S. Frazen |
| Man Who Shot Liberty Valance | | John Ford Wilis Goldbeck |
| Pigeon That Took Rome | Hollywood & Italy | Melville Shavelson |
| Summer & Smoke | Hollywood | Hal Wallis |
| Too Late Blues | Hollywood | John Cassavetes |
| **TWENTIETH CENTURY-FOX** | | |
| All Hands on Deck | Hollywood | Oscar Brodney |
| Adventures Of A Young Man | Hollywood, Michigan, Wisconsin, Italy | Jerry Wald |
| Bachelor Flat | Hollywood | Jack Cummings |
| Battle of Bloody Beach | Catalina Island | Richard Maibaum (Lippert) |
| Broken Land | Arizona | Leonard Schwartz (Lippert) |
| Cabinet of Dr. Caligari | Hollywood | Roger Kay (Lippert) |
| Comancheros | Hollywood &Utah | Geo. Sherman |
| Death Walker | Hollywood | Eugene Ling (Lippert) |
| The Hustler | New York City | Robert Rossen |
| Mr. Hobbs Takes A Vacation | Hollywood & Beaches | Jerry Wald |
| Pirates of Tortuga | Hollywood | Sam Katzman |
| Purple Hills | Arizona | Maury Decter (Lippert) |
| Return to Peyton Place | Hollywood | Jerry Wald |
| Second Time Around | Hollywood | Jack Cummings |
| Silent Call | Hollywood & Reno | Leonard Schwartz (Lippert) |
| Snow White and the Three Stooges | Hollywood | Chanford-Wick |
| State Fair | Hollywood & Dallas | Charles Brackett |
| Tender Is The Night | Hollywood | Henry T. Weinstein |
| Two Little Bears | Hollywood | Geo. W. George (Lippert) |
| Voyage to the Bottom of the Sea | Hollywood | Irwin Allen |
| Wild in the Country | Hollywood | Jerry Wald |
| Woman Hunt | Hollywood | Maury Dexter (Lippert) |
| Seven Women from Hell | Hawaii | Harry Spalding (Lippert) |
| 20,000 Eyes | Hollywood | Jack Leewood (Lippert) |
| **UNIVERSAL** | | |
| Cape Fear | Hollywood & Georgia | Melville Talbot |
| Flower Drum Song | Hollywood | Ross Hunter & Joe Fields |
| Lonely Are the Brave | Hollywood, Mexico | Joel-Ed Lewis |
| Lover Come Back | Hollywood | 7 Pictures Corp. Nob Hill-Arvin |
| Six Black Horses | Hollywood | Gordon Kay |
| Spiral Road | Hollywood, So. Africa | Robert Arthur |
| Tammy Tell Me True | Hollywood | Ross Hunter |
| Touch of Mink | Hollywood | Granley |
| **UNITED ARTISTS** | | |
| Beauty and the Beast | Hollywood | Harvard (Edward Small) |
| Boy Who Got Caught | Hollywood | Harvard (Edward Small) |
| Cat Burglar | Hollywood | Harvard |
| Children's Hour | Hollywood | William Wyler-Mirisch |
| Clown and the Kid | Hollywood | Harvard (Edward Small) |
| Deadly Duo | Hollywood | Harvard (Edward Small) |
| Flight That Disappeared | Hollywood | Harvard (Edward Small) |
| Follow That Dream | Hollywood | David Weisbart Mirisch |
| Gun Street | Hollywood | Harvard (Edward Small) |
| Incident in An Alley | Hollywood | Harvard (Edward Small) |
| Judgment in Nuremberg | Hollywood & Germany | Stanley Kramer |
| Kid Galahad | Hollywood | David Weisbart Mirisch |
| Land We Love | Hollywood | Leslie Stevens-Daystar |
| Last Time I Saw Archie | Hollywood | Mark VII |
| Magic Sound | Hollywood | Bert I. Gordon |
| Miracle Worker | New York City | Playfilms |
| Nun and the Sergeant | Hollywood | Eastern Eugene Frenke |
| Point Blank | Hollywood | Stanley Kramer |
| Pocketful of Miracles | Hollywood | Franton-Frank Capra |
| Saintly Sinners | Hollywood | Harvard (Edward Small) |
| Secret of Deep Harbor | Hollywood | Harvard (Edward Small) |
| Sergeants 3 | Hollywood | E-C Prods. |
| Teenage Millionaire | Hollywood | Ludlow |
| War Hunt | Hollywood | T-D Enterprises Terry Sanders |
| X-15 | Hollywood | Essex |
| You Have to Run Fast | Hollywood | Harvard (Edward Small) |
| Young Doctors | New York City | Drexel-Millar-Turman |
| **WARNER BROS.** | | |
| Chapman Report | Hollywood | DFZ-Richard Zanuck |
| The Couch | Hollywood | Owen Crump |
| Gay Purr-ee | Hollywood | UPA Animation |
| House of Women | Hollywood | Bryan Foy |
| Lad, A Dog | Hollywood | Max J. Rosenberg |
| Lovers Must Learn | Hollywood & Italy | Delmar Daves |
| Majority Of One | Hollywood | Mervyn LeRoy |
| Music Man | Hollywood | Morton Da Costa |
| Merril's Marauders | Hollywood & Manilla | Milton Sperling |
| **INDEPENDENTS** | | |
| Bend to the Wind | Hollywood | Caren Prod. |
| Brushfire | Hollywood | Obelisk |
| Case of Patty Smith | Hollywood | Impact |
| Deadly Companions | Arizona | Pathe America |
| Doin' the Twist | Hollywood | Keelou |
| Doh Mike | Hollywood | Caren |
| Guns, Gags, Girls | Hollywood | John Shay |
| Intruder | Hollywood | Roger Corman |
| Jacktown | Hollywood | Pictorial International |
| Long Day's Journey Into Night | New York City | Ely A. Landau |
| Force of the Wind | Miami | United In't Pictures |
| Married Too Young | Hollywood | Headliner |
| Phantom Planet | Hollywood | Four Crown |
| Pity Me Not | Hollywood | Gayle-Swimmer |
| Public Affair | Hollywood | Gerard Lewis |
| Rider On A Dead Horse | Phoenix | Jules Schwartz |
| Room 63 | Hollywood | Gerard Lewis |
| St. George & the Seven Curses | Hollywood | Bert I. Gordon |
| San Angelo | Hollywood | Pen Gem |
| Smog | Hollywood | Franco Rossl |
| Sound of Speed | Hollywood | B.M.K. Prods |
| Wild Harvest | Florida | Aubrey Schenck-Sutton |

# 1961: Rentals & Potential

Continued from page 13

| | | |
|---|---|---|
| **Pleasure of His Company** (Par) (Aug.) | 3,000,000 | 3,150,000 |
| **Bachelor in Paradise** (M-G) (Nov.) | 1,700,000 | 3,000,000 |
| **Cimarron** (M-G) (March) | 2,500,000 | 3,000,000 |
| **Hustler** (20th) (Oct.) | 1,300,000 | 3,000,000 |
| **Grass Is Greener** (U) (Dec., '60) | 2,900,000 | 3,000,000 |
| **Great Imposter** (U) (Dec., '60) | 2,900,000 | 3,000,000 |
| **Last Sunset** (U) (July) | 2,250,000 | 3,000,000 |
| **Cinderfella** (Par) (Dec., '60) | 2,900,000 | 2,900,000 |
| **Ladies Man** (Par) (July) | 2,800,000 | 2,800,000 |
| **Tammy Tell Me True** (U) (June) | 1,875,000 | 2,500,000 |
| **Wild in the Country** (20th) (June) | 1,750,000 | 2,500,000 |
| **Voyage to Bottom Sea** (20th) (July) | 1,900,000 | 2,300,000 |
| **Naked Edge** (UA) (July) | 2,000,000 | 2,250,000 |
| **Gidget Goes Hawaiian** (Col) (July) | 2,000,000 | 2,200,000 |
| **All in Night's Work** (Par) (April) | 2,200,000 | 2,200,000 |
| **Nikki Dog of North** (BV) (July) | 1,600,000 | 2,100,000 |
| **By Love Possessed** (UA) (July) | 1,700,000 | 2,000,000 |
| **Flaming Star** (20th) (Dec., '60) | 1,750,000 | 2,000,000 |
| **Honeymoon Machine** (M-G) (July) | 1,500,000 | 2,000,000 |
| **Pit and Pendulum** (AIP) (Aug.) | 1,200,000 | 2,000,000 |
| **Cry for Happy** (Col) (March) | 1,450,000 | 1,800,000 |
| **Francis of Assisi** (20th) (Aug.) | 920,000 | 1,800,000 |
| **Young Savages** (UA) (May) | 1,600,000 | 1,750,000 |
| **Master of World** (AIP) (June) | 1,100,000 | 1,700,000 |
| **On the Double** (Par) (Aug.) | 1,650,000 | 1,650,000 |
| **Goodbye Again** (UA) (Aug.) | 1,100,000 | 1,600,000 |
| **Homicidal** (Col) (June) | 1,300,000 | 1,600,000 |
| **Snowwhite and 7 Stooges** (20th) (July) | 1,180,000 | 1,600,000 |
| **Two Rode Together** (Col) (Aug.) | 1,300,000 | 1,600,000 |
| **Gorgo** (M-G) (Feb.) | 1,500,000 | 1,550,000 |
| **Atlantis Lost Continent** (M-G) (May) | 1,400,000 | 1,500,000 |
| **Ada** (M-G) (Aug.) | 1,000,000 | 1,500,000 |
| **All Hands on Deck** (20th) (April) | 1,250,000 | 1,500,000 |
| **Village of Damned** (M-G) (Jan.) | 1,350,000 | 1,500,000 |
| **Young Doctors** (UA) (Sept.) | 1,100,000 | 1,500,000 |
| **Mein Kampf** (Col) (May) | 1,250,000 | 1,450,000 |
| **Greyfriars Bobby** (BV) (Oct.) | 500,000 | 1,400,000 |
| **Last Time I Saw Archie** (UA) (June) | 1,200,000 | 1,350,000 |
| **Marriage Go-Round** (20th) (Jan.) | 1,100,000 | 1,300,000 |
| **Inherit the Wind** (UA) (Nov., '60) | 1,150,000 | 1,300,000 |
| **Hoodlum Priest** (UA) (April) | 1,100,000 | 1,300,000 |
| **Raisin in the Sun** (Col) (May) | 1,100,000 | 1,300,000 |
| **Town Without Pity** (UA) (Oct.) | 800,000 | 1,200,000 |
| **Morgan the Pirate** (M-G) (July) | 1,000,000 | 1,200,000 |
| **Paris Blues** (UA) (Oct.) | 600,000 | 1,100,000 |
| **Bridge to the Sun** (M-G) (Oct.) | 500,000 | 1,000,000 |
| **Thief of Bagdad** (M-G) (Aug.) | 800,000 | 1,000,000 |
| **Thunder of Drums** (M-G) (Sept.) | 500,000 | 1,000,000 |

# JFK 'Culture'

Continued from page 4

after an official dinner in the mansion.

Not so with the Kennedys. For one dinner, they brought in the stars of the American Shakespeare Festival at Stratford, Conn., and improvised a stage, for an after-dinner dramatization of selections from the Bard. No one could remember that Shakespeare had ever before been performed in the White House.

Mrs. Kennedy moved one dinner out of the White House to the grounds of Mount Vernon, George Washington's home, overlooking the Potomac. There, she had the full National Symphony Orchestra to play for them.

**Charmed Pablo Casals**

The President himself undertook the mission of bringing Pablo Casals out of self-enforced political retirement to play a White House concert, following another dinner. The great cellist had said he would never play in any capital of a government recognizing the Francisco Franco regime of Spain. But at the President's personal request, he yielded.

In the most meaningful step for the future, President Kennedy ordered full speed ahead on Washington's long proposed and long delayed National Cultural Center. He did it, despite warnings from advisers that such a "luxury" project should be deferred when world conditions were grave and warning flags of war were in evidence.

"This is a most important national responsibility," President Kennedy said of the Cultural Center in an off-the-cuff speech to the Center's board of trustees. "I can assure you that if you are willing to help, this Administration will give the Cultural Center every possible support. We face . . . many difficulties not only in building it but also in maintaining it. But I am confident we can do it."

The President continued: "This represents a basic side of our national life. I think we should not hide it but should emphasize it. It will not only be a service to the world, but it will also be a service to our own people. Everything that happens here (Washington) has its influence across the country.

**Bankrolling New Center**

President Kennedy has made all the changes he has been able to make in the National Cultural Center board of trustees holding over from the Eisenhower Administration. It had been a lifeless group. The President chose Roger L. Stevens to head the trustees and retained Robert W. Dowling as chairman of the advisory committee. It is widely agreed that the President has greatly strengthened the board.

Stevens plans to get the money-raising effort for the Cultural Center off to what he anticipates will be at least a $7,000,000 start next May with a closed-circuit television spectacular tied in to 150 cities and towns. He hopes to sign up the nation's greatest artists for a 90-minute production. President Kennedy will make a brief speech on the telecast.

Stevens expects to collect additional sums from large foundations and be able to start the first phase of construction in late 1962 or early 1963. The site for the Center on the Potomac River has been donated by the Federal Government. It is sort of pie-shaped and has a spectacular view.

# Sex Not Whammo

Continued from page 13

the story on alltime money champs, this issue.

A Jerry Lewis picture, "Cinderfella," fell to under the $3,000,000 mark for the first time. Columbia's "Two Rode Together" was disappointing at $1,600,000. UA's "Inherit the Wind" at $1,300,000 lacked the required punch.

At first glance Marlon Brando's "One-Eyed Jacks" (Par) is seemingly all right at $4,300,000. But Par has reason to cry and not for happy, for the expensively-made "Jacks" is winding up deeply in the ketchup.

All in all it's been another that kind of year; the blue chips finalists make for good reading, but as for the lemons, well, wait 'til next year.

# All-Time B.O. Champs

Continued from page 13

| | |
|---|---|
| Hercules (WB) (1959) | 4,700,000 |
| Battleground (M-G) (1950) | 4,700,000 |
| Dragnet (WB) (1954) | 4,700,000 |
| Pal Joey (Col) (1957) | 4,700,000 |
| Annie Get Your Gun (M-G) (1950) | 4,650,000 |
| Green Years (M-G) (1946) | 4,600,000 |
| Fanny (WB) (1961) | 4,500,000 |
| Return Peyton Place (20th) (1961) | 4,500,000 |
| Young Lions (20th) (1958) | 4,500,000 |
| Pride and Passion (UA) (1957) | 4,500,000 |
| Don't Go Near Water (M-G) (1958) | 4,500,000 |
| Love Me Tender (20th) (1957) | 4,500,000 |
| Conqueror (RKO) (1956) | 4,500,000 |
| Rebel Without a Cause (WB) (1956) | 4,500,000 |
| Anchors Away (M-G) (1945) | 4,500,000 |
| Bachelor and Bobbysoxer (RKO) (1947) | 4,500,000 |
| Bridges of Toko-Ri (Par) (1955) | 4,500,000 |
| Catch a Thief (Par) (1955) | 4,500,000 |
| Easy to Wed (M-G) (1946) | 4,500,000 |
| Four Horsemen (M-G) (1921) | 4,500,000 |
| Great Caruso (M-G) (1951) | 4,500,000 |
| Paleface (Par) (1945) | 4,500,000 |
| Random Harvest (M-G) (1942) | 4,500,000 |
| Road to Rio (Par) (1948) | 4,500,000 |
| Road to Utopia (Par) (1945) | 4,500,000 |
| Thrill of a Romance (M-G) (1945) | 4,500,000 |
| Till Clouds Roll By (M-G) (1945) | 4,500,000 |
| Valley of Decision (M-G) (1945) | 4,500,000 |
| Desiree (20th) (1954) | 4,500,000 |
| Easter Parade (M-G) (1948) | 4,500,000 |
| Cheaper by the Dozen (20th) (1950) | 4,425,000 |
| Inn of 6th Happiness (20th) (1959) | 4,400,000 |
| Written on Wind (U) (1957) | 4,400,000 |
| Two Years Before Mast (Par) (1946) | 4,400,000 |
| Knights of Round Table (M-G) (1954) | 4,400,000 |
| Man With Golden Arm (UA) (1956) | 4,350,000 |
| Man in Grey Flannel Suit (20th) (1956) | 4,350,000 |
| Red River (UA) (1948) | 4,350,000 |
| Hucksters (M-G) (1947) | 4,350,000 |
| Harvey Girls (M-G) (1946) | 4,350,000 |
| Stage Door Canteen (UA) (1943) | 4,350,000 |
| One-Eyed Jacks (Par) (1961) | 4,300,000 |
| G.I. Blues (Par) (1960) | 4,300,000 |
| Some Came Running (M-G) (1959) | 4,300,000 |
| Gunfight at O.K. Corral (Par) (1957) | 4,300,000 |
| Lost Weekend (Par) (1946) | 4,300,000 |
| Sailor Beware (Par) (1952) | 4,300,000 |
| Bus Stop (20th) (1956) | 4,250,000 |
| Adventure (M-G) (1946) | 4,250,000 |
| Egyptian (20th) (1954) | 4,250,000 |
| Saratoga Trunk (WB) (1946) | 4,250,000 |
| Demetrius and Gladiators (20th) (1954) | 4,250,000 |
| Living It Up (Par) (1954) | 4,250,000 |
| 30 Seconds Over Tokyo (M-G) (1954) | 4,250,000 |
| Blue Hawaii (Par) (1961) | 4,200,000 |
| Parrish (WB) (1961) | 4,200,000 |
| Heaven Knows, Mr. Allison (20th) (1957) | 4,200,000 |
| Rose Tattoo (Par) (1954) | 4,200,000 |
| Hollywood Canteen (WB) (1944) | 4,200,000 |
| Three Musketeers (M-G) (1948) | 4,200,000 |
| Weekend at Waldorf (M-G) (1945) | 4,200,000 |
| On the Waterfront (Col) (1954) | 4,200,000 |
| Can-Can (20th) (1960) | 4,200,000 |
| Father of the Bride (M-G) (1950) | 4,150,000 |
| Misfits (UA) (1961) | 4,100,000 |
| Bad Seed (WB) (1956) | 4,100,000 |
| Man Who Knew Too Much (Par) (1956) | 4,100,000 |
| African Queen (UA) (1952) | 4,100,000 |
| Hondo (WB) (1954) | 4,100,000 |
| Joan of Arc (RKO) (1949) | 4,100,000 |
| Johnny Belinda (WB) (1948) | 4,100,000 |
| I Was a Male War Bride (20th) (1949) | 4,100,000 |
| Love Me or Leave Me (M-G) (1955) | 4,100,000 |
| Margie (20th) (1946) | 4,100,000 |
| Mother Wore Tights (20th) (1947) | 4,100,000 |
| Snake Pit (20th) (1949) | 4,100,000 |
| Deep in My Heart (M-G) (1955) | 4,100,000 |
| Cass Timberlane (M-G) (1948) | 4,050,000 |
| State Fair (20th) (1945) | 4,050,000 |
| Never On Sunday (Lopert) (1960) | 4,000,000 |
| Susan Slade (WB) (1961) | 4,000,000 |
| Horse Soldiers (UA) (1959) | 4,000,000 |
| Big Country (UA) (1958) | 4,000,000 |
| American in Paris (M-G) (1951) | 4,000,000 |
| Ben-Hur (M-G) (1926) | 4,000,000 |
| Dolly Sisters (20th) (1945) | 4,000,000 |
| Emperor Waltz (Par) (1948) | 4,000,000 |
| Holiday in Mexico (M-G) (1946) | 4,000,000 |
| Jumping Jacks (Par) (1952) | 4,000,000 |
| Kid from Brooklyn (Goldwyn-RKO) (1946) | 4,000,000 |
| Left Hand of God (20th) (1955) | 4,000,000 |
| Long, Long Trailer (M-G) (1954) | 4,000,000 |
| Love Is Splendored Thing (20th) (1955) | 4,000,000 |
| Moon Is Blue (UA) (1953) | 4,000,000 |
| Night and Day (WB) (1946) | 4,000,000 |
| Reap the Wild Wind (Par) (1942) | 4,000,000 |
| Sabrina (Par) (1954) | 4,000,000 |
| Sands of Iwo Jima (Rep) (1950) | 4,000,000 |
| Seven Little Foys (Par) (1955) | 4,000,000 |
| Singing Fool (WB) (1928) | 4,000,000 |
| Smokey (20th) (1946) | 4,000,000 |
| Ziegfeld Follies (M-G) (1946) | 4,000,000 |

# Imagination

Continued from page 5

and difficult task than turning out shoes, automobiles or women's wear. The manufacturers of dreams on celluloid are dealing with the intangibles of human experience. People go to see movies to be entertained; they do not ask how much a picture costs to make before they are willing to enter the theatre. Too often they have been fooled by seeing millions of dollars eaten up by hordes of horses galloping across a huge screen or thousands of wild animals scurrying to safety in a jungle. However, they can be equally delighted with watching something real, emotionally moving and honest.

It is high time, therefore, that Hollywood producers realized they are no longer automatically assured of superiority because they can afford higher budgets; that they are, in fact, in dire danger of losing their eminence in the world market. If we cease to deliver what world audiences want in the way of entertainment, they will cease attending our theatres.

# *Margaret O'Brien: One Child Star Able To Qualify As An Adult Professional*

By EDWARD ANTHONY

One winter late in the '30s my wife and I spent a vacation at The Whitehall in Palm Beach.

One of the entertainers at the hotel was a graceful and beautiful young dancer billed simply as "Marissa." She did a solo act embracing a variety of numbers, using the hula as a finish . . . Marissa, wherever you are, I want to tell you, at the risk of slowing up these introductory paragraphs, that when Esther and I visited the Hawaiian Islands some years later, we found ourselves judging the hula dancers we saw there by their closeness to your own exquisitely sensitive rendition . . .

We became acquainted with Marissa and found her as charming offstage as on. One day in front of the hotel she asked us to meet her sister, Mrs. O'Brien, an affable and personable young woman who was wheeling an infant in a babybuggy.

When we left Florida Esther kept in touch with Marissa but we saw very little of her as she lived in Hollywood and we in the east. Some years later she and her attractive husband—she had married and was now Mrs. John Bogue—visited us in New York. We had fun reminiscing about her act at the Whitehall and the tiny infant in the babycarriage who was now America's best-known movie star, a little enchantress whose wide-eyed naturalness captivated audiences everywhere. The name Margaret O'Brien had taken on magic. And this fetching wisp of a girl was now one of the nation's biggest boxoffice draws.

About a year later business took me to Los Angeles and I asked Esther to accompany me. More observant than I, she spotted Marissa and John at the far end of the Hollywood restaurant where we were dining, and the four of us had a pleasant visit.

Margaret O'Brien was then about eight and a half, and one of the biggest names in the movie world. As publisher of the Woman's Home Companion I felt I ought to make an effort to get Margaret into the magazine in some novel way. She was a newsstand draw and it was hard to think of an angle that had not been exploited. It occurred to me that now that Margaret was nearing the advanced age of nine she ought to be thinking about writing her memoirs.

I joked about this with Marissa. Would she give the idea her blessing? She liked it and said she would gladly recommend it to Margaret's mother.

The Companion's editor, Bill Birnie, was enthusiastic about the proposed story. It was timely and would give us a chance to make an amusing claim—that we had published the shortest memoirs in history, by the youngest of the reminiscers: the autobiography of Margaret O'Brien in one article.

When Mrs. O'Brien gave her approval Birnie prepared a series of questions for her and Auntie Marissa to put to the child star.

The answers would comprise the article. Margaret wrote them out in her own vigorous round hand in a notebook.

The article was published and, if the mail from Companion readers was any criterion (not to mention the newsstand figures) it was a hit. Five years after publication we were still receiving requests for reprints of Margaret's "memoirs."

**Memoirs Are Made of This**

Here are some sample passages from Margaret's "autobiography," as published in 1946:

"When Mr. Mayer (Louis B. Mayer, then production head of M-G-M) asked what I wanted for Christmas I said Lassie. Mother explained to me though that Lassie did not belong to Mr. Mayer. She only works for him. She belongs to an animal trainer . . .

"I love to travel. I love Washington. We visited Lincoln's room in the White House . . . I was nervous when we went to see the President. He wasn't there though; he was away. Mrs. Roosevelt was nice to us. President Truman was there too. He wasn't President then but he was so nice to us . . . Senator Chavez took us to the Senate and we watched them make laws.

"The naughtiest thing I ever did was play massacre and scalp all my dolls . . . I got a spanking for it . . .

"I learned to ride in 'Canterville Ghost.' Charles Laughton used to come in to my dressing room in his ghost costume and read me fairy-tales.

"I played a little Irish girl in 'Three Wise Fools' and talked with a brogue just like my grandmother did . . .

"I became very good friends with Lionel Barrymore. He pretends to be so cross and serious but he really is a very nice man. He gave me a pin of pearls and saphires. It belonged to his grandmother Drew. She was an actress too. He gave me a wristwatch for Christmas, a real gold one."

* * *

Not long before the Companion article was published I met Margaret at a party given by her mother and her Auntie Marissa (by arrangement with Si Seadler of M-G-M). This was the first time I had seen Margaret in person since I had looked at her that day she was being wheeled by her mother in a babycarriage in Palm Beach and I can vouch that she was every bit as charming in the flesh as she was on the screen.

It was not one of those very big parties—I doubt whether there were more than 20 people present in all—and Margaret, in an effort to be useful, was bouncing around asking the guests if there was anything she could get for them. At one point, noticing that most of them were in huddles and neglecting the cocktail tidbits, she picked up an hors d'oeuvres tray that seemed to weigh half as much as she did and started passing it around. When I tried to relieve her of it, she said she loved doing it herself. I told her I would lighten her burden by gorging myself, which I then pretended to do in a rather crude bit of pantomime. With a charitable laugh she was off on her rounds.

When she returned we selected a couple of chairs, sat down and started talking. The observant Margaret noticed that everyone was standing except us and wondered why nobody sat down. For years I had seen people, tired at the end of a day's work, stand endlessly at cocktail parties. I had done the same thing many times. It was amusing to see this bright little girl, who seemed alert to everything, spot an example of human contradictoriness.

# Features Made In Foreign Lands

Continued from page 7

**WALT DISNEY**

| | | |
|---|---|---|
| Bon Voyage | France | Walt Disney |
| Castaways | England | Walt Disney |
| Greyfriar's Bobby | England | Walt Disney |

**METRO-GOLDWYN-MAYER**

| | | |
|---|---|---|
| Damon & Pythias | Italy | Sam Jaffe-Sam Marx |
| I Thank A Fool | England & Ireland | Anatole de Grunwald |
| Light in the Piazza | Italy | Arthur Freed |
| A Matter of Who | England | Walter Shenson<br>Milton Holmes |
| Rififi in Tokyo | Japan | Cipra-Jacques Bar |
| King of Kings | Spain | Samuel Bronston |
| Savage Guns | Spain | Capricorn: Co-prod. Tecisa |
| At Sea off Eden | France | Capri: Jimmy Sungster &<br>Jose G. Malsso |
| Seven Seas to Calais | Italy | Adelphia-Campagnia |
| Swordsman of Siena | Italy | Cipra-Jacques Bar |
| A Very Private Affair | France | Progefi-Cipra |

**PARAMOUNT**

| | | |
|---|---|---|
| My Geisha | Japan | Sachiko-Steve Parker |

**TWENTIETH CENTURY-FOX**

| | | |
|---|---|---|
| Cleopatra | Italy & Egypt | MCL and WALWA |
| Gigot | France | Seven Arts |
| The Innocents | England | Jack Clayton |
| The Inspector | England | Mark Robson-Red Lion |
| The Lion | Africa | Sam Engel |
| Longest Day | France | D.F.Z.—Darryl F. Zanuck |
| Marines, Let's Go | Japan | Raoul Walsh |
| Nine Days to Rama | India | Mark Robson-Red Lion |
| Satan Never Sleeps | England | Leo McCarey |

**UNIVERSAL**

| | | |
|---|---|---|
| Freud | Munich-Vienna | John Huston |

**UNITED ARTISTS**

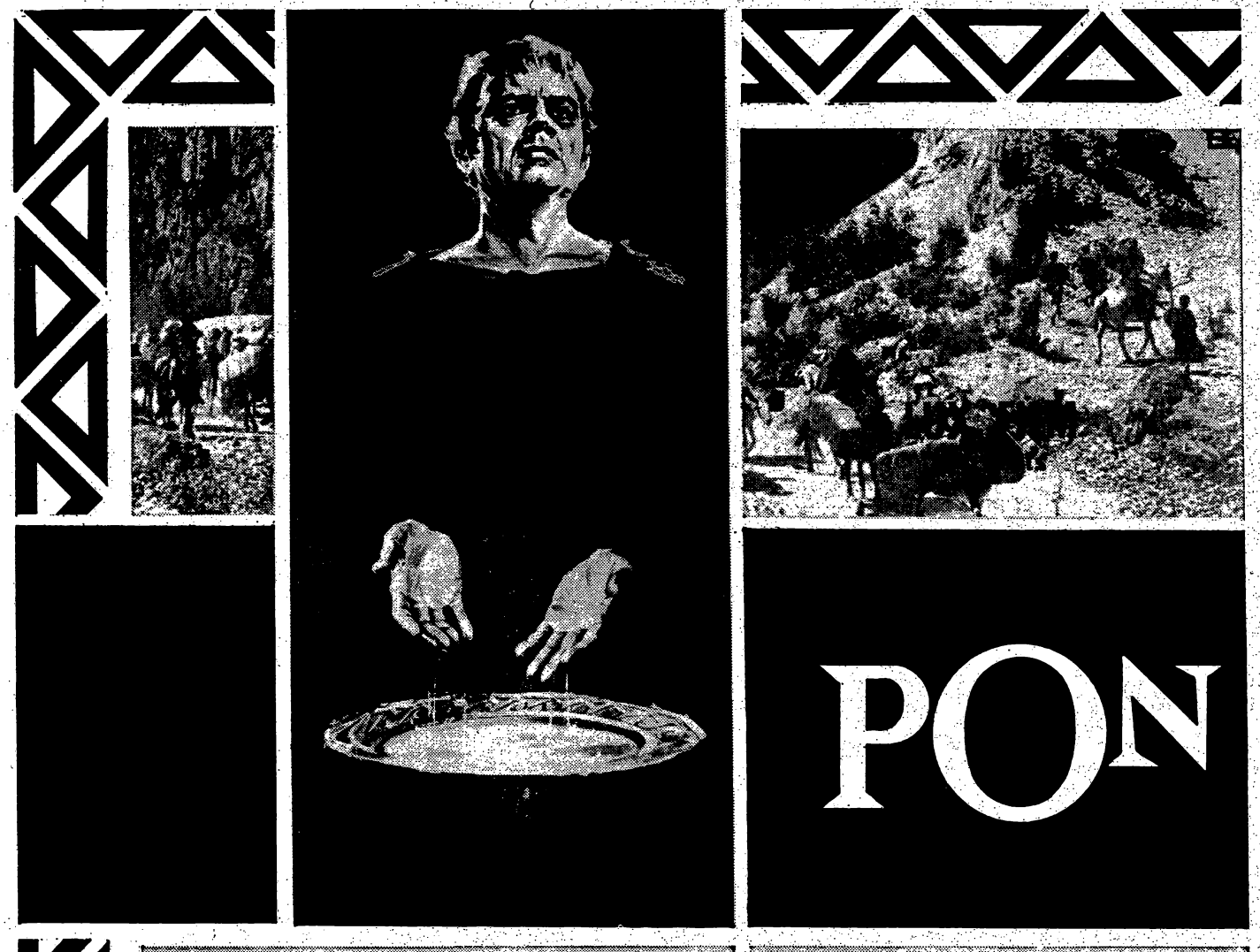
| | | |
|---|---|---|
| Geronimo | Mexico | Levy-Gardner-Laven |
| Goodbye Again | France | Anatole Litvak |
| Jessica | Italy | Pina-Jean Negulesco |
| Happy Thieves | Spain | Hillworth |
| One, Two, Three | Germany | Billy Wilder-Mirisch |
| Phaedra | Greece & England | Melina-Jules Dassin |
| Road to Hong Kong | England | Melnor |
| Taras Bulba | Argentina | Hecht-Curtleigh |
| Third Dimension | France | Anatole Litvak |
| Titans | Italy | Ariane-Vides-Alexander<br>Minouchkine |
| Valiant | Italy & England | B.A.P.-John Pennington |

**WARNER BROS.**

| | | |
|---|---|---|
| Act of Mercy | Spain | WB-Associated British |
| Roman Spring of Mrs. Stone | England & Italy | Louis de Rochemont |
| Samar | Philippines | George Montgomery |
| Singer, Not the Song | Spain | Rank-Roy Baker |
| Term of Trial | England | James Wolf |

**INDEPENDENTS**

| | | |
|---|---|---|
| Boccoccio 70 | Italy | Joe E. Levine |
| Dangerous Charter | Pacific | Robert Gottschal<br>John Moire |
| Flight of the Lost Balloon | Puerto Rico | Woolner-Marquette Juran |
| The Immigrant | Spain | I. Berger-N. Peter Dee |
| Living Room | London | John Stafford |
| Magic Fountain | Madrid | Jo Suiz<br>Rudolpho Medina |
| Out of the Tiger's Mouth | Hong Kong | Sutton-Pathe American |
| Quare Fellow | Ireland | Bryanston-Pathe America |
| Sleeping Partner | Brazil | Twin Films-Rickers |
| Sodom & Gomorrah | Morocco | Joe E. Levine |


PON

a film produced by
ENZO MEROLLE

# TIUS PILATE

starring

JEAN MARAIS JEANNE CRAIN

BASIL RATHBONE LETICIA ROMAN

JOHN DREW BARRYMORE

MASSIMO SERATO RICCARDO GARRONE

LIVIO LORENZON, GIANNI GARKO

ROGER [illegible]

DANTE [illegible]

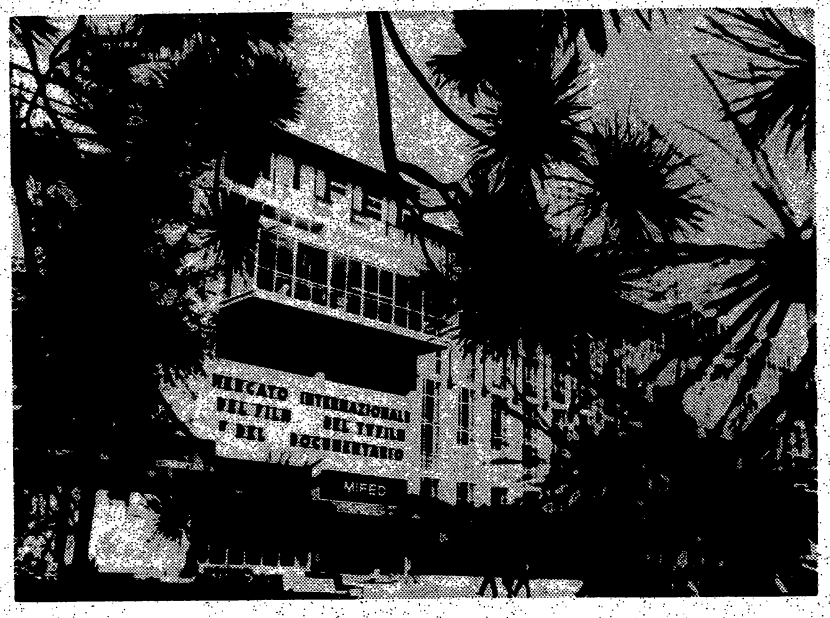
ALFRED [illegible]

[illegible]

Directed by IRVING [illegible]

Italo-French co-production

GLOMER FILM PRODUZIONE, Rome - LUX C.C.F., Paris




# MIFED

*international film, TV film and documentary market*

**a new outstanding success of the Milan Trade Fair**

The International Film, TVfilm and Documentary Market (MIFED) was launched to coincide with the opening of the thirty-eighth Milan Trade Fair in April 1960, and its success was such as to encourage its continuance.

While the initiative in originating it came from the Fair Organization itself, MIFED has since become a separate and independent body under its own management and subject to its own needs. Its programme is not therefore determined by the Fair authorities but by the seasonal requirements of the film industry.

Ten projection studios, numerous discussion rooms, a multilingual secretariat and international telephone exchange, telex installations and the latest technical equipment provide this organization with the best possible means to promote contacts and business transactions in the world of cinema and film production.

During 1961 two Cine-Meetings have been held at the instigation of MIFED. One of these, convened to run concurrently with the Fair, actually closed on 28 April last, one day after the end of the main event; the other ran from 9 to 21 October. In all, in 1961, 1491 full length subject films and long and short documentaries were shown.

The number of entries submitted by film producers and distributors for the two 1961 Cine-Meetings was higher than those received for the two previous ones. Of particular note has been the interest displayed in MIFED by Asian countries such as Japan, India, Pakistan, Ceylon, Hong Kong and the Philippines whose representatives were among the most outstanding in their field.

MIFED's fifth Cine-Meeting, which will take place this Spring from 12 to 28 April, has already attracted wide interest throughout the Cinema industry.

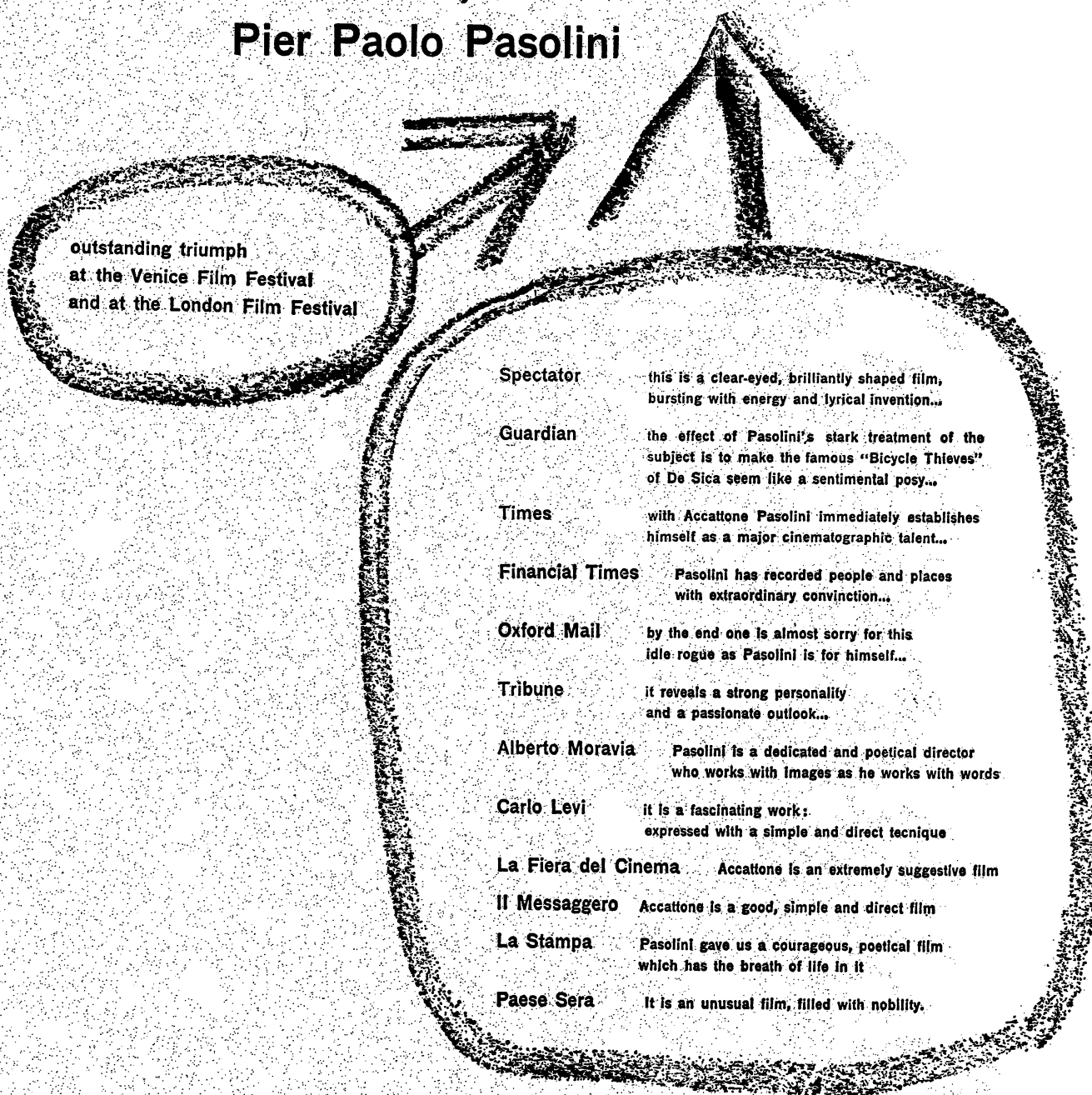
# Alfredo Bini

presents

# Accattone

written and directed by

## Pier Paolo Pasolini



outstanding triumph
at the Venice Film Festival
and at the London Film Festival

**Spectator** this is a clear-eyed, brilliantly shaped film, bursting with energy and lyrical invention...

**Guardian** the effect of Pasolini's stark treatment of the subject is to make the famous "Bicycle Thieves" of De Sica seem like a sentimental posy...

**Times** with Accattone Pasolini immediately establishes himself as a major cinematographic talent...

**Financial Times** Pasolini has recorded people and places with extraordinary conviction...

**Oxford Mail** by the end one is almost sorry for this idle rogue as Pasolini is for himself...

**Tribune** it reveals a strong personality and a passionate outlook...

**Alberto Moravia** Pasolini is a dedicated and poetical director who works with images as he works with words

**Carlo Levi** it is a fascinating work: expressed with a simple and direct tecnique

**La Fiera del Cinema** Accattone is an extremely suggestive film

**Il Messaggero** Accattone is a good, simple and direct film

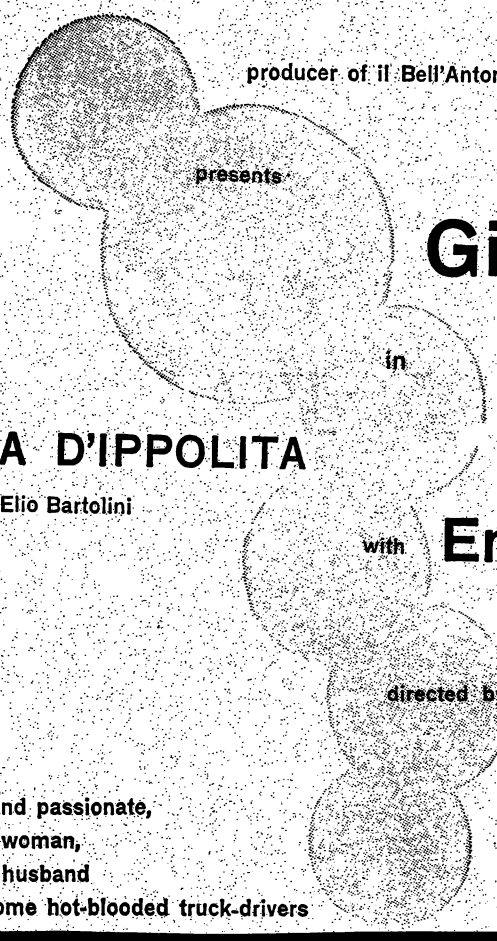
**La Stampa** Pasolini gave us a courageous, poetical film which has the breath of life in it

**Paese Sera** It is an unusual film, filled with nobility.

ARCO FILM S. R. L.

produced by Alfredo Bini for Arco Film - Cino del Duca

film 5
Monicelli
Comencini
Age
Scarpelli
Bini
announces in preparation:
L'ARMATA BRANCALEONE
directed by
Mario Monicelli
produced by Alfredo Bini for Film 5 - via Paraguay 2 - Roma



Alfredo Bini producer of il Bell'Antonio, La Viaccia, Accattone,

presents

# Gina Lollobrigida

in

## LA BELLEZZA D'IPPOLITA

from the novel by Elio Bartolini

with **Enrico Maria Salerno**

directed by **Giancarlo Zagni**

Ippolita,
an instinctive, sincere and passionate,
and above all beautiful woman,
torn between a jealous husband
and the attentions of some hot-blooded truck-drivers

An amusing film
about the sex-myth
expressed in a grotesque key

---

# Anna Magnani

in **MAMMA ROMA**

written and directed by **Pier Paolo Pasolini**

---

The sensational return
of the team which made ROMA CITTÀ APERTA and AMORE

# Anna Magnani Roberto Rossellini

in **Sagapò**

from the novel by Renzo Biasion

**ARCO FILM** S. R. L.

produced by **Alfredo Bini - Arco Film** via Paraguay 2 Roma

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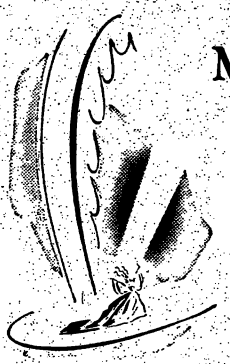

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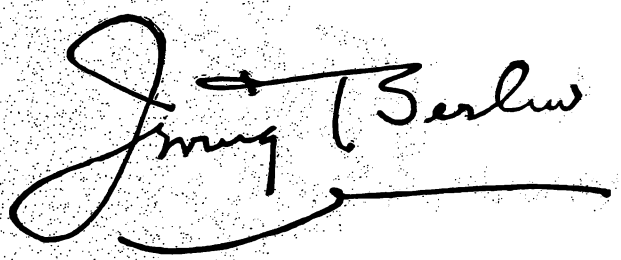

# THE ENEMY*

Within the United States many segments of Americans have created and nurtured a weapon — the only weapon — that someday may destroy us all.

It is hate!

We use it against each other and the rest of the world uses it against us.

Megaton bombs in the hands of enemies will never be as deadly as the hate men bear toward each other.

We still deny food and medical help to men and women and children if their skin is a little darker than ours.

We still join clubs that exclude men and women because of their religious beliefs.

Politicians still preach of fall-out shelters to attract votes from a scared citizenry.

Let them advocate places above ground in the fresh air and in the bright sunshine for the development of friendship and understanding amongst our own people.

It may be late but there is still a way out:

It is—Love!

*—Ed Begley*

*Full text of an address given by Mr. Begley before the Hollywood Advertising Club on December 4, 1961.

Congratulations

CLAUDE BINYON

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"SATAN NEVER SLEEPS"

★

Screenplay
in collaboration with
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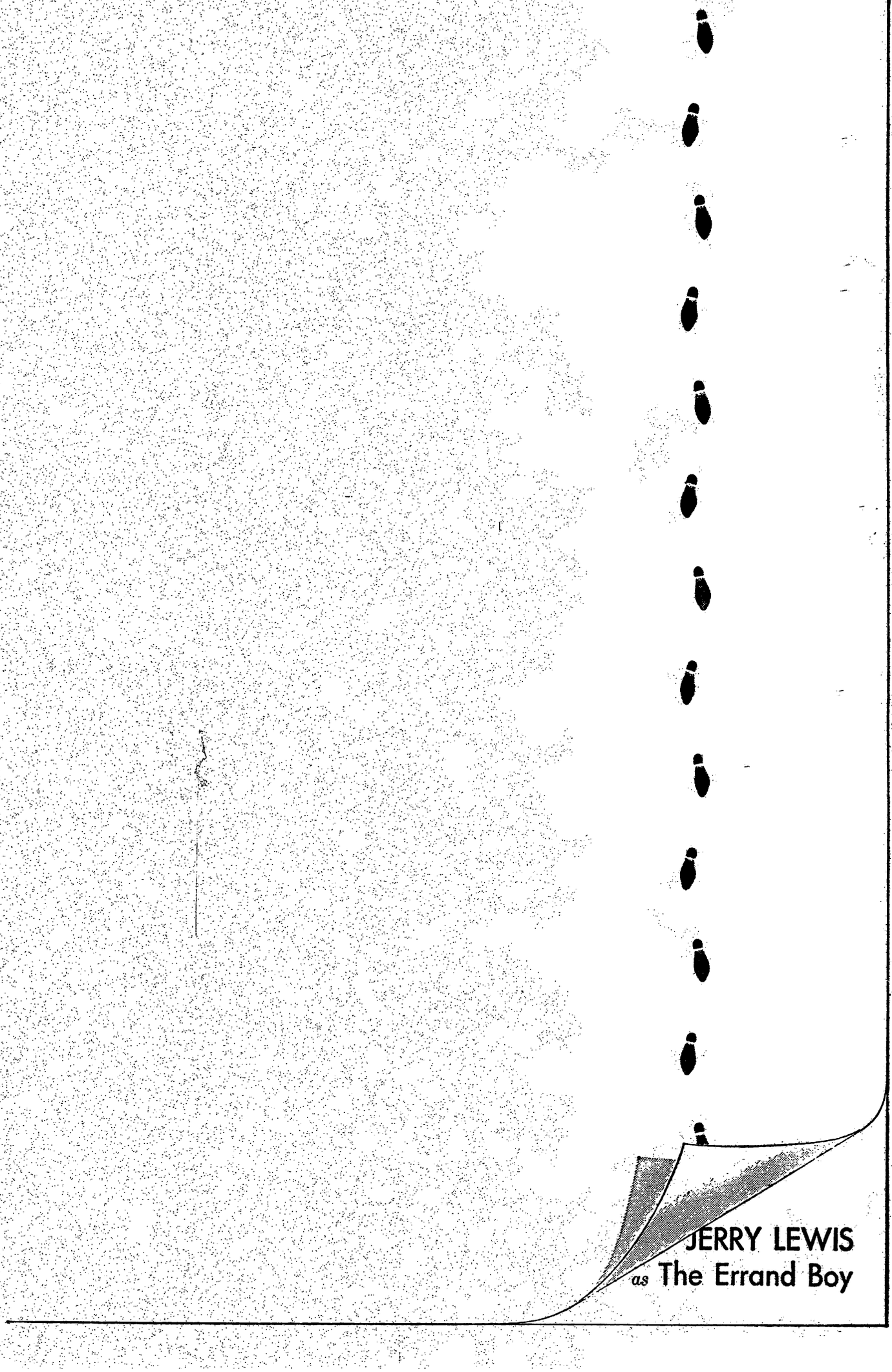
JERRY LEWIS
as The Errand Boy

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BLACK TIGHTS

IN SUPER TECHNIRAMA 70

Starring
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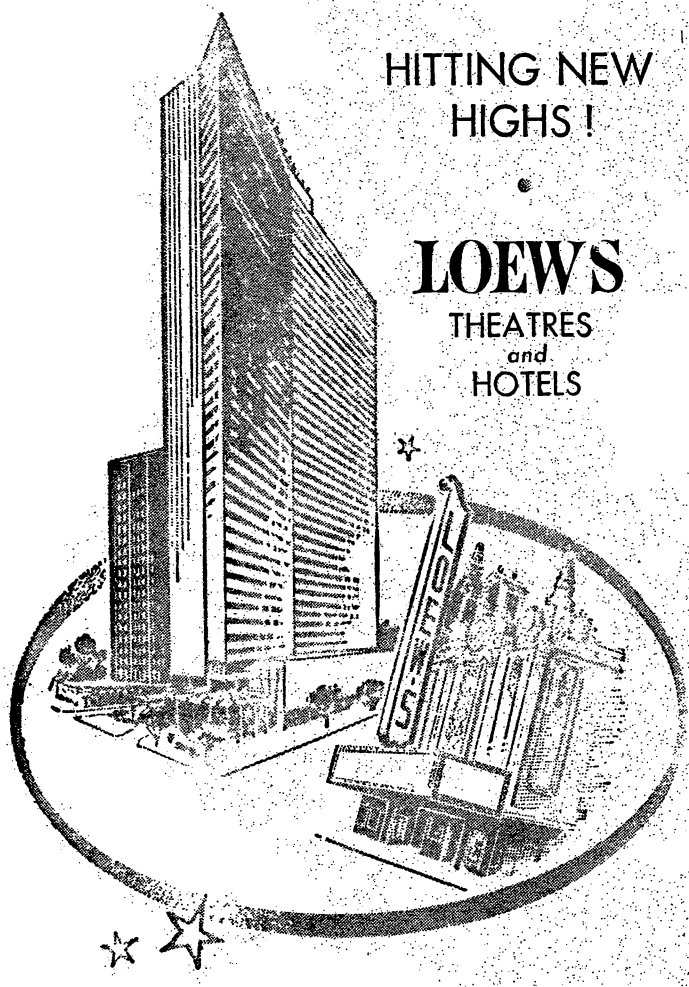
ROLAND PETIT and MAURICE CHEVALIER

RODGERS & HAMMERSTEIN'S
OKLAHOMA!
IN TODD-AO

RODGERS & HAMMERSTEIN'S
SOUTH PACIFIC
IN TODD-AO



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•

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Chicago

S. J. GREGORY, President

*Season's Greetings*

ESSANESS
WOODS
CHICAGO

# John Wayne

RKO
THEATRES
Coast to Coast

# Pain Is Gone, Jokes Linger On

Continued from page 1

Philadelphia and changed its "corrupt and contented" attitude to one of rejuvenation and rededication. A new attitude developed among its citizenry.

The national press, radio and tv recognized the new Philadelphia and draped it with bouquets and plaques. But its past (among comedians) lurked in the shadows, never quite dead but dormant for a short period. Apparently the new crop of comedy writers ran out of material and began "researching." Out of the maze of history came the old gags about Philadelphia:

*Dorothy Parker's "cemetery with lights" description of Philadelphia;*

*Its water is unfit to drink (chlorine cocktails, Schuylkill punch); bring your own distilled water; thick enough to chew;*

*First prize, one week in Philadelphia; second prize, two weeks.*

*W. C. Fields' epitaph for a tombstone: I'd rather be here than in Philadelphia.*

The "campaign" to fight these ancient gags was not carried out because of lack of humor. It was felt that too much had gone into changing Philadelphia's image to allow the millions who watch tv to fall for the old gags.

**Fight Goes On**

Philadelphia's drive for tourism was at stake. So the fight was on.

The Saturday Review repeated the old Dorothy Parker gag and brought in W. C. Fields' alleged declaration.

These were refuted with the facts. A Time Magazine article of May 28, 1956, stated:

"Moved one day by intimations of mortality, that bibulous philosopher, W. C. Fields, looked back on his arid boyhood home and chose his modest alternative to death: 'On the whole, I'd rather be in Philadelphia.'"

W. C. Fields had been misquoted from the beginning!

Jack Carter pulled one of the old bromides on the Perry Como show. The late Manie Sacks, a native Philadelphian who loved his city, was then an NBC executive. He was appealed upon to intercede.

Later, Carter pulled the same gag on the Sullivan show. More protests, this time to Sullivan suggesting that Carter was "overpaid" for using old material on his show.

Carter "crumbled." He advertised in VARIETY and the Philadelphia press:

"What can I say after I say I'm sorry." Apologies accepted under the terms that a truce means no old jokes about Philly.

Shortly thereafter, Milton Berle had one on his show, a snide reference to Princess Grace's appendectomy and Sunday "openings." Another protest brought a line from Berle:

"Some of my best friends are from Philly. I thought so long as you said something, it was publicity and helped. But I'll not do it again."

Last winter at the Latin Casino, Berle didn't remember the incident, claimed he "never" said anything detrimental about "lovely" Philadelphia but signed a pledge "I will never repeat any old gags about Philadelphia." Signed: Milton (under protest!) Berle.

Pat Carroll once "kicked" Philadelphia but Joey Bishop, a Philadelphian filling in for Jack Paar, came to the rescue. Later, Pat played at Playhouse in the Park, was given a long tour of the city and came back on Paar's show later to apologize.

Jackie Gleason was in Philadelphia for pre-Broadway showing of "Take Me Along." Earl Wilson later printed an alleged conversation between ex-Philadelphian Toots Shor and Gleason.

**Et Tu Toots?**

"Tell me, Toots," asked Jack. "What can I do in Philly on Sunday?"

"What can you do in Philly any day," was Toots retort.

Gleason was sent a long list of what was available to him on Sunday, including National League baseball (not available anywhere else on the East Coast). The next day Gleason called.

"Hello, Abe, this is the Great Gleason. I just got through reading your letter. I got so tired doing all those things you outlined for me I had to go back to bed!"

The "toughest" to conquer was Jack Paar. He has refused to reply to protests by letter, refuses to provide "equal time" but apparently gave in through a conversation on the air with Rev. Billy Graham.

During the interview, Graham noted that he was appearing in Philadelphia, and then showered compliments on the city.

"Warm, receptive, really dramatic story of comeback of a city. Great people who are really doing things," said Graham.

"I always liked Philadelphia," said Paar. "The only thing is I don't like to be threatened."

We have since written Paar to point out that ours were not threats, just the facts! To offset the negative, we have developed a positive program:

1. Enlisted such Philadelphians as Bishop, Mickey Shaughnessy, Ed Wynn to help promote the city as "Ambassadors of Mirth."

2. Whenever show people come to Philly, they are sent a deck of pictorial playing cards with Philadelphia scenes and a letter:

"We know you may not have much time to see our city now. We hope the playing cards give you a good picture of our city. These cards may not bring you luck but it'll give you a bird's eye view of our city. Come again soon!"

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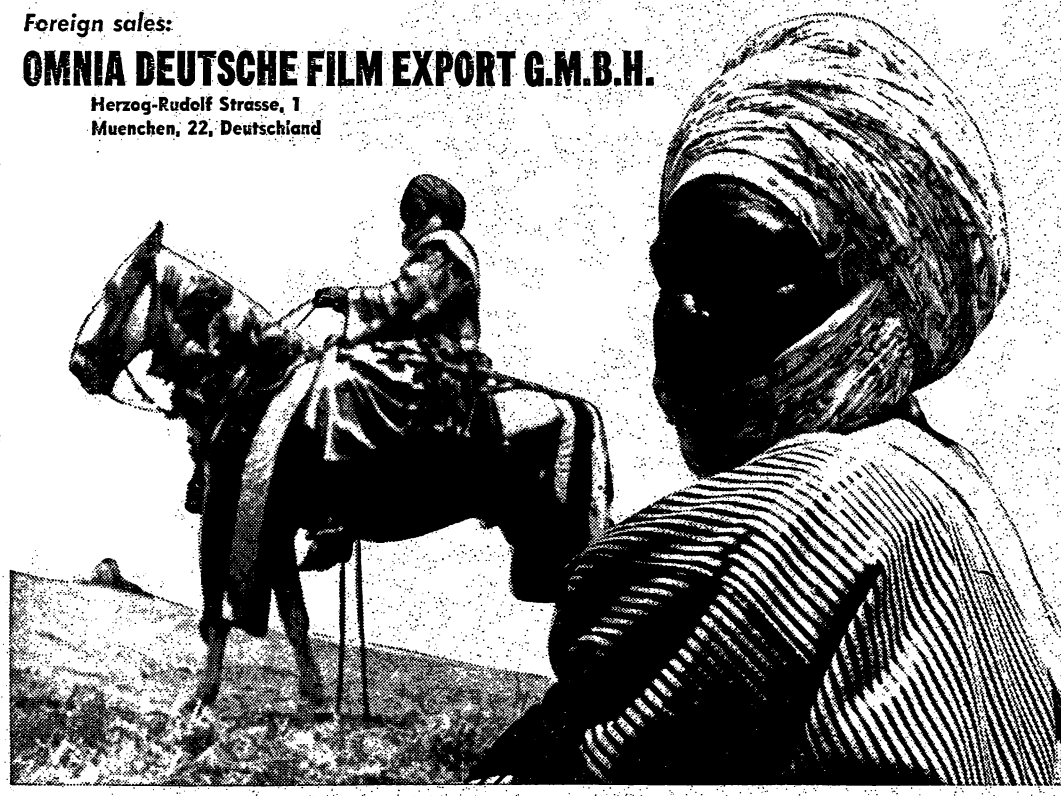

## Hawaiian Clashes

Continued from page 5

long run if every interview-worthy arrival got so splattered by the press.

A few weeks later, Mickey Rooney also soured when a newspaper account noted that he had checked into an expensive hotel suite — expensive by reporters' salary standards, at least — and How Come if he's virtually penniless, etc. etc. Rooney consequently expressed resentment of what he considered tasteless reporting, if not necessarily invasion of privacy.

While these are exceptions rather than common place, they've been occurring often enough to suggest some ground rules that can assure peaceful, generally pleasant, relations between stars and Hawaii newsmen.

First of all, if a star is arriving for professional appearance, the more publicity the better. The local impressario or go-between has interviews firmed up in advance. And maybe a couple of space-grabbing stunts, such as arriving at a radio station via helicopter for a spot interview. Maybe an unspiked-cola "press conference" for high school journalists. They're opinion-molders, too.)

For the working press, formal press conferences are stilted, boring and generally a waste of time. Separate interviews with the assigned writers involve more time, but the results are worth it.

**Nelsons' Know-How**

The Nelson Family — you've heard of them—were introduced to the communications crowd at a genuinely pleasing reception and cocktail party. Ozzie and Harriet, heaven knows, had nothing to gain personally except short-time friendships. Nonetheless, they made like the hospitable host and hostess they are.

If it's any consolation, the papers (four, counting two Japanese-English language dailies) send reporters offport or to the airport only for stars they deem newsworthy. An off-the-cuff "say it in a few minutes" interview serves the purpose if the reporters are hep enough (they are) to ask a couple of pertinent questions and IF the celeb has dreamed up a few quips or comments before he Meets the Press.

Alas, this repartee still persists:

Reporter: "How do you like Hawaii"

Star: "Why this is the first time I've ever been here."

Reporter: "Well, then, when are you leaving?"

Should one or more of the papers try to reach you at the hotel for a subsequent intelligent interview-in-depth, mutual cooperation will result in a readable, accurate public-influencing article.

It's that simple.

*Best Wishes*

# Joseph Fryd

"Seven Seas to Calais" — 1962

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# Television Networks In Urgent Need Of A 'Design for Living Together'

## A Vast Minowland

By CHARLES ISAACS

Hollywood

Back in 1961 no one really thought that Mr. Minow's attack on television would have any lasting impact. But in 1962, when all the private eye, gangster and western shows went off the air, the industry began to topple. The shows weren't cancelled outright; the violence was simply removed, and people stopped watching. Product sales sagged. Without violence, people didn't feel really clean, nor did they have any desire to brush after every meal.

Charles Isaacs

In 1963, fresh from this victory, Mr. Minow attacked situation comedies as teaching the mass audience that father was a jerk. Father was always wrong—even if he was funny being wrong, he was still a jerk. Psychologists insisted that such programs were causing disobedience to parents and increasing delinquecy. Juvenile gang members, when arrested, also excused their behavior with, "My old man is a jerk. All of our fathers are jerks, just like Robert Young, Danny Thomas, Ozzie Nelson, Andy Griffith, Dick Van Dyke and Donna Reed." (They explained that if they had to have a jerk for a father they would just as soon it be Donna Reed.)

Parents and teachers, many of whom were jerks, rose up in wrath. Spurred on by Minow, they threatened boycott of products unless these poor examples of parenthood were removed. "The Danny Thomas Show," with great ingenuity, had Danny divorce his wife, and since she got the kids, he was no longer really a parent. This took the heat off him but left him doing a single. Since he owned "The Dick Van Dyke Show," he moved ruthlessly but cleverly. He had Dick divorce his wife and let her take the children. Then began the one hour "Danny & Dick Show." This was a wonderful program, and Mr. Minow himself admitted that though Danny and Dick still came off like a couple of buffoons, at least they were no longer parents. Danny also owned the "Andy Griffith Show," which was still in trouble with Andy being a father. Danny had Jack Elinson and Chuck Stewart write a beautiful and warm script about how Andy's son actually turned out to be his foster-son, and the rightful parents came and took him to their big home in Scarsdale. Andy now joined Danny and Dick in an hour and a half a week called, "The Danny, Dick & Andy Show."

Ozzie & Harriet didn't have too much of a problem. They simply admitted in a tearful confession that Ricky wasn't their son. In real life he was Frankie Avalon, and their other boy, David, was Tab Hunter's son by Tuesday Weld. Ozzie wanted to quit anyway, because in the evenings he was really Rudy Vallee and was busy with his Broadway show.

By 1964, Minow had taken most of the waste out of the wasteland. He had also taken most of the land. He threw out all giveaway and guessing games. "I've Got a Secret" was axed when Mr. Minow declared that encouraging people to divulge a secret was invasion of privacy. There were yawning spaces in prime time, and Mr. Minow tried gallantly to fill them. In the interest of education, he put "Ding Dong School" in a nighttime slot, and to get an adult audience he changed the name to "Ding Dong Daddy School." Tuesday night he slotted in an hour of symphony music called, "ing Along with Leopold Stokowski."

The critics who had blindly followed Mr. Minow became restless. There were no more parties, no food and no free booze; the producers of educational shows served tea.

### The Big Bible Bust

In 1965, Mr. Minow made two serious mistakes. He put dramas from the Bible on the air and ordered the producers to follow the stories to the letter. Millions of shocked viewers saw a vivid portrayal of Adam and Eve in the Garden of Eden, with Charlton Heston and Mamie Van Doren for name value. No matter how true and how religious, it was the strongest bit of sex since "Not Tonight, Henry." Mr. Minow bowed to the P.T.A. and banned the Bible.

An even greater error was Mr. Minow's idea of booking Dr. Edward Teller, who in 39 successive weeks of instructive half-hour programs actually built an atom bomb. This was educational television at its best, and Mr. Minow was elated that it proved to be especially interesting to young people. It proved to be more than interesting to Freddie Gethbart, a 14-year-old physics major at U.C.L.A. Freddie was obviously a genius and, like most child prodigies, concentrated on intellectual efforts. His only outlet had been watching television Westerns, and now, of course, these were gone. Dr. Teller began his series. While Dr. Teller built his atom bomb, Freddie, his eyes glued to the television set every week, built his bomb. Of course no one knew Freddie had the bomb until one day Mr. Minow got a phone call. Mr. Minow, called to the telephone by a puzzled aide, asked Freddie what he wanted.

Freddie said, "I want you to put Westerns back on the air."

"I'm busy," answered Mr. Minow. "Please don't call here. Write a letter."

Freddie said, "Put back the Westerns, or I'll drop my atom bomb on Washington."

Minow gasped, "You'll what?"

Freddie said, "I built an atom bomb just like Dr. Teller's. I will drop it on you if you don't put the West-

(Continued on page 103)

## 'Don't Invite ABC, CBS, NBC to the Same Industry Parties' Themes the Rancor And Hostility Which Checkmate A Cooperative Spirit Essential To Progress

By GEORGE ROSEN

An American tragedy of sorts is being enacted within the realm of the broadcasting industry, specifically among the three television networks—a tragedy because it must inevitably have its effect on the millions who look to tv for entertainment and enlightenment.

It is a tragedy that fundamentally has its roots in the behavior patterns of the men responsible for the conduct and administration of the networks. Honorable men, all within the framework of their own thinking; their application, zeal and enterprise springing from the best tradition of American get-up-and-go; each loyal to a fault. Yet it is the very nature of this zeal, this loyalty, the degree to which they cling to a "my-network-right-or-wrong" philosophy that has brought a sadness and a kind of morality that ill-behooves an industry of such giant stature, capable of generating such manifold wonders and goodwill.

Whatever the images of Babbitry they conjure up, there is something to be said for the hail-fellow-well-met spirit that permeates the luncheons of a Rotary, Kiwanis or a Civitan Club, whose memberships comprise not only leaders of the community, but rivals in business, industry and merchandise to whom competition means nothing more nor less than the incentive to build a better mousetrap without sacrificing the basic tenets of live and let live.

Yet therein lies the difference — and the tragedy. Granted that a competitive spirit is a healthy one, that it sparks a momentum and a creativity without which no enterprise could prominently flourish. Through the years of American endeavor, whatever the stock in trade, it's been the keystone for most of the success stories. But when it feeds on fierce competition alone, to an extent where the human equation no longer exists, where there's little or no feeling or regard for the "guy across the street" who happens at the moment to be doing the job a little better, it becomes quite evident that something is basically wrong and needs fixing.

### Glory for All

There are plenty of dollars and plenty of glory to cover all three networks. The economics are not disturbing. What is disturbing, however, is the ill feeling and contemptuous attitude of one network toward another—a state of affairs that starts at the top and permeates though the companies the stubborn refusal to concede that someone else's better Nielsen might be fully deserved; that a rival's meritorious accomplishment might, however grudgingly, be accepted and applauded for the good of the industry as a whole, rather than held up to scorn and ridicule.

Yet is happens practically every day of the week, in one form or another. This is not something that's crept up suddenly, for the rancor and the bitterness in the three-network intramural sweepstakes is something of long standing.

In the palmiest days of Hollywood, for all the intense rivalry among the major studios, there was nonetheless a rapport among the top executives; a mutual respect and, let's face it, an admiration for another man's high achievements.

But no such feelings are evident among the networks. And the sadness lies in the fact that, in the current all-out competitive race for attention the situation becomes intensified.

It's fairly evident at this point, where television is concerned, that everything goes in cycles. For a few years CBS can be on top; then ABC hits the Nielsen jackpot; then comes NBC's turn. The order can be reversed, but inevitably they all get a whack at it. That's the pattern, and all things being equal that's how it'll go on. Yet such are the deeprooted animosities that there is a virtual contempt for the opponent on top and, in turn, an unbecoming gloating for the rival who got kicked downstairs.

Occasions arise when a unity of action is required, particularly at a time when the pressures are being applied with renewed intensity by a determined FCC. Yet on one of the few occasions when the FCC Chairman, Newton N. Minow, championed a gettogether of the three-network hierarchy to work out a solution to the problem of programming late afternoons for children, ABC took it upon itself to "take a walk" in asserting it preferred to act independently of the other two networks.

Admittedly ABC may have been acting on the premise that by "soloing" on the venture it could emerge with something more rewarding and distinctive. Yet there was no disguising the undercurrent of hostility in the three-network relations.

### The Numbers Game

The Election Night numbers game brouhaha was another case in point, when ABC's news chieftain James C. Hagerty called a press conference to castigate NBC for allegedly "projecting" figures on the returns. The unprecedented action inspired, in turn, a rebuttal of "sour grapes" from NBC. Whatever the motives or whatever the misdemeanor, if any, it was unfortunate all around, certainly doing more harm to the industry as a whole than it could possibly do Hagerty good.

If anything, it merely served to pinpoint the rather obvious fact that if the same energies that are being expended in downgrading the opposition were applied constructively and as an incentive to matching or bettering the competition, television would be the healthier and the stronger for it.

There is, for example, no love lost in the competitive CBS vs. NBC News operations. There's no disputing the NBC leadership in this area today, a fact brought home with telling impact on a number of important events, including the election coverage. At the same time the departure of Howard K. Smith from CBS over policy differences emphasized anew—as did Edward R. Murrow's exiting some months previously—a perceptible downgrading of that network's once preeminent status in news.

### Statesmanship

The NBC momentum continues apace, despite some attempts at CBS to heal the breach. Whatever the ingredients so necessary to put Columbia back into the running would seem still lacking, inviting bewilderment in some quarters as to why the astute Bill Paley-Frank Stanton helmship contents itself with a continuation of the status quo. In another day and age, it's recognized, Paley would have found the "magic ingredient" pronto, even if it meant the board chairman himself stepping into the breach as CBS' "Mr. News" factotum. (Even as, only a few years back, Gen. David Sarnoff personally took command of NBC by installing himself as president and thus stemming a threatened wave of affiliate defections). It would, obviously, require some such flash, dramatic play for CBS to get up the proper steam. Certainly the injecting of the "Paley touch" and showmanship flair could even yet turn the trick.

But what one hears, instead, are grudging admissions that "after all, they got Brinkley and Huntley, and that's what makes the difference," with an otherwise stubborn refusal to accept the rival web's superior attainment.

Such is the three-network "climate" today. Soon must come a realization that only by a spirit of cooperation and by addressing themselves to a competitive situation within a live-and-let-live framework can the networks fully regain public esteem and respect.

## THE VELVET GLOVE

By SHERWOOD SCHWARTZ

Hollywood.

In meetings in television land, the iron fist is invariably enclosed in a velvet glove. After a little conference experience, it becomes a simple matter to predict how a sentence will end just by listening to the beginning. Here are a few samples of verbal velvet gloves. When you hear them, watch out—the Iron Fist isn't far behind!

THE SPONSOR: "Believe me, fellows, all I want is a good show. The ratings mean absolutely nothing to me, but—"

NETWORK EXECUTIVE: "We know you've got a rough time slot, so we don't expect miracles. We're going to give you at least two full years to allow the show to build, and—"

AD AGENCY EXEC: The last thing we want to do is to get involved in censorship. We believe the creative people should have real freedom of expression. But there's a line on page 31—"

THE PRODUCER: "Look, I'm the guy who's responsible for all the elements, so I'm ready and willing to accept the entire blame. I did the best I could with that lousy script, that miserable director, that impossible star, that—"

THE STAR: "Baby, I'm just an actor, and I don't understand business problems. I'm a babe in the woods when it comes to contracts and negotiations, but if you expect me to settle for 10% ownership, unilateral options, residual cut-off points, non-exclusions for theatrical release, unguaranteed capital gains in the event of sellout, and—"

THE WRITER: "Believe me, this new show I've created is different than anything on TV. It's brand new. It's about this cowboy who's a resident neurosurgeon at General Hospital and the secret leader of a group of lawyers trying to break up mob rule before it happens and—"

THE DIRECTOR: "I know there are lots of directors who refuse to listen to actors' opinions, but I'm not one of them. I realize that you're all professional performers and you've read your parts and have good ideas on how they should be played. So let's go through it the way you feel it. Then, after you've got that out of your system, I'll show you the right way to—"

THE AGENT: "Sweetheart, you can take my word. The deal is all set. The money is right, the options, credit, everything. No, it's not on paper yet, but—"

THE FCC: "We would like to report that from this moment on, we will no longer refer to television as a Wasteland. It seems that the Wasteland has gotten an injunction against us for slander and—"

THE TV CRITIC: "The new show which debuted last night had considerable merit. It was well cast, well directed, well written, and well produced. There are, however, a few little criticisms I would like to mention, such as the—" (cont'd on pages 7 through 26)

THE TV VIEWER: "I demand that the level of TV programming be raised. I insist the networks telecast only programs with cultural, intellectual, or educational significance. But don't you dare remove any of my favorite cowboy shows, private eyes, situation comedies, cartoon series, or—"

# German TV Seeking To Eliminate Prejudices—Viewers Pay Attention

By HAZEL GUILD

Frankfurt.

As the two children playing the roles of Mary and Joseph in a television show on the German TV net went from door to door in a futile search for lodging for the night, the German narrator in the background said, "These children are not like other children . . . I hope you will open your doors and hearts to them."

The 10 children who took part in the Christmas play on televson were unlike other German children, because their skins were dark. The youthful actors were "Occupation Children," abandoned by their German mothers and Negro American soldier fathers. And the narrator of the Christmas drama was their foster mother, a German social worker.

After the play was finished, the foster mother recounted several incidents in the difficult lives of these children. Eight years previously, when they first entered her home, they were taught to write, "I am now a member of a family" —words completely unfamiliar to these children who had been moved from one orphanage to another in their brief friendless lives.

The foster mother, in her parallel between the Biblical story and the tale of these forgotten children, asked the German television audience to open their hearts and their homes to these neglected children, who are among West Germany's 100,000 illegitimate children fathered by American soldiers, and of whom 14,000 are Negro.

This program was, in a way, typical of the trend of German television productions, aimed at the eradication of prejudices in this country.

Ever since the disasters and horrors of the Nazi regime, West Germany has been trying to live down its dreadful reputation, at home and abroad.

And perhaps in a land where the television industry comes under federal and state government controls, and where the accent is on documentaries, cultural, and worthwhile programming, it is easier to do these penetrating topics that it would be in a land like America, where the slant is toward entertainment, and what the advertiser thinks the public wants.

West Germany currently has about 6,000,000 television sets. And each set owner pays a monthly fee of seven marks (about $1.75) which is used to support the programming. Since there is no need for an advertising budget to underwrite the costs of the show, advertising is kept to a minimum —spot ads are permitted, lumped together for five minutes at the beginning and end of a half-hour evening show. But the advertiser or the agency never get into the television show production business. And for this reason, perhaps, the German television has the time, courage and money to tackle touchy subjects like those relating to the eradication of racial prejudices.

**'Occupation Babies'**

Another recent show hit at the same problem of the half-Negro children. Last April, the first of the "occupation babies" left over as souvenirs by the American GIs reached the age of 14—the age at which a German child who does not have the benefit of heading for a college education goes out to be an apprentice in industry.

Particularly trying were the times for the several thousand colored children, age 14, who were seeking work. And a probing German television show revealed the plight of some of these children, urging the German business people, industrial officials, and any folks coming into contact with the young people, to remember that they are of German nationality and should be accepted as individuals, trying to fit their life patterns into a difficult mold.

Probably the most ambitious project ever tackled by the West German television was the 14-part documentary titled "Das Dritte Reich" (The Third Reich). The West German schools have often been criticized for not teaching the young people about the atrocities of the Nazi era, about the crimes committed against the Jews, about the guilt of the German people in this black period of world history.

And following several pre-Christmas anti-Semitic incidents two years ago, the South German Television of Stuttgart and the West German Television of Cologne prepared this 700 minutes of documentary. It took the viewers from the very start of the Hitler rise in 1933, through the atrocities of the Nazis in World War II, up to the end in 1945.

**'We Germans Must Realize'**

The cameras focused on the graveyards where the bodies lie of the German, American, French, English, Italian and Russian troops killed in the war, and showed the rooms-full of files of the fate of the 4,500,000 Jews who were the innocent victims of the mass slaughter. And the words of the announcer cut through every heart. "We Germans must realize that we have to answer for all this."

It's pretty hard to feed an audience the type of material that makes the watcher feel ashamed and guilty, according to some theories. But just who watched the grim revelations of history as "The Third Reich" unrolled? About 10 million Germans—or one fifth of the country's population — were watching every part of this series, a poll has revealed.

Not only that, but to make sure that the young people who were often unaware of the Nazi brutalities saw this show, it was rebroadcast subsequently, early in the evening, with special appeals to urge the students to watch the show. Now it has just been announced that it will be carried once more on the second television channel, starting in January 1963.

A previous hourlong documentary brought a similar problem to light for the German television viewers. Titled "Our Jewish Co-Residents," this filmed show interviewed Jews who are now living in West Germany. It queried them as to how they had survived the Nazi mass murders, why they had returned to Germany, how they felt about living in Germany today.

The tattooed mark of a concentration camp stood out on the hand of one woman, as she revealed the disasters she had survived. Nonetheless, she said, she hoped to be accepted as an individual in the land of her birth. Another Jew who had returned from Israel left Germany after a brief stay, and moved on to Holland, feeling that the old anti-Semitism was not entirely erased.

Another Jew revealed the names of several former Nazi who are now holding influential positions in Germany. He told of his attitude, that he feels Germany is his homeland, and prefers living out his remaining years in this country. The documentary, dealing with many people with mixed feelings, cut deep at the topic of anti-Semitism, and was handled in excellent taste.

**Not for Children**

A recent documentary, at nine in the evening, began with a warning unusual for German television screens.— "Perhaps your children had better not view this program." Cops and robbers? Criminals? Wild west shooting? No.

The film was a documentary about the burial customs of a remote African tribe, where the body of the deceased is set up at a party attended by the friends and relatives. Grim? Of course. But at least more true-to-life than the topics tackled on television in many other lands. And the theme stressed throughout is that "these are the customs of another group of people. Our customs may seem strange and barbaric to them. We

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"Hello World"
WILLIAM B. WILLIAMS
Make Believe Ballroom
WNEW
Mon. thru Sat., AM at 10, PM at 6-15
Represented By: MCA

# Year of the Video Think-Piece —A Positive Trend in Chicago

By LES BROWN

Chicago.

In Chicago television, 1961 was the year of the documentary. What had started out to be a sop for Newton Minow's FCC has become realized as a programming form with vast side benefits, and consequently one which even the station managements can get excited about. It is unquestionably the most positive trend in local television in many a year.

Practically no other kind of station-produced show has been able to reflect as much prestige and assorted other intangible profit on the outlets as have their video think pieces, which bespeak a general seriousness-mindedness and an awareness of, and insight into, the affairs of world, state and community.

If the telementaries don't find sponsors or get high ratings—and most of them do not—that's apparently more than compensated for in the flattering mail haul, the recognition by the intelligentsia ("we didn't know you cared"), the awards and citations from organizations, and in the press coverage, which is generally pretty lean for other forms of local programming. The Windy City reviewing corps has been known to effuse in the adjective department over a particularly good documentary opus, and many a station operator has come to find the newspaper notices almost as rewarding to read as a good profit and loss statement.

**'We Do It Better'**

In 1961 the stations became significantly competitive in the area of documentaries, each trying to claim the form as its own specialty. During the summer, one general manager bought ads in the metro dailies complimenting a competing station on a prime time special it had telecast the night before. The ad went on to say, in effect, "We do such shows too," with the clear implication, "but just a little bit better."

In all, an estimated 48 tv documentaries were produced by the four commercial stations last year, representing around 27 hours of airtime in the aggregate. The total hours are more impressive against the fact that all the specials were presented in prime time and nearly all of them preempting paying programming, either local or network. It is impossible to get a figure on how much was spent on documentary production last year, but $200,000 is regarded as a modest estimate for the total output.

It is an index to the new priority status of the documentary that at least two of the stations have shown no reluctance to spend a generous buck on them. Although it has abundant international coverage from the CBS network, WBBM-TV saw fit to send its foreign editor, Carter Davidson, to West Germany for a two-part film and later Frank Reynolds to South America for another two-parter. Not to be outdone, WBKB sent the team of Ronny Born and Sam Ventura to West Germany for a three-installment series, only one of which has been aired so far; invested a bundle on the Norm Ross-David McElroy two hour special on the anti-missile defenses around Chicago; and flew in poet-statesman Archibald MacLeish for an installment in its "Home Again" portfolio.

Numerically, WBKB topped the local tv stations in telementary production with a total of 16 shows last year, or 10 hours worth, including the every third week station contribution to ABC-TV's "Expedition" series. WBBM-TV did 13 specials for seven and a half hours, counting its half hour editorials, each of which contain 23 minutes of background footage. WNBQ likewise produced 13 for six and a half total hours, and WGN-TV made five documentaries for three and a half hours.

(The mania, by the way, also hit some of the radio stations, with WIND, WBBM, WGN and WFMT among the notable audio documentary producers.)

The tv stations showed a willingness last year to take on provocative, and even daring, subects. WNBQ did a pair on the Chicago Crime Syndicate and the Black Muslim movement. WBBM-TV recently covered the social problem of the southern white "migrants," WBKB surveyed the advances in sleep, heart and cancer research in separate shows, and WGN-TV did one on juvenile crime.

**The One That Never Got On**

A curiosity of the past year is that the documentary that reverberated loudest of all locally—both in the press and in conversation circles—was one that has never been televised in the Windy City. That was Denis Mitchell's "Chicago" film, co-produced by British Broadcasting Corp. and Chi station WBKB. Rumors from abroad, after the BBC showing, that it presented a distorted and unflattering portrait of Chicago caused the film to be lacerated, sight unseen, by certain papers and civic leaders. WBKB soberly put it on the shelf but probably will air it next year if the climate seems improved. It's understood that the station has an investment of around $30,000 in the film.

As local television's best feet, the documentary will be put forward even more prominently in 1962. WBKB is projecting an Alex Dreier special on the smut peddlers, a followup to its "Inside Argonne" telementary of 1960, two additional installments of "The Face of Modern Germany," a series with Dr. Walter Alvarez on modern medicine, and other chapters in the "Home Again" series, just for a starter. Station also has a top secret telementary project which it refers to now as "Project J."

WGN has a special on improvisational theatre in the works and has blueprinted documentaries on hospitals in Chicago, on the city's contributions to music and on the history of the city up to its 125th anniversary. WNBQ is committed to at least one documentary per month at 6:30 p.m. Monday nights, and WBBM-TV is pledged to at least four editorials and quarterly "I See Chicago" outings, in addition to any telementary brainstorms that occur in between.

11th Season on Television
THE ADVENTURES OF OZZIE and HARRIET
TELEVISED OVER ABC—TV EVERY WEEK

# If You Haven't Got The Rating, You Haven't Got The Time... If You Haven't Got The Time, You Haven't Got The Rating

## The Year TV Took the Fifth

By CARROLL CARROLL

To millions of people in all parts of the world, 1961 was "The Year of The Horse."

To thousands of people in the television industry, it was "The Year of The Minow."

As anyone can tell you, a minnow is bait.

As everyone knows, 1961 was the year almost everybody found some fishy reason to bait television. This didn't give 1961 much distinction over any other year. Television has been under constant attack ever since radio's fairy godmother waved her magic iconoscope and turned a sound effect into a picture, thus depriving millions of people of their last remaining chance to use their imagination for fun.

But it was in 1961 that television began to feel the force of Newton's Law.

Newton's Law, of course, concerns gravity.

And so, in 1961, Mr. Newton Minow bailed television for its lack of gravity.

Under the force of this attack a lot of people who work in, and guide the destinies of, television promptly took The Fifth. Many took a quart.

Readers who may once have been children possibly remember a rollicking pastime called "pile-on." The rules were simple. When somebody was down, you piled on.

**Patsy for the 'Pile-on'**

So in 1961 television became the patsy for a national game of pile-on.

The game attracted an amazingly varied and interesting group of players. These, and their positions in the game, follow:

1. **Eggheads.** This group seemed to feel that it was okay for *them* to read as many detective stories and westerns as they chose to for relaxation but that, somehow, it was dangerous for the "peepul" to relax to that extent.
2. **Politicians.** This group understood that television involves stars and that stars get headlines. Q.E.D., television gets headlines.
3. **Liberals.** This bunch argued, interestingly, that the air belongs to all the people and, therefore, should concentrate exclusively on the burning problems of the moment instead of seeking to offer what seemed most wanted by a clear majority of the people to whom the air belongs.
4. **Historians.** One of them suggested that Madison Ave., the going symbol of tv, drains our national resources from the fountainheads of good-doing and pours our substance into the sewers of trade, forgetting that the fountainheads would soon dry-up if the so-called sewers failed to flush them.
5. **Educators.** This group held that the full force of television was being dissipated on the winds of entertainment. They felt that the *very* high as well as the *ultra* high, frequencies should be sustained exclusively on a steady diet of stimulating cereals for the cerebellum.
6. **Critics.** This undisciplined gang maintained that because much television entertainment is of a very low character it is fair to attack all of it with very low blows.
7. **The People.** They were ready to damn television at the first stroke of a poll-taker's pencil, watched it night after night and bought—with demonstrable regularity and ever increasing volume—the good products offered to them in the commercials which they vowed they never watched or listened to.

**A Puzzlement**

As the King of Siam is said to have said, "'Tis a puzzlement."

The real puzzle is how television, clutched, as many claim, in the knotty hands of villains, fools and hucksters, continues to offer much that is so good.

That there is so much good stuff on tv is a miracle. That it is seen by so few is a pity. That there is not enough brain power in the world to properly service American television is a fact.

There are three networks on the air seven days a week, 18 hours a day. That adds up to 378 hours of programming a week.

There are four independent channels in New York and four in Los Angeles. Each of these eight is on the air for the same 18 hours a day, seven days a week. This works out to 1,008 more hours of competitive programming a week for a total of 1,386 hours of television programming, counting only the three networks, New York and Los Angeles. There's no need to play the numbers game any further. This amount of programming demands more brains than there are.

There has always been an ugly shortage of genius in the writing department of tv. Now, plain, ordinary competence has its back to the wall. What need is there for solid professional knowhow? Any nag can enter the field because there are so few thoroughbreds. And any exercise boy can be a jockey. Yet it is literally astounding that, with all its repetitiousness and all its meretriciousness, television manages to entertain and instruct so many people, delight so many children and give them, as well as their parents, a window through which to look upon a world most of them might never otherwise see.

To a much higher degree than television's detractors will admit, everybody can find what he wants on tv if he really looks for it. The trouble seems to be that people get what they want in direct proportion to the number of them that want it. This bugs the yolks out of the eggheads who honestly think *they* are entitled to a larger share of what *they* like, even though they may get it at the expense of equally deserving if, perhaps, not such intellectual people. These eggheads have a sort of reverse Marie Antoinette attitude. They want to take away the majority's cake and let them eat bread.

The air, the complainers say, is free. It belongs to the

(Continued on page 103)

By NORMAN JEWISON

A distant cousin to the numbers racket, once one of the most evil scourges targeted by law enforcement officials, is running rampant again. This time the victims are the millions of television viewers throughout the country, and the "evildoer" we're referring to is the rating, with his comical sidekick the time-slot.

For in today's video picture, it's a sad, yet everyday axiom, that if you haven't got the rating, you haven't got the time, and conversely, if you haven't got the time, you haven't got the rating.

This is an alignment that's rather hard to beat. You've got to get the nice fat numbers with the decimal points to get any kind of a time slot consideration in the "peak viewing hours," yet you've got to have a notch in these very same peak viewing hours to even become a contender for a healthy rating.

The ratings, as constructed today, are outmoded and non-representative. The fact that to win these "meters of public attentiveness" depends greatly on the time slot your show is seen in, rather than the quality of the program itself, compounds the felony.

There's nothing new in the continued discussion of the effectiveness of ratings. This has been gone into scores of times over the last decade by individuals, and groups far more competent than we, but we are not concerned here with discussing the rating systems, its faults and attributes.

We are, however, most distressed at the "team" of time and number rank that run together, and thus mean the difference between success and failure. A relatively poor show, with what is considered to be "class A" time in the peak viewing hours, is practically assured of a healthy rating, so it stays on the air. The sponsors want the mass audience, and to a certain extent this is most understandable, but what about the good show, that doesn't have a particularly good time slot?

It fails to get a healthy rating, and thus is either hurriedly shuffled or cancelled after only a short time on the air. This leaves us with a congestion of dull, unimaginative shows ruling the time slots. This is not reasonable, intelligent and hardly understandable. There have been shows on the air, just this past season, that have been greeted by the critics as fresh, delightful plot innovations, yet have been in "rating trouble" from the start. Such a show is the "Dick Van Dyke Show," headed by a refreshingly charming young comedian who has been supplied with believable script situations, resulting in excellent entertainment. But the show didn't get a good rating, and now it's being switched in an effort to "save it." What does it have to be saved from? It certainly is in good taste. Its funny. . . Everyone who sees it likes it . . . so where and what is the trouble? The official word has it that the "time-slot is wrong."

Well why don't the networks replace a bad show with a good rating, with a really good show and get an even better rating?

Unfortunately, the sponsor involved won't give up a highly rated poor show and the fine shows are dropped because they haven't been lucky enough to get a good time-slot.

Video programming can improve if it caters to the selective viewer, the one who wants a representative grouping of programs on his tv screen. Why must we have a plethora of westerns one year, detective shows the next, and so on? There should be a versatility of shows, whether it be variety, western, private eye or animated cartoon. There shouldn't be a sudden rash of copyists of one successful formula, for all they do is cancel their own efforts in the long run.

It is most unfortunate that the sponsors won't put the quality of the programs above the level of the ratings. Every sponsor wants to be in the top ten, their interest is in the size of the audience upon occasion? What they fail to realize is that a minority in television is a vast majority in other fields. Shows aimed at a selective minority carry with them not only a greater appreciation of the program, but a vastly more effective result for the sponsor's message.

We are not declaiming that all of television should become a platform for artistic expression and hang the commercial aspects. We realize the need for sponsorship under the present system of programming. But we also note that audiences are becoming more selective, that their tastes have changed and are becoming attuned to the obvious patterns of tv show scheduling.

Take Sunday afternoons, for example. No one wants to buy time on Sunday afternoon. The public service, educational and "think" programs that are on view are pure "conscience money," as far as the networks are concerned. They can point to these shows and say, "Look at us, aren't we wonderful: look at the hours of worthwhile shows we carry." Why don't they put on these shows in prime time? Because "formula" programs, the ones that fall into "this year's acceptance pattern," win these slots, while the worthwhile programs are seen on Sunday afternoons, the "cerebral oasis" of video. The agencies claim that no one wants to paint a picture, no one's going to look at, and no one wants to write a book that no one will read. So we turn to the mimeograph-like machines of success formulas, stick them in class "A" time, rack up the ratings and relegate the worthwhile shows to secondary viewing hours, or knock them off the air altogether.

**Impossible Choice**

The network actually isn't in charge of its programming. It's essentially a light socket, with the "bulb" being supplied by the advertising agency. The networks indulge in senseless competition, senseless waste of talent. It's deplorable when one of the networks announces a most worthwhile program for a specific time on one evening and another network has an equally worthwhile show on the same evening at the same time. This is totally unfair to the viewer, and in the long run even harms the sponsor, because he does not derive the maximum viewing attention he would get if he were willing to place his show on at another time, to cater to those who would watch his show and be interested in his sales message. It's the urge to "knock off the competition" and get that time-slot, that is ruining television.

There isn't enough of an audience, enough sponsors nor enough good shows to sustain three full networks, and as a result, they all suffer. We should have more cooperation between all the networks, but this is regarded as some sort of "olympia" that will never be realized.

The program directors should assert themselves, as far as their product is concerned. We wonder, would they lose their jobs if they cancelled the bad shows in the good time-slots and replaced them with worthwhile shows? We hardly think so.

Who decides whether a show is good or bad? The critic? Hardly, for the critic has no real function in television. He can't warn an audience, as they do in the theatre. Once his views are read, the show is seen and gone. More show should be previewed by critics, to put them in a reasonable position of authority and creative control. Television has lost such astute commentators of the viewing tube as John Crosby, merely because they were robbed of their true functions.

The industry should be willing to be judged by competent, intelligent critics, rather than by a rating system that takes a non-representative grouping of homes, refers to the same group, year after year, and allows this method to be the unquestioned standards by which the axe falls on months of creative thought and planning.

**Content Undiscussed**

The BBC, the English network, practices balanced programming. For years the English audience has been conditioned to selective listening and viewing. They don't try to completely smother the air with the shows that supposedly "everyone" is watching. "Everyone" turns out to be those who leave their sets on automatically in an area contacted by the rating system, and influenced by an erroneous concept of what is popular. There should be a vast range of programs for all tastes.

Shows should be reviewed by the critics prior to actually being seen. In this way the sponsor will exercise more care in what he chooses and the general level of shows will be raised. The sponsor should allow the creative people in television to control what makes up a program. He should merely select the time he wants and then turn it over to the experts. As long as this condition does not exist we will be victims of the destructive lack of perspective and will continue to be victimized by the juxtaposition of time and rating, rating and time.

Let's make it so that you can get the rating if you're good, not just if you appear at the right time.

## Who Says Gesundheit To Who?

By SOL SAKS

Hollywood.

If you ever want to know what your status is in the t.v. business, just sneeze on a set and count the people who say "Gesundheit" (only don't sneeze while the red light is on, because all you'll get is stares. I don't care if you're Troy Donahue unless maybe you're somebody like Abe Lastfogel and even then the prop man will just write "Gesundheit" on a small slate which he keeps handy for just such emergencies.

It's the most infallible status rating system I know.

Take note the next time you hear somebody on a studio lot sneeze. Unless, of course, the sneezer is your superior and then don't waste time taking notes but let out with a hearty "Gesundheit" if you ever expect to meet your payments on the Jaguar.

For instance, if the cameraman sneezes, the assistant cameraman says "Gesundheit," if the director sneezes, everybody except the producer, the star and supporting players under firm contracts respond—except the associate producer unless he is married to the star or has the live phone numbers or is a gin rummy pigeon, in which case it is optional.

If an agent sneezes, nobody even looks.

If the star sneezes, the walls resound with "Gesundheits" and MCA telelypes one in from New York.

Unless the show has been cancelled.

Then she could sneeze her pretty little head off and her own mother wouldn't give her a Kleenex.

Are you getting the idea?

**Then There's the Ad Lib Sneeze**

Now if a writer sneezes, there is no precedent to follow, because what is a writer doing on the set anyway? In a case like this you have to ad lib, because when a writer sneezes it's just a demand for attention and it's better not to encourage them, but on the other hand you should play it safe, because they sometimes get to be associate producers.

Only the immediate family and close friends "Gesundheit" for a bit player.

Unless she's pretty and your wife is out of town.

If a makeup man sneezes, all actresses respond and all actors playing 10 years or more younger than their age.

There are, of course, other rating systems like whose secretary gets who to get on the phone first, or who laughs at whose jokes, or who has the most obscure foreign sports car, or who goes home earlier, or who dares to be first to order a drink at lunch.

But this one is the most efficient and comprehensive. Because after all you don't put your neck out when you sneeze (unless, of course, the red light is on and you're not Abe Lastfogel) and everybody within earshot has to stand up and be counted.

For instance, you want to know whether your option is being picked up. Just walk past the personnel office, where the secretary is probably in the midst of that interminable conversation which all secretaries are always having about the dull things they did last night, and sneeze. If she doesn't even pause, you might as well look forward to renewing old acquaintances at the Unemployment Office.

If, however, she pushes down the hold button long enough to give you a bright smile and a seductive "Gesundheit" you can put in that requisition for new pencils with impunity and now you don't have to "gezundheit" for at least 13 weeks.

# France Alerted to Imminence Of 2d TV Channel But Wary Of Its Show Business Intentions

Paris.

Posters around Paris indicate new video sets that will be able to pick up that second television channel without an addition of gadgets. Present set owners are assured that the extras for getting the new channel will only cost about $30 to $50. But just when it will be around is still not quite clear.

However when commercial interests put out their necks it is felt it can not be far off. Present estimates are for early '63 with a good probability of licensing private companies for programs, alerting vidfilm packagers and makers, but keeping control under the government even if ads will be allowed.

It is felt that the national arm, Radio - diffusion - Television Francaise, just does not have the money to do it on its own but the cultural, educational aspects will be severely safe-guarded by the RTF. But RTF head Raymond Janot pointed out in a recent talk that main interests are still focused on ameliorating the present one channel nationalized setup plus keeping up with radio, with the latter still important in France.

With over 2,800,000 tv sets in operation film interests are beginning to worry and again trying for that modus vivendi with it. Filmites are against the growing plans to have the RTF make its own vidfilms. They feel a big side video production by present filmites can smooth out things between them as has happened in the U. S. and Great Britain.

However Janot is trying to get present tv programming more diversified, better, and essaying the enlisting of higher-powered talents and trying to rev up news aspects and keep radio programs high. He gave out all his video and radio plans in a long press conference not long ago. The following were his main points and promises to give video and radio viewers more for their annual license payments.

**Radio Upbeat**

Contrary to pessimistic predictions in the press of late, Janot insists that radio set sales are beating video. Last year 1,564,000 portable radios were sold to the 555,550 video sets, with 400,000 car radios also going in this period.

Transistor and car outlets usually go for the France I and France II stations which specialize in music, news and comedic shows. Growing FM stations are popular with the young who want the high fidelity output and 45 new FM emitters are in, or soon going into operation. France III and France IV will veer to FM to give it greater distance.

In summing up radio Janot gives the new breakdown of shows. France I will specialize in music (classic, light and jazz), and news events plus shows giving insights into news, art, and foreign aspects. Debates, variety shows and info on available live and pic entertainment, including critiques, will also be given.

France II will be regional to allow various parts of France to get on and reveal themselves. Musical shows from various spots, including dramatic offerings by decentralized legit centers will also be heard, and detective serials, song shows etc.

France III will be national in character and many programs will be done on such themes as the Franz Liszt 150th anniversary, Henrich Von Kleist's Anni, Victo Hugo, Jean-Jacques Rousseau and others. History, in political, social terms, will be aired as will be insights into dance, literature and theatre.

France IV will bank on FM and high fidelity with music favored of all types. Literary and poetry readings will be a part of it too. After his outline of radio Janot, of course, dedicated his talk primarily to video, which is the main air show biz facet in France today.

Janot states that tv programming has to be varied and improved and intimates that it cannot be done with only one station. But he is silent on the exact coming of the second web though he feels it is imminent.

To try to please as much of the public as possible he says that all types of shows are being mulled or already prepared, which will give entertainment and keep up the cultural and educational aspects due to its nationalized form.

TV is now at 55 hours per week with about 32% live and 68% either filmed, kinescoped or taped. Janot states there is now an emphasis on dramatic shows, both complete in one showing or as series, either filmed or live. Also, historical and social programs exploring various aspects of society are contemplated in series manner.

Many straight plays by state subsidized houses have been given, with boulevard comedies, plus a turning to filmed adaptations of noted short stories and books. An updated version of Balzac's "La Grande Breteche" won awards for French tv abroad, he says. Special dramatic shows for youth, taking in moppet-type programs, are also envisaged. But some months ago a kid slot turned out to be a discussion on the problems of unwed mothers.

Studies of pressing problems will also be hiked and shows on prostitution and racism were two of the most remarked and discussed programs this season. And special dramatic shows using stereophonic aspects, by ringing in radio to be placed behind viewers during the show, have been done with "The Persians" a notable hit.

A special variety show, giving key vaude and singing figures a whole show every month, has also gone well and more variety turns are being envisaged. Dance, opera, interviews, more vidfilms, quiz shows and vaude entries are also now in action.

Regular film showings, now about 10 per month, will be more severely selected. There will be series devoted to noted directors and their films. Yank companies mainly involved are UA, 20th-Fox and Columbia. Yank packagers, as well as locals who dub U. S. vidseries for use here, have also increased.

News reports have been changed with newscasters now shown standing instead of seated. Some are against it because it is uncomfortable and also means a lapel mike with a cord hidden in the clothing. But the fact that it is government controlled does not always allow complete freedom in news, though it is felt it has improved of late.

Janot points to more 15-minute dramatic series in the afternoons with each evening, key viewing time, having at least three different-type programs. He opines that when the second chain comes along neither will have the same type of show on at the same time so as to avoid that sort of competition.

Janot says that of course direct sporting events will be important as well as on the spot news, etc. Coproductions with other countries are contemplated for diversity and more series and even feature productions by the RTF itself as well as with film companies.

So Janot is bullish. But a VARIETY conducted sampling of viewer opinion displays some impatience with the production aspects of the programs and their general quality levels. More diversity is wanted and it is felt that private means, with the ability to get top talents, could bring this on. So, though things are burgeoning on the present channel, with good and bad points, what is wanted is a more hep show biz aspect that the second web, if it is partially licensed to private interests, could give it.

**FRED ROBBINS**
"ASSIGNMENT HOLLYWOOD"
Syndicated Coast to Coast and Canada
(M.C., Host, Dee-Jay, Commercial Spokesman)
Personal Mgt.—Jack Beekman
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## HONOLULU BOASTS 14 RADIO STATIONS

Honolulu.

Honolulu, which had only two radio stations until after World War II, now has 14 AM outlets. KHAI, the newest entry, is owned by Mr. and Mrs. Robert Sherman, of San Francisco. The 5,000-watter, at 1090 kilocycles, is headquartered in the Royal Hawaiian hotel.

Moxie Whitney, orchestra leader at the Royal Hawaiian, is one of the station's initial voicers. Format is along classical and semi-classical lines.

# The Four Freedoms of BBC

By KENNETH ADAM
*(Director of Television Broadcasting, BBC)*

London.

Thirty-five years ago last Nov. I stood in an upstairs room at the top of a block of offices in the English Midlands town of Nottingham. This was a broadcasting studio, the first in my home town, and a source of wonder and pride. It was hung with several tons of curtains, and the microphone was slung in a great lumbering trolley-cum-cage. When you spoke it was as though you were on a mountain top. Your voice was thin and rarefied. I was a schoolboy, called upon to play the hero in a verse drama of "Aucassin and Nicolette." Opposite me played the wife of the local mathematics professor. She was fair, fat and 40, and I was deeply in love with her. When I got home my father said: "Hmm, all very nice but don't go and get it in your head that there is a career in broadcasting."

Ten years later, all that seemed very remote and old-fashioned. I was a journalist in London, and I came up one grey November afternoon from the subway at Oxford Circus and was attracted by a huddle of people outside a shop. I went up and joined them. They were all peering through a plate-glass window at a Lilliputian conjuror producing microscopic rabbits out of a doll's top hat. He must have been a good conjuror because sometimes his face went quite black, and sometimes he disappeared altogether. The crowd was just like a collection of children at a Punch and Judy show. Most of them, no doubt, like me, were seeing television for the first time, and even the blase Londoner, fed on daily marvels, found his imagination touched. Not everyone, however. One voice was heard saing that it was going to be a nine days' wonder, and another that no one would be able to watch for more than a quarter of an hour at a time. And then a policeman came along and moved us on, just as the conjuror gave place to a chimpanzee who seemed much less camera-shy.

Now, 25 years afterwards, VARIETY tells us there are 110 million telcvision sets in the world, and I find myself looking after a Television Centre which is twice the size of St. Paul's Cathedral, and which has been built to produce 1,500 hours of electronic programs a year. It is a proud thing to be doing but it is not my career I am thinking about now but the BBC's, because it is, in all the essentials, the same BBC that was spreading over the country in 1926, and was introducing television to the world in 1936, and has now consolidated its position as one of the leading broadcasting organizations anywhere. One that gives advice and help to many other countries in developing their own broadcasting systems; at any one time there are over 100 BBC staff helping abroad. And people come from all parts to look at Television at Television Centre, and more to study our constitution and practice. The Government statement that "the BBC will continue as the main instrument of broadcasting" in Britain does more than describe our domestic position. It means we represent Britain among fellow-broadcasters throughout the world. We regard this international position as vital because it sets a stamp, a world stamp, on national public service broadcasting.

**BBC's Strength**

What are the strengths of the BBC's position? I think they are four. You might call them our four freedoms. The first is that we are incorporated by royal charter, and not set up by special statute, or any other means. This is an important safeguard. It protects the conception of public service. The second is that the Board of Governors is the body corporate. They are trustees and stewards. The definition laid down for them in the last debate in Parliament before the first Charter was granted in 1926 was: "an independent body operating the Service in the interest of the public as a whole." It still holds good. When one of the BBC's producers had to make a film the other day for distribution overseas in connection with this 25th Birthday and he wanted to demonstrate visually the BBC's freedom, he asked if he could film the Board of Governors in session. There is much more to this than a mere form of words.

The third strength comes from the way in which we are financed. The license system has stood test of time. It provides a steady source of income directly related to a scale of payment by the public. In 39 years all the developments and expansions of the BBC have been achieved with only two increases in the license fee, and the Centre in which I sit now was built without borrowing a penny. The fourth strength comes from the limitation of the powers of the Government. There is no Minister for Broadcasting. Time after time the Postmaster General who answers questions at Westminster on technical matters will point out that it is not his function to intervene in program matters. Of course we are constantly subject to pressures. We listen, and if we think we should, we resist, and successfully. We are neither a market nor a platform.

Nor, of course, are we any longer, in television, a monopoly. Whether competition has been a good thing for the public is debatable; it has certainly been stimulating for us who work in BBC Television. We get about 40% of the audience overall these days. We would like it to be larger. We could do it, too, because on national occasions or when we go all out for sport, or light entertainment, we are at least as successful as our competitors. Five years ago, for instance, people were saying that perhaps it would be better if the BBC stuck to an educational role, and left show business to other... They do not say it so loudly now, and especially since the BBC won the prizes at the world's first television light entertainment festival at Montreux last spring, with a program which was in competition, by the way, with Fred Astaire, Perry Como and Sammy Davis Jr. Our light entertainment shows are turned out at the rate of 60 a month, and they range all the way from spectacle to situation comedy.

To get that 50% of the audience, which is still our aim, there is one thing we will not do, however, and that is to cut down on the number of "serious" programs. Incidentally we do not accept the view that "serious" and "entertaining" are mutually exclusive), which we put on at peak hours. We have no ghetto in BBC Television. We

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**HUGH DOWNS**
Exclusive Representative: Martin Goodman Productions, Inc., 36 Central Park South, New York PLaza 1-3565

# THAT R-REALLY GR-REAT 'SHEW'

## All Kiddin' Aside, TV 'Still The Greatest Show on Earth'

By JACK BENNY

Hollywood.

Television is the supermarket of the entertainment industry. It has something for everybody.

All you have to do is shop around until you find it. True, sometimes you get stuck with a bad piece of merchandise, but usually you can turn up a bargain.

So I would like to go on record with a few kind words for the tv industry. It sure needs them these days. To hear some people, you would think tv is about as popular as The Twist at the Sadler Wells Ballet.

Complaints are hurled at the small screen from all angles and sources — government officials, educators, newspaper critics and by the public itself.

Some complaints are justified—especially concerning violence. I don't like to see violence on tv unless, of course, it's between an actor and a sponsor on some show opposite mine. That kind of bloodshed doesn't upset me at all.

Although I'm still considered a relatively young man, I have been on television 12 years. I also have four sets in my home, so when I'm not on it, I'm usually watching it.

People who criticize tv just for the sake of criticism or because it's the thing to do kill me. They usually don't take into consideration the number of hours television is on during the average week, the number of entertainment hours that have to be filled.

I don't like people who look at me as though I'm handing out free samples of bubonic plague when I ask them if they have seen any good shows lately. They explain in voices top heavy with frost that they don't watch "it"—that a tv set is about as welcome in their homes as a herd of dancing elks.

I feel sorry for these people. They're missing the greatest show on earth.

To show you what I mean, just take your regular television guide, the one that you buy or else comes in your Sunday paper. In this little book you'll find roughly some 120 hours of television for one week.

**Yippee, For Free**

Take a week like I did . . . around the holiday season that's over now. It was a typical tv week, although there was an emphasis on the Yuletide period. I'll tell you the shows I was entertained by. It didn't cost me a cent. I didn't have to get dressed up. There was no parking problems. It didn't cost me—well, I've already covered that.

If I didn't think television was invented just so Bob Hope and Groucho Marx could make the income tax people happy, I would say it was created for children. The shows kids can watch . . . Captain Kangaroo, Shari Lewis and her puppets, Bozo the Clown, Romper Room, Huckleberry Hound, Three Stooges, Yogi Bear, Magic Ranch, Soupy Sales, Bugs Bunny, Popeye and all the other wonderful cartoon people.

In the week I'm talking about, kids—and adults—were treated to a wealth of talent, sports, music, dramas, specials, feature films, some other good comedians, public affairs and kindred programs.

I even watched a few old movies. There were a couple that were offbeat—Jimmy Cagney didn't slug Pat O'Brien in one, and the other one was so old that Charlie Chan was in a patrolman's uniform.

All in all, television does a good job and has had some memorable moments . . . Ernie Kovacs' cigar went out . . . and Lloyd Bridges forgot where he was, and opened his mouth . . . the night Zsa Zsa Gabor admitted she was a lover of mankind . . . and Mickey Mantle cut himself shaving. Then there was the awful night music lovers like myself will never forget . . . Lawrence Welk beating time with his left foot.

I think television is a good thing. It's a great outlet for our emotions. It's entertaining and informative. But you have to know what you like. Me? I love it, that's all. It keeps my writers employed.

## Weavers Nixed For Paar Show

A custom muted by time reared itself again last week in television, and as a result The Weavers were banned from appearing on the Jack Paar stanza over NBC-TV.

The folk-singing foursome was barred when they refused to sign loyalty oaths provided by NBC's standards and practices department. The oaths, asking them to state that they are not and never had been Commie party members, were rejected unanimously by the singers. Fred Hellerman, of The Weavers, said that his group felt strongly that no private establishment, in this case NBC, had the right to demand proof "of any citizen's patriotism." Hellerman and Lee Hays once invoked the Fifth Amendment during Congressional inquiries.

Paar was on vacation the night the singers were to have appeared. Sam Levenson was filling as host.

JACK STERLING
C.B.S.

## GLOBAL TALENT LEAD TO MEDIUM

By ED SULLIVAN

Spin a miniature globe of the world. Reach out your hand and stop it and it's fair to guess that on whatever country your finger comes to rest, our show either has visited or has imported performers from there to appear on our Broadway stage.

Ed Sullivan

Just for fun, I tried it last night. The first time I reached out and stopped the spinning globe, my finger came to rest on China.

It was only last summer that we were out there in Hong Kong. One of the cutest things that ever appeared on our show resulted from that trip to Hong Kong. On the waterfront, we taped a group of cute Chinese youngsters singing "Fair Harvard," in Chinese! The touring Harvard Glee Club was about to appear in that colony so the priest in charge of these youngsters thought that the men from Cambridge, Mass., would be touched when they heard these Chinese youngsters welcoming them with the Harvard song. He was right.

On that same trip, we filmed the impressively poignant Canadian cemetery at Sai Wan, outside of Hong Kong. Here are buried the Canadian youngsters overrun by the Japanese on Dec. 7, 1941.

Recently, I was walking my dog on Park Avenue and a guest in our hotel stopped me. In a New York City hotel or apartment house, you get to recognize other residents, as a result of meeting them in the elevators, or in the lobby. So you say hello to them and they say hello to you but, rarely do you truly get to know them.

All I knew about this fine looking gentleman was that he was a Canadian named Price. He and his wife had lived in the next apartment, on and off, for years, on his business trips.

"I was very touched by your reference to the Canadian cemetery at Sai Wan" he told me and continued: "I was the commanding officer of the Canadian Rifles when the Japanese attacked Hong Kong and the story of the Canadian expedition to Hong Kong is a tragic one. We arrived there just two weeks before the Japanese attack of December 7, 1941. We were without transport and equipped with only light weapons because we had been rushed out from Canada to join the English garrison of about 7,000 fighting men. The Japanese used some 65,000 men against us so, at least in defeat, honor was satisfied but our casualties were very heavy. And in the following 3 years and 7 months, in Japanese prison camps our casualties were even worse. But none of us who survived ever had seen the Canadian cemetery at Sai Wan and that is why your reference to it, on your show, deeply touched all Canadians."

I suggested we'd be delighted to forward a copy of this footage on the Canadian cemetery. "That would be a tremendous thrill to all of us, at our annual reunion," he said. He gave me his card. It read Col. John Price and in the lower corner, "Canadian Delegation to the U.N."

I spun the globe again. When it stopped, my finger rested on Russia.

**Russia**

We went to Russia, for our State Dept. in August, 1959. We were there for four weeks and entertained 250,000 Russians in Moscow and Leningrad. To represent the U.S., I took along Rise Stevens, Negro star Margaret Tynes and Hawaiian Charles K. L. Davis, all in the operatic pattern. Also bal-

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## Another Old Rule Collapses: Clients Advertise Advertising

By HENRY C. ROGERS
(*President, Rogers & Cowan*)

Hollywood.

Am pleased to report that it has been a long time since I heard a television advertiser say, "We do not believe in advertising, advertising." The business has changed. Publicity and promotion are no longer stepchildren.

It was not too long ago that agencies would make recommendations to their clients to spend $3,000,000 or $5,000,000 for a television series—but they would forget one thing. They would forget that it is not enough to put a television show over.

They would forget that in buying print media, they were buying guaranteed circulation. In television there is no guarantee. They would forget that the only insurance policy they could buy to get maximum "circulation"—that is, a viewing audience, was to back up their program with advertising campaign.

I saw it happen every season. Two or three months before a show went on the air, but long after the television budget had been locked in, someone—agency or client—would say, "Incidentally, don't you think we should spend some money for promotion?" Too embarrassing to go back for another $50,000, $75,000, or $150,000 for publicity-promotion and tune-in ads. Sometimes the problem was solved, more often it was neglected.

Agencies and clients now know that television is show biz. They now realize that in show biz, you must do more than just buy a show and present it. They realize that they must take a page from the books of the Cecil B. DeMilles, the David O. Selznicks, the Darryl F. Zanucks and the Samuel Goldwyns.

**Gotta Do Something!**

Network press and promotion departments are vying with each other in presenting dramatic and exciting ideas. The independent publicity organizations are wracking their brains to come up with unusual ideas to attract attention.

Is this good? Are we on the right track? Need ask?

Poll after poll, research project after research project have proven that fewer people are watching television. We had better do something to get them out of film houses and bowling alleys and back to the television set. Dramatic showmanship in publicity, promotion and tune-in advertising is the answer.

Long holdouts like General Motors and Brown & Williamson have finally recognized the importance of promotion. Add them to advertisers like Du Pont, Westinghouse, Procter & Gamble, Lever Bros., Scott Paper, Bristol-Myers, Kaiser, Alcoa, General Foods, Campbell Soup, Quaker Oats, State Farm Insurance, R. J. Reynolds, and you can see the drift.

We all know that advertising helps the sale of a good product. It cannot make a bad product successful. A strong program promotion campaign can add rating points to a good show. It cannot save a bad show. It is just as simple as that.

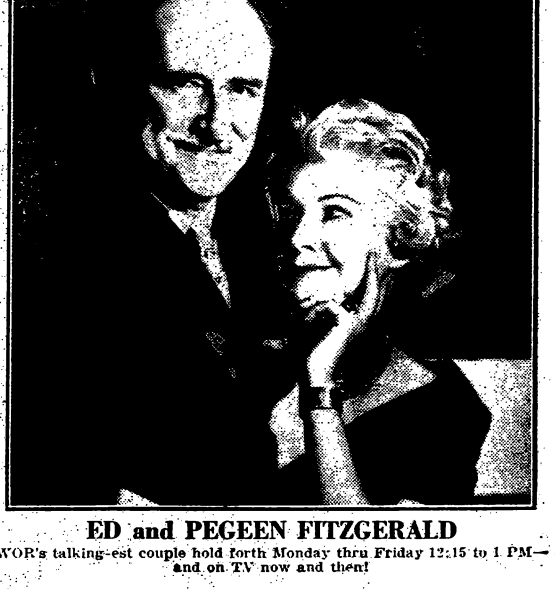
As for specials, I don't think anyone can argue. With a special, an advertiser only has one time at bat. There isn't time to build audiences. Consequently, the advertiser knows that he must tell the potential television viewer in dramatic fashion what show he is putting on the air, on what network and at what time.

Consequently, the need for "advertising, advertising" in the television industry has now at long last become an accomplished fact. There is no doubt about the philosophy of the American businessman. He knows that if he has a good product, he must advertise it. He now knows that his television program is also a product that must be "advertised."

## 1-Shots Score 1-2 Punch on Nielsens

The Bob Hope NBC special and the fifth repeat of the Judy Garland film, "Wizard of Oz" CBS copped win and place honors in the Dec. 11 national Nielsen reports. "Dr. Kildare" hit the top 10, making it and "Hazel," its companion on NBC-TV's Thursday sked, the only new shows to make the list.

| | |
|---|---|
| Bob Hope (NBC) | 32.9 |
| Wizard of Oz (CBS) | 32.5 |
| Wagon Train (NBC) | 31.8 |
| Bonanza (NBC) | 29.9 |
| Gunsmoke (10:30, CBS) | 28.2 |
| Candid Camera (CBS) | 28.0 |
| Gunsmoke (10, CBS) | 27.9 |
| Kildare (NBC) | 27.5 |
| Hazel (NBC) | 27.3 |
| Red Skelton (CBS) | 26.8 |



ED and PEGEEN FITZGERALD
WOR's talking-est couple hold forth Monday thru Friday 12:15 to 1 PM—and on TV now and then!

# What Makes a Good TV News Man? 'Typewriter-Fingers' With Blending of Personality

By JOHN CAMERON SWAYZE

One of the laudable developments in television is the increased attention given news by the networks, a move partly Minow-inspired but furthered by the discovery news could bring in important money. This was a detail local stations discovered long before but, no matter, news departments generally have benefited and so has the viewing audience.

However, if you look closely you'll note that the progress has been chiefly on the feature and documentary side. Most of the hard fresh news of the day on television is still served up by the networks via the standard 15-minute strips. This is proper, but how about improvements in the 15-minuter from the audience's side of the screen? Aside from technical advancements that allow more flexibility of presentation and make possible better film and tape segments are virtually nil. Let's itemize.

For one thing, too many producers and editors are still "picture happy." The theory that a certain amount of film HAS to be used is silly. There is nothing and never has been anything wrong with a man or a woman telling a story to viewers sans benefit of moving pictures. In the early days it was felt film should be used because tv news was still a novel commodity and film was the window dressing. At the time, this was sound reasoning. I remember the day just after the old "News Caravan" started I walked into the office of news chief Bill Brooks and told him I thought I should have about three minutes—barring evenings when some compelling story dictated a variation—in order to give a general picture of the news at the moment. I didn't get it and Bill, whose judgment was excellent, was right at that time. But times have changed.

For example, on tv today there's nothing I like better than to see an expert like Howard K. Smith, whom I've never met but whose work I admire, get in front of the camera without benefit of anything except himself and speak his piece. When he's through you know what he has said because it has been clear, concise and well and pleasantly presented. These are factors of first importance for the manner of presentation is a vital point that sometimes gets obscured in the shuffle. Television news at its best is a blend of journalism and show business in the matter of format and in the manner of those on camera. A good newspaper reporter is not necessarily a good television reporter. I'm a supporter of the theory that the man or woman who gives news over the air should be a reporter, although there are exceptions, as in any field, and I freely acknowledge that some experienced announcers are very competent. Some 25 years ago when I was a newspaper reporter myself, doing radio on the side from the corner of a Kansas City city room, I was rabid on this subject, partly, I suspect, because I was interested in keeping down competition in a field that even then looked like a good one from my typewriter.

Now when I say "manner of those on camera" I mean just that. I'm not talking about looks, voice or any other one aspect except to the extent each contributes—and they do—to the overall. I'm talking mostly about the know-how, the tv savvy that enables the guy at the desk or in the field to come across. It's the clarity and to-the-pointness of his contribution; it's that certain felicity which makes him a welcome guest for when you enter a home on a tv screen you're a guest among the family. "News performance" is a more precise description of his work than is the simple term "news presentation." I know the word "performance" is sometimes frowned on in the news shops, which is foolish because it's accurate. As a matter of fact, it's a word that just as aptly fits the work of the best newspaper reporters and columnists. They inject into what WW always calls their "typewriter fingers" something of their own personality and experienced know-how. They're not just punching out a story, they are performing at their writing machines. And that's what makes them head-up above the crowd.

**Liabilities**

Getting back to the use of film and tape, judiciously handled they should be used only when they contribute through content and quality. If this seems obvious, you haven't been eavesdropping around the news shops. The comment, "the film isn't too good but it's all we had," is an explainer heard too frequently.

Another liability that is creeping into the picture, literally, is the foreign dignitary who can't be understood. In an interview a reporter, who speaks in easy-to-understand American, asks the man from another part of the world a question and the reply is unintelligible. It isn't the poor guy's fault. He's probably doing better with our language than we could do with his and in personal conversation he may not be too hard to grasp because your ear has time to adjust. But it's different in the quick switch of voices and brief statement technique of tv. Gromyko is a case in point, although by no means the worst example because sometimes you can understand him. Just the same I've watched and listened attentively while he replied to a tv query and damned if I know what he said. Of course, in his case probably I just missed another lie so it doesn't matter. The solution to this problem is simplicity itself. Show the person from overseas speaking, so people can see him, and let the man at the desk in the studio voice the gist of his words behind the picture. Elementary—seldom practiced.

**'Showmanship?'**

I see in current television news, too, some tendency to switch from the central studio to reporters elsewhere just for the sake of the switch and not because these men can report the yarn better or have covered the story personally. The device of switching to a newsman at point of origination of news is solid when the development is a compelling one. This is especially so when it has been covered in person by the man who comes on camera. Even somewhat lesser but still substantial news sometimes can be handled to advantage in this way when the reporter has been on the story himself. Switching for a spot is also completely sound when the spot is given by an expert, let's say on political or military matters, who airs his views with authority from his vantage point, which likely would be Washington. Otherwise, the man at home base cover a story taken from wire service material just as well as a man in the field using the same source. And he can do it quicker.

But tv is a mild offender compared with radio. Here, the old 15-minute strip largely has been replaced by the five-minute program. Take time out for commercials, openings and closings and there are about three minutes available for news. Yet it has become regular practice to inject into these brief segments a report, live or recorded, from a staff man overseas or somewhere at home that takes, with intro, a minute. That's one third of the show. Stories that warrant such an allotment of time on so brief a program are few. The men at home base can cover two and sometimes three good stories in a minute when he's boiling things down. And a five-minute program should be loaded with news.

When it's sifted down the true test of either a television or radio news show is the way it leaves its audience. If the coverage has been adequate in scope and if it has been so presented that viewers and listeners have a clear recollection of what they have seen and heard, a feeling that they know what is going on, the program has been successful. To attain this a staff of top tv reporters and analysts, knowledgeable management and smooth technical operation are all required. Oh, yes, money helps, too. But, generally, if the show is there I think the money will come in.

**MIMI BENZELL**
Currently Starring in Hit Musical
"MILK AND HONEY"
Management
Harriet Kaplan—Lilly Beidt

# Nominations For the Cutting Room Floor

By STOCKTON HELFFRICH

Just let the loudness of thunder increase: a few more holdouts get religion. Not all of the recalcitrants, but at least a few more.

If 1961 proved anything to us policemen, it is that more of the policed sought safety in virtue. More of them, and in concert yet, discovered there is extra mileage in morality. They took the pledge, sincerely in some cases, less so in others.

Truth is, in fact, damn near everyone was looking for a fire to put out, convinced there must be many to go with all the smoke. Being a fire-fighter came close to comprising a status symbol. And mixing that metaphor, the bucket brigade was bolstered with so many deputations of emergency policemen that the traffic for us gatekeepers bottlenecked and jammed as far back as the cynical eye could see.

All of which is to say there was hardly a soul around any longer unprepared to T-H-I-N-K. Used to be you saw that word THINK and you clicked like an IBM. Come 1961, in television, no longer just so. We went from THINK to MINOW and *that* new watchword for months had the industry in a tizzy, as if you didn't know. Can't see it hurt us. From where I sit (how's that for a disclaimer?) a fair share of the criticism was a long time overdue despite, as Code Authority Director Robert D. Swezey qualified it, critical "charges and requests . . . obviously unwarranted." Nailing it down he added, "On the other hand, some (criticisms) are so well founded that only in hypocrisy can we deny them."

The Hill & Knowlton folks analysing thought-leader criticism of television advertising found the barbs concentrated on such things as repetition, the number of commercials, taste ("too much "bust, belly and behind"), and those plugs identified as being "insulting to the intelligence," short on "believability" and long on "exaggeration."

Re taste, have never yet found myself in discussion of it without someone presuming same a gatekeeper's automatic preoccupation. Well, yes and no. Although taste considerations seem inevitably always to be with us, they do fluctuate in nature from year to year. Personal Products Advertising—deodorants, depilatories, bath oils, corn and callus removers, cold and headache remedies, foundation garments, laxatives and, it figures, toilet tissue, not to mention scouring agents for toilet bowls—all of these obviously present acceptability problems. I have to assume the Hill & Knowlton "bust, belly and behind" summation relates in some way (1) to the degree of audience exposure to these classifications of advertising in all media, (2) to the number of individual copywriter and production excesses at large extolling them and also, it appears, (3) to the number of placements of certain of these at questionable times of day in the broadcast schedule. Who does not know my old wheeze about copywriters who approach laxitive copy as though they were writing a Cook's Tour of the alimentary canal? And variations, but for sure, have shown up, to mix the metaphor, in other channels of proprietary classifications assiduously exploring the nasal tract, the axillary, the spaces between the toes and even the cleavage between that somewhat fetish-ridden area of secondary sex characteristics common to women.

But exceptions notwithstanding and saturation peaks aside, experience supports the observation that the potential for improvement in Personal Products Advertising increased during 1961. Approaches generally seemed to us in the New York Code Office more positive in specific classifications. In others, where comparatively the upgrading continues too *modest* (here's a felicitous phrasing!), at least a greater degree of audience tolerance was won through sheer latter day consumer familiarity with the facts of life and with the products ameliorative to them. Taste, in brief, continued to vary with time and as a result of so many surrounding influences that it was judged as we went along; relatively, approximately, conditionally and always with the realization that we were aiming for the best while showing some honesty in admitting to, and working to eliminate, what was clearly the worst.

**More Than a Hope**

Granted it is the kind of observation which perpetuates a die-hard like me in office for a further stretch, I sincerely believe, all the clouded atmosphere notwithstanding, television advertising and the programs which it supports are gravitating towards what honest folk have long believed desirable. But then I am an eternal optimist of sorts and have long held that, in this industry as elsewhere, people invariably want to be better than they are and/or than they are alleged not to be. Scoundrels are fewer than the sheep taken in by them. All that the average Joe of moderate influence needs is a good trend, the straight facts and

(Continued on page 113)

**JIMMY NELSON**
DANNY O'DAY, FARFEL, AND COMPANY
Opening Jan. 16, Riviera, Las Vegas
Still Selling Nestle's "Chaw-Clit"
Direction: WM. MORRIS AGENCY

DEAR FRIENDS:
Thanks for your Prayers and Good Wishes.
Sincerely, MEL BLANC

# An American Success Story

## Author Loathes The TV Medium That Made Him A Multiple Bestseller

By ALEXANDER KING

It all started something like this:

Sometime in 1955 I began to write my autobiography. By the spring of 1957 I had 184 pages done, and while reading my manuscript, late one afternoon, I suddenly suffered a colossal hemorrhage from one of my stomach ulcers. My poor frightened wife called a doctor, who instantly ordered me off to a hospital. I was rushed through the streets of New York in an ambulance which clang-clanged its way uptown through the theatre crowds of Times Square, and within the next eight hours my bankrupt circulatory system was enriched by six blood transfusions.

During the 17 days of my stay in the hospital I suffered many bitter misgivings about the future of my book. Would I live long enough to finish it? Would I have a long convalescence which would prevent my continuing with the job? Would some well-meaning editorial idiot hire some literary hack to complete my work in case I never got home alive? And other such thoughts.

At any rate, I did manage to survive somehow, and when I finally emerged from my sickbed, I took my 184 pages up to my friend Albert Hirschfeld for a critical appraisal. I brought it to him because Al, whom I have known for almost 40 years, was sure to give it to me straight. Incidentally, Hirschfeld has a wonderful book of his own on the market at the moment. It is called "The American Theatre," and covers four decades of playgoing by means of his fabulous caricatures.

Well, he loved the book and suggested that I let S. J. Perelman look it over. He also thought that Perelman, who is an old friend of ours, might be able to suggest a likely publisher for my opus.

All this I did.

Happily enough, S.J. Perelman was enthusiastic about my manuscript, and in fact he took it personally up to Simon & Schuster, his own publishers, to see what they were in the mood to launch it. It turned out that the publishers liked it well enough, and the only problem was, could I get it done in time for the on-coming season?

I not only got it done, it was actually published in November of 1958, and for a couple of weeks I was a very happy man, indeed.

Sad to say, it wasn't really quite so far, and it certainly wasn't quite so good—for the simple reason that nobody really gave a damn about an autobiography written by a comparative nonentity, no matter how wittily or sincerely the job might have been done. That is to say, all the pros in the publishing and theatrical world were familiar enough with my name, but most of the individuals in the professions quite naturally expected to get my book for nothing; with a suitable inscription, of course.

And then a really unexpected catastrophe fell down on me. There was a sudden strike of newspaper delivery people, and the couple of decent reviews I did get in the Times and the Herald Tribune were completely unavailable to the reading public.

You can imagine my despair.

So I ran frantically up to S&S, in the hope that somebody there would be able to think of some emergency measure that might help to rescue my treasured masterpiece from seemingly inevitable oblivion.

To tell you the truth, nobody was very optimistic about my chances. They'd managed to unload about 5,000 copies of the book (which covered their expenses as well as the $1,200 of my advance), and, by and large, they had pretty well decided that meanwhile they had all better concentrate on the saleability of some of their other books.

As a matter of fact, the original picture for my cover jacket, which I had painted myself, was still standing in somebody's office at the time, and the editorial occupant of that cubicle made it pretty plain to me that this work of art was seriously obstructing the traffic around the place.

It was a heck of a mess.

And then somebody suggested that it might be a good idea if I went on a couple of radio programs and tried to peddle my stuff to the public directly. Some authors had already done this, with mixed or even doubtful results, and I certainly was eager to try it—no matter how questionable the outcome.

The first program I appeared on was a radio broadcast that took place early Saturday mornings, and when I arrived at the studio the place was jammed with footloose, bewinged airplane hostesses and several troops of colored Boy Scouts. What's more, everybody was munching chocolate-covered breakfast cereals which the sponsor had freely showered all over this semiconscious audience.

I was shattered, of course, and when one elderly idiot showed me a dozen admission tickets that he had garnered for other broadcasts for the rest of the day, I'm afraid I was really rather rude to him. That audience simply got me down. There obviously weren't any book buyers among these people, and I was sure that most of them probably had great difficulty in deciphering even the large print on their comic books.

The man who ran that unbelievable program was one of those gravel-voiced homespun types that absolutely give me the willies. He told jokes out of old Farmer's Almanacs, and all I can tell you is that by the time it was my turn to join him on the podium, I was so nauseous I had to hold a protective handkerchief in front of my face.

Somebody had typed some wisecracks out of my book onto a sheet of paper, and although the chief gaucho, or whatever the devil he was, had the volume itself right on the table, I was convinced that this mildewed oaf had never bothered to read even the publisher's blurb on the outside.

He beamed at me, of course, and said, "And how do *you* feel this fine morning, Mr. King?"

"I feel like a prematurely born baby," I said. "I've been listening to you for the past half hour—and I can honestly say that I've never before in all my life been immersed so rump-deep in wholesomeness."

I really don't know whether anyone in that unfortunate gathering had the vaguest idea what I had said—all I can tell you is that they gave me a great big hand. This unexpected applause heartened me sufficiently to take complete charge. I ignored the questions of my interlocutor from then on and just proceeded to tell a couple of the briefer anecdotes out of my book. The time passed quickly enough, and when it was all over several of the people on my benefactor's staff came around to congratulate me.

"You were a wonderful guest," one of them said to me. "You ought to go on tv. You ought to go on the Jack Paar show. I think you'd be very good, and he'd like you."

Well, I'm not going to torture you with any minute recital of what happened to me in the next few weeks. Suffice it to say that I appeared on 11 different radio and tv shows, and the results, as far as my book sales were concerned, were almost negligible.

But, finally, I did make the Jack Paar show, which was broadcast in those days, live, from the old Hudson Theatre. The first time I was on, I didn't make my appearance until about 10 minutes of one, which meant that I had actually about four minutes on the air.

I was sweaty with anxiety, of course. I realized that I had to *do* or *say* something really startling if I expected to make any sort of impact on the listening audience. Fortunately, I'd had a letter that very morning from a dear newspaper critic in Texas, a man totally unknown to me, who had loved my book and deeply sympathized with me for my multifarious physical ailments.

Among other things, he had written me the following: "I understand you have only the fraction of one kidney left. I heard, or read recently, somewhere, that kidney transplants from one person to another have become feasible lately, and if this is really so, then please feel free to call on me. I have two sound kidneys, and you are welcome to have one of them. I would not offhand guarantee the soundness of any of my other organs, that come in pairs, but I am quite sure that my kidneys are altogether normal and healthy."

Well, I quoted this letter verbatim on that first Jack Paar program, and all I can tell you is that that studio audience laughed for a full minute and a half.

I was in.

I was in in more ways than one, since my publisher received orders for 28 thousand books in the next six days. That first volume of my autobiography eventually sold over 150,000 copies in hard cover, and about 2,000,000 copies in paperback.

So did my second volume.

The third one is on the bestseller lists and doing fine, too.

I have, in the past three years, appeared almost 200 times on tv and radio, and that original book jacket drawing of mine that was in everybody's way when my book wasn't selling was exhibited in nearly 50 bookshop windows all over the country.

During that time about 100 authors have peddled their products on the Paar show, and only Jack's own book managed to sell anywhere near as well as mine. Which only goes to prove that there is, after all, no surefire road to success, even if you do get exactly the same breaks as the guys who somehow, mysteriously, made it.

The real irony of the whole matter lies, of course, in the fact that I absolutely loathe the most of tv and think that as an entertainment medium it hasn't got a chance of redemption in its present form and setup.

But thanks, just the same,

BOB RUSSELL

Creator of "YOURS FOR A SONG"
An ABC-TV Presentation by arrangement with
ROBERT R. RUSSELL PRODUCTIONS, INC.
250 W. 57th St., New York 19, N. Y.

# The B In A Newsman's Bonnet — From Bizerte To Berlin

By IRVING R. LEVINE
*(Mediterranean Director, NBC News)*

Rome.

Many of the big news stories of the past year seemed to occur in places with names beginning with the letter "B"—Bizerte, Belgrade, and, of course, Berlin.

Belgrade proved a number of things. It showed that a Balkan country with almost no experience in international conferences could provide more efficient radio and television radio and television facilities for a great influx of reporters than even Geneva itself. More significantly, it proved that the United States should not be overly concerned while forming policies about the sentiments of so-called non-committed nations. Had the United States resumed nuclear tests on the eve of the conference (as did the Russians), many of the 25 leaders gathered there would gladly have stoned the American Embassy. Russia's action was criticized only intermittently by the list of speakers and often in moderate terms. Intimidation seemed to work. Since many of the unaligned leaders had come to power by fighting Western colonialism, they reflexively took anti-Western positions on almost any issue. Happy exceptions were mature neutralist leaders such as India's Nehru and Burma's U Nu.

The tragedy of Bizerte was not without its sidelights of grim humor. For example, the mayor of Bizerte showed an unseemly anxiety about getting his family and himself out of the city when the French attacked. He was replaced, but not before he became known as the "Deserter of Bizerte."

The biggest news story of all was Berlin with its incredible concrete wall and its terrifying prospects as a threat to peace. Many aspects of the divided city remain in the mind of a reporter. But probably the saddest sight I saw in Berlin because of its long term implications was at the Brandenburg Gate which is on the dividing line between East and West Berlin. Children from East Berlin carried bouquets of flowers to Communist police standing guard there. The children were thanking the policemen for protecting their city against Western aggression. Neither Kafka nor Orwell ever wrote of a greater distortion of facts in innocent minds. There are other sights that burn themselves into the memory on a tour of East Berlin. The tourist bus stops on Friedrichstrasse, the only street where East German police still permit holders of non-German passports to cross. Passports are inspected briefly by a Communist police officer who politely says "Danke Schoen" to each passenger.

Then the driver carefully navigates the bus zig-zag past concrete barriers which the Communists have placed in a staggered pattern to prevent a car from dashing through in a high speed escape. The West Berliner who had been the bus guide in West Berlin is, as a German, not allowed to cross the dividing line of his own city and he sits on the curb awaiting your return. An East German guide joins the bus on the Communist side of the line and announces completely non-propaganditic facts about the sights you see. The bunker in which Hitler died now simply a grass-covered mound. An electrical equipment plant named after Joseph Stalin. A gigantic monument honoring the 20,000 Soviet soldiers who died in the battle for Berlin. Stalin-Allee, or Stalin Avenue, with its Soviet-baroque architecture which causes a former Moscow resident to think he is back in Moscow. The guide points to apartment houses under construction in East Berlin, but when someone notices that there are no workmen around and no stockpile of construction material, the guide has no explanation. Understandably, she could not be expected to explain that all prefabricated concrete blocks, intended for apartment houses, were taken for the construction of the concrete wall that now divides the city.

Back in West Berlin with the West Berlin guide, the bus drives through streets where the heavy traffic is a contrast to the few cars on the road in the Communist part of the city and the stores stocked with luxury goods are the most striking material contrast to the drab window displays on the other side.

Regardless of which side of the concrete curtain they live on, Berliners take pride in their sense of humor and particularly in their custom of affixing nicknames to many things. West Berliners say that their East Berlin neighbors have become bitter under Communist rule and that the nicknames they apply to people and things now reflect bitterness rather than humor. For example, East Germany's Minister of Justice, a woman named Hilde Benjamin, is called "Red Hilda," and bearded Communist leader Walter Ulbricht is nicknamed "The Goat's Beard." West Berliners I've spoken with think that *their* pet names reflect a livelier sense of humor. This may be so, but even West Berliners' nicknames seem Germanically heavy to an outsider. The new square-shaped Symphony Hall is called "Symphony Garage." The new modernistic opera house is affectionately called the "Cream Cake" because of the rough texture of its stucco type front wall, and a new West Berlin office building is known as "Bikini House." It's been given the name "Bikini House" because it has a protruding balcony on top and an open strip across its middle. Even churches are not immune. A church, resembling a Nissen hut because of its curved roof, was dedicated to Saint Canisius. The Germans call it "Saint Ni-sens." On West Berlin's main street stands a church which was bombed hollow during the war. It was decided to leave it amid the chrome and glass new structures as a reminder of the horrors of war. The Germans aptly refer to it as "The Decayed Tooth." Still another church, quite new, is a low edifice of modernistic design that falls short of what its architects must have hoped to achieve. It looks something like an electric generator substation, and Berliners have been quick to notice this. It's not irreverently known as "God's Power House."

People of prominence, of course, are nicknamed. 85-year-old Chancellor Konrad Adenauer is "Der Alte." "The Old Man." West Berlin Mayor Willy Brandt is "Sonny Boy" and it takes only one glimpse of his scrubbed, alert, career face poised on his high white shirt collars to realize why.

Everything has a nickname but the fence of concrete blocks that divide Berlin. West Berliners, strain as they will, cannot generate good humor about it. They call it simply "The Wall of Disgrace." It would be difficult to think of a more fitting name.

ED HERLIHY

# 'No Article This Year'

By MILT JOSEFSBERG

Hollywood.

After a dozen annual articles for VARIETY, I finally and firmly came to the decision—no article this year.

Okay, so it's VARIETY's anniversary. Big deal. Hoo hah. Everything and everybody has an anniversary once a year. My wife and I have a wedding anniversary every year, and by an odd coincidence it comes in the same month as VARIETY's. January.

So every Jan. 26 on our anniversar. does VARIETY write an article for me and my wife? It does not. On January 26 does VARIETY call us up on the phone and sing, "Happy Anniversary To You. Happy Anniversary To You. Happy Anniversary Dear Hilda and Miltonnnnnnn. Happy Anniversary to Youuuuuuuu?" It does not! (It's true that I did get a card once from VARIETY on my wedding anniversary, but this was pure coincidence. It was one of those "Fractured French" cards, and when my wife saw it she wouldn't speak to me for a week.)

However, in all honesty I must admit that the above soliloquy is not the sole reason for not writing. To be truthful, I'm not writing my usual epic this time because of topic trouble. No, it's not that I was short of topics—I had too many of them. Let me explain.

Since there's no doubt that I'm a brilliant genius, dozens of topics popped into my mind. However, I discarded them one after another for varied reasons. First I thought I'd write a character study called, "I Remember George." I'm referring to George D. Lottman, the man I worked for as a budding pressagent so many years ago. The late great Lottman who employed them all for A (For Al Lewis) to Z (for Zolotow, Maurice). George's publicity staff, at one time or another, boasted such well known names as Al Lewis, the writer-producer-director. Sid Garfield of CBS publicity. Al Rylander who heads up NBC's exploitation. Hank Garson, the tv and film writer. Paul Mosher of NBC. Les Zimmerman of Rogers & Cowan. Milt Josefsberg, the writer who won't write an article for VARIETY this year. Lottman was also indirectly responsible for Mel Shavelson and Jack Rose taking brief baths in the muddied waters of public relations. And, finally let me list the last of the living Lottman alumni (aphabetically, not chronologically or talent wise): Maurice Zolotow, the Broadway Boswell, who has biographed most of the big street's big shots. His most recent achievement was putting Marilyn Monroe between covers. (That doesn't sound right, "Putting Marilyn between covers." But it sounds good.)

George D. Lottman was an unusual man of many moods and diverse talents. Most people remember him as a pressagent. I prefer to remember him as a songwriter even though he only wrote the lyrics for two songs that I remember. Yet the words he wrote for those two tunes will be heard as long as our country and our civilization continues. It's a most peculiar parlay, but George D. Lottman wrote the lyrics to what amounts to our Navy's National Anthem, "Anchors Aweigh." And Lottman also wrote the English lyrics to the Hebraic chant, "Eili Eili."

**So—No Lottman Salute**

But I'm not going to write about George. If any of his disciples should perpetuate his memory I'd like to nominate Zolotow. Maurice may not have known George D. Lottman best, but he certainly can bat out a better biography than any of the current chop of scriveners.

So "Topic One," George D. Lottman was dropped. I tried another subject and came up with a topic tentatively titled, "Pet Peeves and Peculiarities of Comics I Have Known." Now there's a lovely literary subject for any comedy writer who digs unemployment. And, once again, I must be tiresomely truthful and admit that I enjoyed a wonderful relationship with every comic who ever hired me. I know this confession automatically disqualifies me from ever appearing as a guest on David Susskind's "Open End." I further realize that other comedy writers reading this will accuse me of applepolishing the bosses. But despite the reputation of writers rapping the comics, I'm happy to state I've always admired all of my employers, especially the one who took me to lunch for my birthday, bought me several drinks in honor of the event and then canned me that afternoon for being drunk. (I can see Jack Benny reading this and saying to himself, "Thank goodness people won't think it was me. Lunch I might take him to, but several drinks—never!")

My attitude towards the funny men who have hired me has always been similar to that of Jay Burton, the famed writer, bon vivant, and thumbsucker. Some years ago when Burton first started scripting for Perry Como he grew tired of the constant queries from people wanting to know what the "real" Perry Como was like. Finally Burton had business cards printed, and as soon as anyone asked the inevitable question, Jay handed the inquirer a neatly engraved card bearing the legend, "Yes, Perry Como is a nice guy." Goodbye Topic 2.

Topic 3 was immediately eliminated because it was titled, "How It Feels to Collaborate on a Script With a Beautiful Blonde of the Opposite Sex." I never got started on this particular project. It was a good idea, but my wife wouldn't let me do any constructive research on it.

Topic 4 was going to be a brief autobiography called, "Memories of a Mental Midget," but my wife scotched that one too. Oddly enough she didn't object to the title. Her beef was that when a man begins reminiscing it shows his age, and somehow she felt that my showing my age would make her feel older.

Topic 5 was called. "I Saw the U. S. A. the Bob Hope Way," and consisted of memorable moments of the five years and 382,000 miles I spent with Bob during the late '30s and early '40s. Topic 5, while rich in subject matter and filled with fond memories, died from the same ailment and reasons as Topic 4.

Finally I came to Topic 6, titled "I Gave Two and Three-Tenths Years of My Life to My Agent . . . or . . . 23 Years With the Same Man." Topic 6 was not a treatise on fidelity, but told of my spending nearly a quarter of a century with the same agent. I had real funny, funny gags like when we signed as client and agent. I should have been suspicious when he slipped a ring on my finger and put the words, "Till death do us part," in the contract. Oh, lots of jokes. But then I figured that it's a kicked subject. Knocking agents is the second most popular indoor sport in Hollywood. Too many jokes about their agents. Some one should defend them. Like when Joey Bishop appeared with Frank Sinatra and Dean Martin and said, "Why doesn't somebody talk about the good the Mafia does?" So goodbye my last topic—topic 6. I won't rib agents. After all, some of my best friends are agents. I respect them. And to tell the truth, I need them.

So that's it. I have no topic. I have no article. All I can do is start making notes for next year's article immediately. Or at least I'll jot down notes on why I can't write one.

BILL SHIPLEY

# 'Networks Neglect The Kids': Keeshan

Minneapolis.

Here for personal appearances at Minneapolis Symphony orchestra children's concerts, Bob Keeshan, television's "Captain Kangaroo," asserts "the networks are neglecting the youngsters."

He said "we have the only daily program on the air nationally, and there surely is room for other."

Keeshan expressed the belief that this situation will remain "until the tv industry develops the patience necessary to permit the healthy growth of a program."

"A show must produce results immediately or it's shoved off the air," he explained. "There is no time for developing either a workable format or a sizable audience. The result is that the networks are content to turn children's programming over to the local stations, for better or worse."

Keeshan pointed out that "even 'Captain Kangaroo' had a rocky beginning."

"But CBS and the sponsors stood firm and this gave all a chance to grow up with the program," he said. "We're now in our seventh year, and it's amazing, I believe, how much more we cram into our program now then we did when we first started."

# TV Alternatives for Britain

By HAROLD MYERS

London.

What does the future hold for British television? The first stage in answering that query will become known within the next three or four months when the Pilkington Committee, which for more than a year has been inquiring into the future of broadcasting services, will submit its report to the Government. That report will be the first step towards the legislation which will be enacted by 1964 when the existing BBC Charter and commercial tv licenses are due to expire.

Speculating about Pilkington has been a favorite pastime in the British tv industry for the past year or more, and that will undoubtedly go on until the report finally comes out. Meantime there is surprising confidence in both camps. BBC has put in a claim for an extra channel and for permission to run regional radio programs. Commercial tv interests have also staked a claim for a competitive channel, and powerful press, radio and tv combines have been agitating for commercial radio. They all believe they are going to get what they are asking for.

**Lines Up To 625?**

Additionally, several groups are in the running for pay tv, if the Pilkington Committee and the Government gives the go-ahead. And there is also a powerful agitation to switch line standards from 405 to 625, thus conforming with most of Europe, and for the introduction of color. There is confidence, too, that these claims will also be conceded, though the switch in lines may present technical problems and be introduced on a long-term spreadover basis.

It seems to be generally expected that 1964 will herald an expansion in British tv and radio services, but how the final legislation will take shape, may well depend on several unpredictable factors. Of prime consideration will be the economic state of the country at the time and the Government of the day may be reluctant to authorize the terrific capital expenditure involved in setting up new networks, if the country's finances are in a bad way.

**Re Conservatives**

There is little doubt that the Conservative party, which was responsible for authorizing commercial tv in the 1954 Television Act still favors expansion for the competitive system, though it will have to recognize the volume of political and public pressure towards giving BBC an equal chance in competing for viewers. In normal circumstances, the Conservative Government would undoubtedly still be in office come 1963, when the new legislation will be introduced in Parliament. But these are not normal times. There may conceivably arise a situation within the next 12 to 18 months when the Government may decide to go to the country and if that were to happen and the Conservatives were defeated, a Labor Government might take a different view.

As the Opposition during the passage of the 1954 Act, Labor showed its open hostility towards ending the BBC monopoly and giving a charter to commercial tv interests. Undoubtedly, some of that prejudice still holds good. It would, of course, be absurd to suggest that an incoming Labor Government would end the concession granted to the Independent Television Authority, but they may be lukewarm towards giving them extended services.

**Profits 'Immoral'!**

One of the unique features of the commercial tv maneuvers for a second channel has been the subtle campaign inaugurated early last year by Norman Collins, deputy chairman of Associated Television. He admitted outright that the profits of the independent companies were "immoral." The only way to curb these high earnings, he suggested was to provide the commercial companies with commercial competition. In other words, a second independent network competing for audiences and advertising revenue would be the moral solution. That campaign has undoubtedly had its effect in high places, though there are a few sceptics who believe that the profit intake will only go up if there is a second commercial web.

They base their argument on precedent. At the time when commercial tv was being launched there were justified fears among the national press and magazines that they would suffer as advertising revenue would be hived off to sustain commercial tv. Though some papers and periodicals have fallen by the wayside, press advertising has, on the whole, shown a substantial increase, and it is felt that this pattern will continue if there is added tv competition.

One of the principal moves by most of the commercial interests is designed to end the mosaic by which the three principal regions are divided among the four major companies. They all want a straight-forward seven-days a week operation, and not to be restricted to a five-day and a two-day week as happens at present. In the event that the second commercial channel is authorized and that point conceded, there appears to be little doubt that Associated Rediffusion and Associated TeleVision would become rivals for the London area, while Granada and ABC-TV would share the North of England. Two newcomers would have to be brought in to operate the Midlands region, which is now run by ATV on week days and ABC-TV at weekends.

**BBC Quiet**

The BBC has not been making a great deal of noise about its campaign, but in its own quiet way

(Continued on page 109)

JACKSON BECK

Announcer Actor Narrator
Radio TV Films

JUdson 2-5800
Representative: Marjorie Morrow
Paramount Theatre Building, New York

PAUL TAUBMAN

Mr. Paul Taubman conducting The Symphony of the Air in an ALL-GERSHWIN TRIBUTE at Carnegie Hall, March 18.

# 'Why Don't You Write a Play?'

## Or How to Plant Seed of Discontent in $1,000-a-Week Comedy Writer's Household

By HUGH WEDLOCK, JR.

Hollywood.

"Why don't you write a play?"

Herman Schlump was a tv comedy writer. He wasn't a big shot, but he wasn't a small shot. You might say he was a middle shot.

As part of the writing staff with one of the top comics in the business, Herman got a check for $1,000 every Wednesday afternoon—less his agent's commission and the various deductions, of course. Every Thursday morning, Ethel Schlump took the check to the Bank of America, Studio City Branch, and deposited $300 in their checking account. When she received the balance of the check back from the teller, $100 went into Ethel's purse (the Schlumps always liked to keep a little cash on hand for emergencies) and then she went next door to the Glendale Federal Savings & Loan and put the rest of Herman's weekly stipend into their savings account where it drew 4½% interest from the day of deposit.

This arrangement, Herman working every week, and Ethel going to the banks with the same regularity, had kind of a squareness about it—but there were compensations too. Ethel didn't have to go to the Laundromat anymore. She and Herman had their own washing-machine—and dryer—now, twice a week a woman came in to do the heavy cleaning, and once a week the gardener came to cut the lawn and trim the hedges. Ethel, of course, watered the lawn herself the other five days she wanted to, it gave her something to do, and Herman did it on Sundays, if the script was finished.

Once in a while, if Herman got home at a fairly decent hour, he and Ethel would either go to a movie or call some other comedy writer up and they would visit. Then the night would be spent talking "shop," knocking the comics, other writers, and all the tv shows, except maybe David Brinkley.

Now you may get the idea that Herman and Ethel lived a pretty dull life—and if you do, you could be right, but don't forget, Herman didn't know this, because Herman isn't as bright as the average person reading this article. After all Herman is only a plodding tv comedy writer working six, and sometimes seven days a week for a lousy $1,000, and getting nowhere in the Arts.

Well, anyway, to coin a phrase, "One day, it happ-ned." Herman had just come out of the parking lot from the gas station across the street from the studio (there was no parking space on the studio lot for him) and he bumped into a top tv writer who, at the moment, was on his way up to see a producer about a bubble for an idea that could make a story that he was willing to put down on two pages if the series hadn't used "the family needs a second car" theme yet for a springboard. (Wow).

"How's it going?" asked the top tv writer, "Murder," said Herman, "especially when you gotta do 35 stories a season."

**Through With Ratrace**

"I'm through with this ratrace," said the top tv writer. "I only do two or three a year and then I stay with the play."

"What play," asked Herman.

"Oh I thought you read about it in VARIETY," said the t.t.w. "I've got this play I knocked out and Dave Merrick wants to take an option on it. My agent's in New York now. As soon as I get the word, I'll fly back and will set the deal. Then they can shove this racket. It really stinks, doesn't it?"

"It sure does," answered our naive, hard working, financially well off, talented and dull hack, "but what can I do? I'm stuck. This is all I know."

"Oh don't be a jerk, Herman," said the top, "you're a hell of a comedy writer—you should write a play, too. Why, do you realize every time you write a situation comedy, that if you added one or two elements to the story, you practically got a play. Look, you do a script a week—alright, so Broadway's a little more demanding—so you take three weeks, five if you have to. By the time you kick it around with the producer, the director, the actors, extra pieces of business fall in, you polish it up on the road, and by the time you come to New York, you got a smash. Then you'll only have to write this jazz when you feel like it, not because you have to."

The seed of discontent was sown in Herman's brain, right then and there. He knew the top tv writer was right. He knew the only way to get respect in this business was to be important—and the only way to be important was to write a play. Herman made up his mind. All day long while he was struggling with the funny stuff for the top tv comic, he kept thinking of nothing else but the play. And when he got home that night he told Ethel all about it and he asked her how she would feel if he quit his job and went after the jackpot?

**The Li'l Woman**

Fortunately, Ethel wasn't the fainting type, Ethel just gave up. Here was a girl who, less than three years ago, did her own housework, her own laundry, her own hair, her own nails—she never did her own grass because she lived in an apartment in the Bronx and that was not her responsibility, but here was a girl who was living the life of a parttime sybarite, even though she didn't know the meaning of the word—and she was not about to give up this life. "Write a play, Herman? What are you nuts or something? Do you know how tough it is to write a play? Didn't you read Moss Hart's 'Act One?' Don't you know you can work for a year, maybe longer, without a penny coming in? Suppose it's a flop, then what? So suppose you wrote a play, Herman, I'll bet right now there are a hundred guys writing plays and they would quit tomorrow if they could get your job—you know why, Herman? Because you are working for a top tv comic and you are getting a check every week and they aren't!"

Herman was on the verge of protesting Ethel's argument, but her last words about weekly check discouraged him. Then deep, deep down in his subconscious the horrible thought occured to him that maybe, even if he wanted to, maybe he couldn't even write a play. However he saw no point in admitting this to his wife, but little by little he let her talk him out of such foolishness—and he even agreed with her that writing for a top tv comic was a pretty good way to make a pretty good living.

But there was one thing Herman insisted on—and he made Ethel promise that she would let him do it. If this show was ever dropped, and he was let out—while he was laying off—instead of freelancing, knocking around, trying to sell a story here and there—instead of that, Herman would write a play. Ethel said she had no objection to that—that was the smart way to do it—and Ethel is right—and Herman is right—but Herman will not do it, ever, because Herman is not smart—Herman is a $1,000-a-week tv comedy writer, who next year will be asking for $1,500 and settling for $1,250—and it will get tougher and tougher, and tougher, and tougher and tougher.

**JAY JACKSON**
ANNOUNCER, M.C., NARRATOR
JU—2-8800

**BUCKLEY (BUCKY) KOZLOW**
ANNOUNCER — ACTOR
Currently doing Television for AMERICAN CHICLE, STANDARD BRANDS, B. F. GOODRICH
PLaza 2-7676

## WRAP UP 'CHEYENNE' FOR '62-'63 SEASON

Hollywood.

Warner Bros.' "Cheyenne" series received what's believed to be the first renewal for next season with another semester assured for the western series on ABC-TV.

It will be the seventh year for the Burbank lot's most durable series. Clint Walker stars in the oater. Next season will also be Walker's seventh and last under his present WB contract.

## Nixon's 'Man In Crisis' May Be TV Series

Hollywood.

Feelers are out to package the life of former Vice President Richard N. Nixon as a television series. Show would be based on Nixon's autobiog, "Man In Crisis."

David Oppenheim, who recently exited Saudek Associates, has been talking with Nixon about producing the video series.

# *LAMENT FOR SHOESTRING AND ORCHESTRA*

By HECTOR CHEVIGNY

"Did it ever occur to you," my friend asked, "that we would call them the good old days?"

"Call what the good old days?" I asked.

"Radio," he replied irritably. "Haven't we been talking about Radio as we used to know it?"

It was true that we had been talking about Radio as we used to know it but it had never occurred to me to call it the good old days. I said as much.

"You're not writing tv," my friend said.

"I've written tv," I said.

"Well, then?" my friend asked in a tone indicating there could be no further argument.

He wasn't one of the more famous writers in the business but his name had been on plenty of good scripts. His income had occasionally run as high as $90,000 a year. How good a craftsman he was I had reason to know first-hand, we had been teamed up on jobs from time to time. His experience went back 30 years. He had worked in Chicago, New York and Hollywood. Earlier this evening he had phoned to say he was in New York from the Coast for a couple of days to ask what I was doing, hence his presence in my livingroom with a drink in his hand.

"Well, I say those were the good old days," he asserted and with some of that sternness he used to assume when we were collaborating and I did not agree with something. He wasn't the older of us but he made more money so he could be stern when I disagreed.

"I'm willing to look back on Radio as the good old days," I said. Unlike my friend, I did not stay switched to tv writing after four years of it but returned to Radio, in which I stayed until last year. Now of course Radio drama is dead. I'm writing a book.

"Hey," my friend said, his face lighting up, "remember the time we had Carole Lombard on that script—when was it?"

"I don't know," I said. "1941, wasn't it?"

"Around that time." He laughed reminiscently. "I'll never forget it. Right in front of the whole damned agency she said the script stank."

"It was our script," I reminded him.

"Of course it was our script." He sounded as annoyed with me as he always had when I seemed slow getting a point. "But didn't she say it was because they should have gone for the first storyline we submitted?"

"Yeah," I conceded. "That's what she said." He was having such a good time remembering the look on the faces of the agency crowd, among them the guys who had said our first storyline stank and ordered a second, that I decided not to remind him that Carole's demand for a return of the first storyline caused us to stay up 48 hours rewriting the script in time for the show.

"A guy could always depend on Carole to stand up for what she knew was best," my friend said. I agreed that was so. "Of course, our first storyline did give her more to do." That had been the case too.

He stopped chuckling and we sat for several silent minutes stripping the little beads of moisture from our glasses—not our spectacles, our drinking-glasses. At length he said, "I don't care. Those were the days."

**'Radio Drama Is Dead'**

"Look," I said, "Radio drama is dead. They finally took it back of the barn, knocked it in the head and buried it. What's the use of crying?"

"Because it's dead," he said. "You're supposed to cry when something you loved is dead."

"Oh, cut it out," I said. "Something you loved. I wish I had a buck for every time I heard you ask whatever made you allow yourself to get sucked into such a business."

"That was just rhetorical," he said, placidly. "Just rhetoric. I had a course in Rhetoric once and had to make some use of it. Besides there was more dough in it."

"What, Rhetoric?"

"Pour me another drink."

"Just a minute," I said. "You mean to tell me you're not making more than you did writing for Radio?" He was working all the time.

"It's the truth," he said. "It's because of all the time-lag in tv. It didn't it used to be no more than two weeks sometimes between an okay on an assignment, the broadcast and the check. Okay, now it's two, three and even five months."

"But look at the difference in prices."

"I don't care. It doesn't even out. And something else. There's nowhere near the artistic satisfaction."

"The what?", I asked

"You heard me, the artistic satisfaction. You want me to tell you what's wrong with tv? You want me to tell you?"

"Okay," I said, "You tell me." I rose and took his glass to refill it.

"Too much dough," he told me sententiously.

"You just said you're not doing so well."

"Too much dough," he repeated, stubbornly. "It wasn't enough that the medium itself required more dough for production than Radio, they had to go multiplying the costs with spectaculars and the like which everybody thought they had to try imitating." He took the fresh drink I gave him. "Lux Theater used to have a weekly budget of around 23 thousand. We all wondered how they could sell that much soap but look at some

(Continued on page 106)

**BEN GRAUER**
TV NBC RADIO

# There's No Escape From 'Rating Blues'

By MAX LIEBMAN

Back in the legitimate theatre, after a decade of producing television shows, I was able to bear up under all the new costs and hazards because of the joy of knowing my show was beyond reach of the sorcerers who make up the tv ratings. The theatre, during my absence, had not become survey-prone. A producer was still considered competent to run his business without the divinations of the necromancers. He could rely on his boxoffice to tell him he had a hit or else had till Saturday night to get out of town.

Simple, eh? Why, downright pastoral.

Well, we opened our revue, "From The Second City," to generally favorable notices, some exceptionally good, and also won immediate enthusiastic word of mouth. The window was reasonably lively, the mail orders didn't break the postman's back but we were "building." This early prosperity and continuing public esteem emboldened us to think of ourselves as a moderate hit. But in a matter of weeks the boxoffice disagreed with our estimate. The pleasant rise in receipts stopped. Then they sank a bit and finally held at a maddeningly consistent level. We were doing well enough to meet the payroll and afford some promotion, and not well enough to enjoy the relaxation that comes to a producer when his show has found its place. We were an "in-between."

Suddenly it wasn't simple any more. Suddenly I knew something else: I was caught in the numbers racket again—there was no escape from the "Rating Blues." We found our rating in the boxoffice statement. This was a thing of inexorable fact, not of speculation and fancy as in tv. A boxoffice statement is a rating you can't dissolve in a clutch of Bloody Marys. But you can "explain" it away. I realized—rather, I remembered—the great wealth of folklore in the theatre that sheds a cushioning light on all hostile circumstance.

There have been classics among the excuses for poor theatre business. A whale on exhibit at a Hudson River pier was once called too much competition for 32 theatres, and once genuinely Milton Berle's Tuesday show in the early days of tv wrought destruction. It has always been too hot or too cold, too wet or too dry. Groucho Marx, when he was in the theatre, had a collection of zany alibis that were vocally accepted in all solemnity. The late Gene Lockhart was embarrassed when an actress in his company took seriously his quip that the slump could be attributed to the death the day before of the Bishop of Vienna. The actress regretted the passing of the eminent churchman, but thought his timing a little unecclesiastical.

Our general manager at the theatre, a stranger to perturbation, could be considered one of the most imaginative men patrolling a boxoffice. When I once complained that the night's receipts were lower than the matinee's, his look asked me why I had found that worth mentioning.

"It's dark at night," he said, and his gesture invited me to examine the sky.

Darkness as a causative of poor business in an industry catering to after-dark customers eluded me. But I didn't pursue it further. I knew that the "explanations" did not alter the mathematics on the statement.

### How Not to Live With a 'Hit'

This boxoffice dissidence was all the more galling because the impression remained widespread that we were indeed a hit. I was showered with congratulations, and my friends acknowledged our success by imploring me to help them purchase choice seats. "Purchase" was a word of reassurance that they couldn't hope for passes to a sellout. Other friends, confident the show was in for a season-long run, said they could hardly wait for Spring vacation so they could take the kids. You don't disavow a hit, so you don't urge their sorely needed immediate support. The upkeep on a success image can run into money.

Meanwhile, back in the lobby, my general manager was singing the tunes in the extensive Shubert Alley repertoire: "Baby, It's Cold Outside," "Wait For The Silver Lining," "There's A Great Day Coming Manana," "Bewitched, Bothered and Bewildered"—(con spirito).

The next time I do a television show, I shall be well fortified with the optimistic spirit that I find in the theatre. I am confident that I can establish to the satisfaction of a tv sponsor that a low-rated show serves him best. Any researcher worth his salt can make a fine case for the absence of listeners from any given tv show. The family is all down at the store loading up on the sponsor's product.

**BILL STOUT**
"THE VERDICT IS YOURS"
Monday thru Fridays CBS-TV

**RALPH CAMARGO**
ANNOUNCER—ACTOR—NARRATOR
Billie's Registry
PLaza 2-7676

# "Comfort Me With Apples..."

By STAN DELAPLANE

San Francisco.

Over the weekend, I did a tv show. I feel quite dismal at these things. But tv people are convinced that if you play barrelhouse piano, you will be a bearcat on the violin.

"It is just like writing," said the tv people. "Only here you say it. Make it comfortable for yourself."

* * *

"If you will sit here," said the makeup man, "we will put on something to cut down the glare. Now just make yourself comfortable."

I should say this was done in a large studio. There was a good deal of moving cameras—these things are mounted. They require the same energy as if you were moving a grand piano. There was plenty of noise and activity.

"If you are going to do this sort of thing regularly," said the makeup man, "you should get a hairpiece. We all come to it," he said with a sigh. "Are you comfortable?"

"Certainly," I said uncomfortably. The makeup man began spreading brown grease on my face and drawing pencil lines on my noggin. "A little optical illusion," he said with a smile.

* * *

"The main thing," said the director standing beside me, "is to have fun with it. Relax."

"Think of it this way," he continued with a holy look in his eye. "You are in your own living room. A couple of friends have dropped in. You chat. That's all."

"Who are my friends?" I asked.

"Your friends tonight," said the director consulting his script, "are Rosemary Clooney, one of America's top recording artists, and her talented husband, the famous actor, turned director, the distinguished Jose Ferrer."

"Close your eyes," interrupted the makeup man. "I want to cover up those bags."

"Do you think they will want to be my friends?" I said. "When I look so terrible?"

"Just be comfortable with them," the director advised.

* * *

Well, no use going into details of this shambles. I can only say that when I stepped down on the line, "I have as my guests . . ." I not only stepped down. I tripped over the rug, too.

I tripped over several lines. Between takes—this means each time they take the picture, over and over and over and over—the makeup man hustled up with powder and puff in hand.

"Don't forget what I said about the hairpiece," he said.

"I shall never forget it," I said bitterly.

"All right," said the director, "let's do it once more. Take 11."

* * *

This important production will appear somewhere and will cover 27½ minutes.

I started at six in the evening. I finished at 3 a.m. next morning.

"You looked great," said the director. "You looked comfortable."

I wish I'd said that.

# The Angry Manheim

By MANNIE MANHEIM

Hollywood.

I have been asked by some who are on the outer fringes of the television dodge, whether Perry Mason is all that he's cracked up to be.

Certain suspecting viewers have urged me to comment upon Mr. Mason's unbroken string of victories in the courts—but the request is that I probe into depth and not simply offer the obvious observation that Mason always wins and the district attorney loses.

Reluctantly, then, we examine microscopically, the case against Lawyer Mason. Our first suspicion is directed toward Lieut. Tragg of the Homicide Dept. of Earle Stanley Gardner's successful domain. And what do we find?

Well, we're not about to accuse Lawyer Mason of splitting fees with Officer Tragg but we do suspect a certain amount of hanky-panky. Those who are ardent Masonites are aware of Tragg's soft-spoken, extremely polite demeanor, that he is a veteran on the force and devotes all of his time in tracking down suspects who later find themselves in that miniature courtroom, being defended by Lawyer Mason.

Now this can't be all coincidence. Not for a period of five years. So, as we said before, we must believe that there is a link some place between Tragg and Mason.

Delving deeper into depth, we, reluctantly again, must charge that Lieut. Tragg has made at least 200 *false* arrests. Now, that doesn't look very good for the Los Angeles Police Department, a most efficient group.

We must further charge that Tragg, by picking up the innocent defendant each week, also places the District Attorney in a most unpleasant light and actually makes Mr. Burger, the D.A. appear to be incompetent. We can go further than that—during the five years of Mason's exposure on the tube, District Attorney Burger has been the literal laughing stock of those in the law business. This is most unfair to an honest public official.

It is our feeling that Chief William Parker of the Los Angeles Police should call Tragg in for a heart-to-heart. Parker must ask Tragg how come you don't ever catch a guilty killer?

### Why Always the Gal?

Our probe also reveals that a certain amount of guilt should be charged to the Colgate people who sponsor Mason's weekly victories, courtesy of Tragg. Although Colgate's commercials are not truly germane to Tragg's indiscretions, we cannot neglect to take note of the injustices pictured in the Colgate commercials wherein their boy and girl bad-breath scenes have yet to reveal any unpleasant breath in the males of the duos—always the females.

Our research discloses that regardless of whether the male and female are about to kiss in a car, a boat, at an airport, or wherever, it is always the male who disappears from the scene because of the female's lack of Gardol.

Of course we don't connect Lieut. Tragg with the commercials but researcher doesn't pass up a trick, as they say around the stationhouse.

We don't desire to cast any aspersions upon the legal ability of Mr. Mason nor do we complain about the private detective work done by character Paul Drake. It's just the whole picture that causes us to wonder whether Drake's job isn't a cinch because Tragg has hustled in the innocent ones? And hasn't Drake prospered financially, too, otherwise where would he get the money to purchase those cut-spoken sport jackets?

We do compliment Mr. Mason upon his dignified manner which reminds us, although we hesitate to mention an unpleasant moment in our electronic history of those quiz contestants who had all the answers and played it cute and coy.

Another point, quite unimportant but still a point, is that, invariably, Lieut. Tragg can open any desk drawer and come forth with a shooting iron. This situation has made such an impression upon us that we are considering the purchase of a new desk complete with revolver-drawer. We were going to menton that the filing cabinets at Tragg's precinct seldom have more than one or two folders in them— but we won't hang the rap for that on to Tragg as it's quite obvious that the prop men who have charge of filing cabinets in the medium of tv are not about to put many folders in them. In Sheriff Andy Griffith's files, there's absolutely nothing except a coffee cup or pot. But Sheriff Griffith is a long way from Lieut. Tragg of Homicide—but, for some unknown reason, we believe that if Andy Griffith were hired to handle Tragg's job, he might very well arrest a guilty killer and Lawyer Mason would then find that he was not the Babe Ruth of the Courthouse.

Now if we can get Jose Melis to quiet down the midnight volume of his orchestra, our mission for this year would be fulfilled.

**BROOKE TAYLOR**
Management, FRANK COOPER ASSOCIATES

# The Actor As Actor

By EUGENE BURR

A few months ago, doing a DuPont Show of the Week, I managed to stir up a minor tempest in a miniature teacup by perpetrating what columnists, network executives and other fauna indigenous to the wasteland were pleased to call weird casting. I had Cesar Romero, longtime suave Latin of the leaping celluloid, playing a heavy dramatic role as an Austrian Jew in a concentration camp; Frank Lovejoy, he-man hero, as a Nazi colonel; Jerry Lester, erstwhile harlequinading host of the no-longer-open Broadway Open House, playing a straight dramatic role; Paul Tripp, the Mike Todd of the moppets while his Mr. I. Magination was functioning, in a sharply etched and bitter characterization; Enzo Stuarti, a fine singer who had just clicked handily at the Persian Room, in a delicate and pivotal dramatic role; Cliff Norton, a fine comic, playing a far-from-comic fellow named Hitler; Edward Atienza, another singer, as a companion-piece named Himmler; Lou Nova, the occasionally horizontal heavyweight, pretending to be an SS captain; and a hitherto unpublicized young actress named Sandy Smith in the lone feminine role. As a concession to accepted sanity, such stalwarts as Russell Collins, Tom Gorman and Doug Parkhirst were also in the cast. But their presence wasn't enough to still the bleats of wonder at the "unconventional" selections listed above.

Despite the yawps of the innocent, however, the casting wasn't unconventional at all. It was merely the fortuitous concentration in a single show of a practice I've been following since the days when dinosaurs roamed through Shubert Alley. It's a practice based on the hardly startling theory that a good actor knows how to act.

This, it would seem, is self-evident. Yet it's amazing and discouraging to realize how many of the impassioned amateurs who are entrusted with the task of allocating jobs to actors fail either to realize it or to act on it. It's so much safer, of course—particularly if you have little more than a nodding acquaintance with either your job or the field in which you work—to latch on to a personality-purveyor who happens to have the personality you're seeking at the moment, or to hire an actor who has just finished playing approximately the same role in a different play. That way, you're safe. You're also denying to the good actor a chance to prove that he knows the fundamentals of his craft. Or his art, if you want to get stuffy and studio-ish about it.

For to the good actor (and "good actor" is really tautological, since an actor is either good or else no actor at all) his own personality, his body, his face, his voice are merely the instruments upon which he plays. If he's conscientious, he perfects those instruments — but he uses them merely as means to convey, to the best of his power, the maximum impression of the character written by the playwright, and to achieve, through them, the maximum emotional effect upon an audience. They are the means, not the end, of his art.

The actor superimposes the creation of the playwright upon his own personality. It's only the amateur who permits his own personality to determine the limits of the characterization. And it's only the amateur who casts according to personality or type. If you know what you're doing, you know that sincerity and technique and emotional contact with the audience in one type of role guarantee the actor's ability in other types; you know that effective interpretation of a serious song indicates the ability to interpret a role effectively; you know that a man who can sway an audience at will in comedy can sway them at will in tragedy too, providing he's mastered the basic instruments of his trade. And, if you know your own business, you know whether or not he's mastered them. The late Leslie Howard was one of the greatest of drawing-room actors; he was also the greatest Hamlet I've ever seen. (And the Hamlets I've seen include everyone from Barrymore to Evans and Olivier).

Type casting (and its mongoloid cousin, personality casting) takes two-thirds of the excitement out of theatre and theatre-going. It levels out the wasteland so feelingly described by the Minow that tries to act like a whale. It takes the heart and the blood out of acting, and denies the theatregoer or viewer the thrill of watching an actor act. Yet it's the usual approach to the choice of actors for any series of roles. It almost always has been — stretching back from today's television to the balmy days when Broadway floated high on a river of bootleg gin. Because, of course, it's easier. And it hides any lack of talent or knowledge or perspicacity on the part of the fellow who's doing the choosing.

**How Bogey Got 'Bagged'**

On the ironic side, take the case of Humphrey Bogart. For years on the stage, before he was more than a vague name to the gold-filled Hollywoodenheads, Bogey was a leading man, mostly in drawing-room comedies; you rarely saw him behind the proscenium without the protection of a hard-boiled shirt and similar accoutrements of the pre-depression princeling. Then Gilbert Miller, a knowing and highly talented theatreman as well as a producer of plays, cast him as Killer Mantee, gangster chieftain, in "The Petrified Forest." The type-casters shuddered and echoed their warnings of doom; but Bogey's performance was sensational. It was so sensational that when the play was bought by the satraps of the cinema, Bogey was bought along with it. He duplicated his stage impersonation on celluloid, to equal acclaim. And from there on in, this fine actor, who for years had been permitted to appear only in the etsy-petsy vagaries of parlor comedy, was permitted to appear only as a gangster or thug. One restriction was of course as ridiculous as the other.

Of the many tragedies that type casting has caused, probably the most pathetic was the case of Moffat Johnston. Johnston was, without question, one of the greatest actors on the American stage. He appeared in play after play, in roles that ranged from tragedy to comedy (in the latter category, he was the original male lead in "Twentieth Century"), from Nazi generals to French detectives to Bowery bums. In each, he was superb. In each, he so sublimated his own personality, he so completely and convincingly wrapped himself in the characterization provided by the author, that it was quite literally difficult to recognize him from part to part. And, of course, he wasn't recognized. The critics knew it was the same actor—after all, they had programs to tell them. So did a few playgoers. But general recognition was denied him—while personality players, not worthy of strutting on the same stage with Johnston, leered and postured and permitted the enamored public to sample their gimcrack wares, and went on to acclaim and swollen bank accounts and places in the Pantages pantheon.

Johnston was not only a good actor; he was also an intelligent man. As a good actor, he refused to abandon his ideals of good acting; as an intelligent man, he knew what they were costing him. So at last, in desperation, he wrote a play for himself in which he would play a detective who appeared in no less than 17 complete and dissimilar disguises in the course of the three acts. In that way, he felt, the public would be forced to realize the extent and effect of his powers; they would be forced to realize that all these parts were being played by the same man.

The play was tried out in summer stock, and was successful enough to get backing for a Broadway showing. It opened its pre-Broadway tour in Philadelphia, and the reviews were a series of hosannahs. At long last, Johnston was receiving the acclaim that, through long and weary years, had been his due. Before the play reached Broadway, he died.

Anyhow, ironic or tragic—or just downright stupid—type casting remains the standard and the rule.

Except, once in a while, when the chance comes, to cast actors instead of personalities, and so bring the excitement of a long-dead "living" theatre to the television screen.

**JOE FRANKLIN'S "MEMORY LANE"**
WABC-TV, New York

# $2,000,000 Desilu Production Slate

Hollywood.

With 20 shows rolling at its studios this month for an alltime high, Desilu has come up with a $2,000,000 production slate of new television and feature film product for the first quarter of 1962. Desi Arnaz, Desilu prexy, said the lineup of wholly owned and coproduction deals constituted the company's most ambitious program in a decade.

Projects either completed or definitely set are:

"The Victor Borge Desilu Comedy Playhouse," with Borge as host-narrator-performer in a comedy anthology series of 39 shows being filmed in association with CBS. Project is under the direct guidance of Jerry Thorpe, Desilu's v.p. over programming.

"Fair Exchange," a one-hour situation comedy, created and produced by Cy Howard and written by Artie Julien and William Templeton. Eddie Foy Jr. heads the Anglo-American cast.

"The Two of Us," half-hour comedy series in color with live action and animation co-produced by Elliott Lewis and Claudia Guzman, written by Julian and starring Pat Crowley, Russ Brown and Bill Mumy. Pilot has been completed.

"Swingin' Together," starring Bobby Rydell in half-hour situation comedy. Co-production deal with Ludlow Productions is being produced by Howard B. Kreitsek.

"College Humor," half-hour situation comedy with music starring Bing Crosby's sons, Phillip, Lindsay and Dennis. Howard W. Koch is producing the show which is being made in association with Frank Sinatra's Essex Productions.

A feature film starring Lucille Ball, "Full House," has been set back to early April.

# TV: If Paul Revere Hadn't Taken That Horse Ride

By GERALD ADLER
(Managing Director, NBC Int'l Great Britain)

London.

Give or take a few horse shoes for Paul Revere or eye-whites at Bunker Hill and Americans might still be singing the "God Save the Queen" lyrics when the band strikes up what we all think is really "My Country 'Tis of Thee." And with this Colony of ours still British, how different American television would be today:

"The Untouchables" would be about India; Perry Mason, as a good British barrister, would sport a powdered wig. "Tic Tac Dough" would be called by its British title, "Criss Cross Quiz"; and while the grand prize on the famous Hal March quizzer would still have been 64,000 it would have beeen in shillings, or about $9,000. "Route 66" would undoubtedly be named after Britain's only superhighway, "The M 1" and could probably only last for 13 episodes (the M 1 is rather short). The title of "Naked City" would have new meaning as, in the tradition of the British bobby, not a single member of the squad would wear a gun. And with the continued serial so popular in the Mother Country, "G.E. Theatre" would be a cliff hanger, with each story running for six episodes. Finally, just as it is on "Sunday Night at the London Palladium," the big act on "The Ed Sullivan Show" week in and week out would be none other than—"Beat the Clock!"

The programming battle cry would not only be "Down with violence!" It would also be "Up with sex and freedom!". We would have prime time programs just like those back in England, where in recent months viewers have been offered frank studies of such subjects as rape, infidelity, homosexuality, prostitution, abortion, birth control and veneral disease. These would even be cheerfully interrupted, as they are in England, by cheerful messages from such sponsors as Thomas Hedley, Ltd. (known in the Colonies as Proctor & Gamble). The crew at the "87th Precinct" would have to avoid all violence but, taking their lead from the BBC's successful "Inspector Maigret," would be allowed to inquire who is sleeping with whose mistress in just so many words. Boys would be inspired to play not with guns but with girls.

**Here FIDO**

"Saturday Night at the Movies" would mean just that and not an NBC series—all because of FIDO. This is not an English spaniel, but an organization of exhibitors headquartered back in the Mother Country that is known in full as the Film Industry Defense Organization. FIDO threatens a theatre boycott of producers who sell features to television. And Bobby Kennedy could gnash his teeth all he wanted to—under the Queen's far more liberal laws this is not an illegal restraint of trade.

On the other hand, we wouldn't be plagued with the custom of starting network shows on the hour and half hour. For the Colonies could have the same privileges as those enjoyed back in Britain today, with major network shows beginning at such times as 9:35 and 10:06.

But gone, for the most part, would be our luscious weather girls. Instead approaching low pressure areas would be described in the most staid BBC manner by the most staid Whitehall types, probably sent over to help with the subjugation. For how can we organize a revolution tomorrow if we don't know if it's going to rain? And how do we know what it's going to do after watching a technically correct but uninspiring forecast? The impenetrable British calm and understatement, so appealing in moments of crisis and strife, would ruin our weather shows. We'd be hard put to concentrate on learned paper being read to learned society. Neutral tones are OK for politics, but to get across the weather the announcer must care—and he should care—we are all on the same side. General Kennedy might well run into a disastrous storm as he tries to Cross the Delaware, all because he missed the significance of a forecast of tempest and turmoil that was delivered with the same tone and expression that usually tells of changeable dull periods. The fifth column of deadpan weather men would stop the Movement in its tracks.

Of course we would also have the anomaly of the advertising magazine. As with today's television in Britain, every station would carry a couple of soap operas that are one continuous series of commercials. While a "Dr. Kildare" set fractures on one channel, the competition would fracture equally large audiences with a series like "Jim's Inn:" "Evenin', Jim. Pint uv best bitter, please." "Evenin' Charlie. Say, that's a smashin' new raincoat wheredya get it?" "At all leading stockists, Jim, it's an Ajax only five guineas an' the best part is that it's waterproof on both sides another pint please Jim." Because we would not be permitted sponsored programs, the FCC (as does Britain's ITA) would insist that these playlets contain nothing but advertising. Please, Sir Newton, don't send us to gaol—we didn't realize that some honest entertainment had crept in among the commercials.

And keeping track of the programs of these various companies would be not one TV Guide, but a separate program magazine for each network. Throughout Britain today there rests atop every television receiver two program weeklies—one published by the BBC, the other by ITV—each carrying the program listings for its own network only. This is because each of the networks retains the copyright in the titles and descriptions of its own programs. Carrying the tradition to the Colonies, pity the poor citizen of N.Y. or L.A. as he struggles homeward each Friday weighted down by seven different program journals.

Thus we can see that were we still British, some of the changes would be improvements, some the contrary. But we would each be paying a license fee to Her Majesty's Post Office for the right to own a tv receiver. Commercials on the air or not, that £4 would be due each and every year. And yet all stations would be restricted by Her Majesty to a maximum of 50 hours of broadcasting per week. We'd be paying $11.20 per year for the privilege of only seven hours of programming per day.

What's that? No "Late, Late Show?" Not even "The Late Show?" And no "Today" until tonight? Don't tread on me! No taxation without nauseazation.

C'mon lads, into the harbor w' these zoomars.

**DAN INGRAM**
"THE DAN INGRAM SHOW"
WABC—RADIO, New York

# In the fir

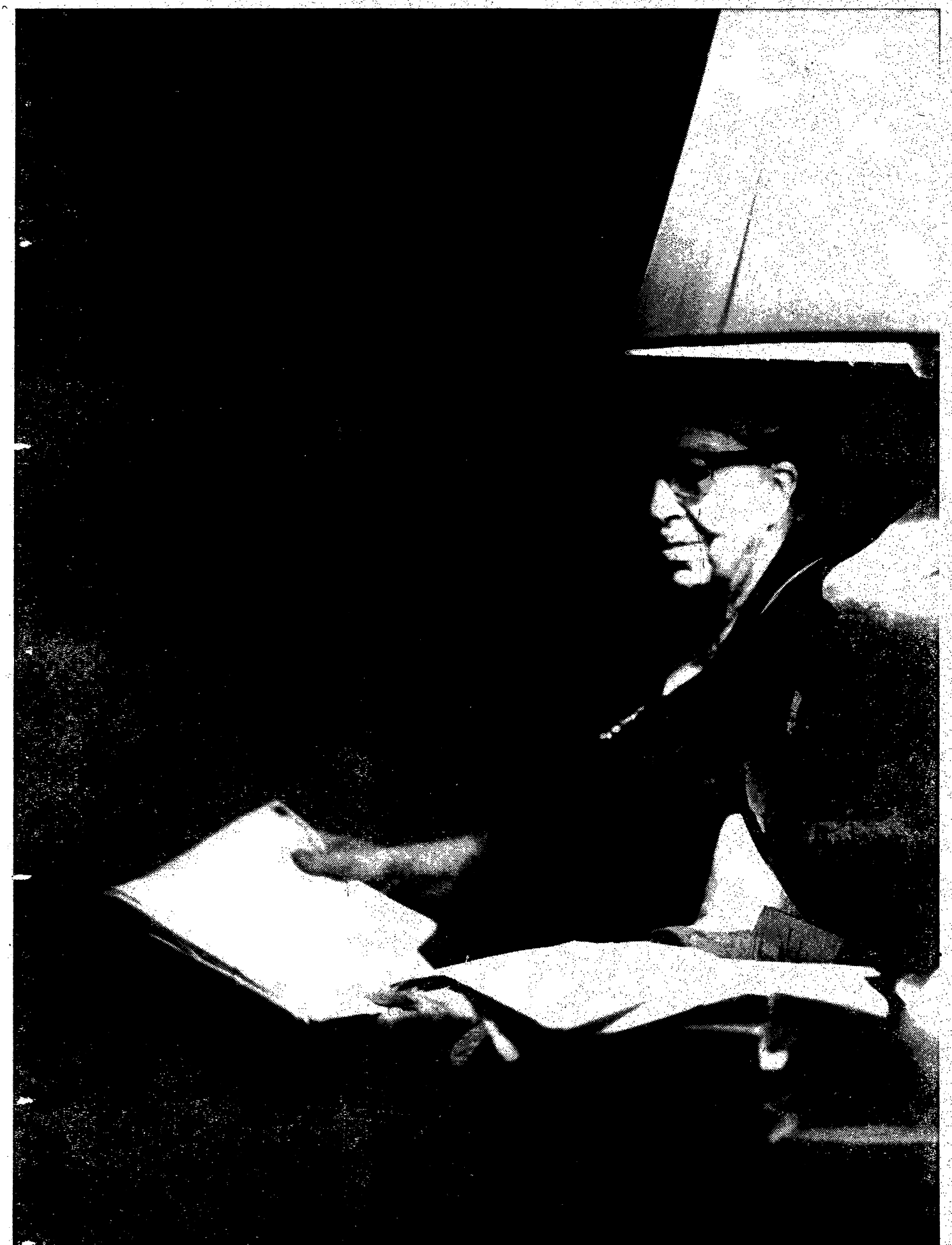
...in the first place, there was this network called ABC-TV... followed in the second and third place by those other two networks called Z & Y. And this network called ABC-TV, rated first according to the latest Nielsen figures,* further demonstrated its popularity by placing 8 of its programs in

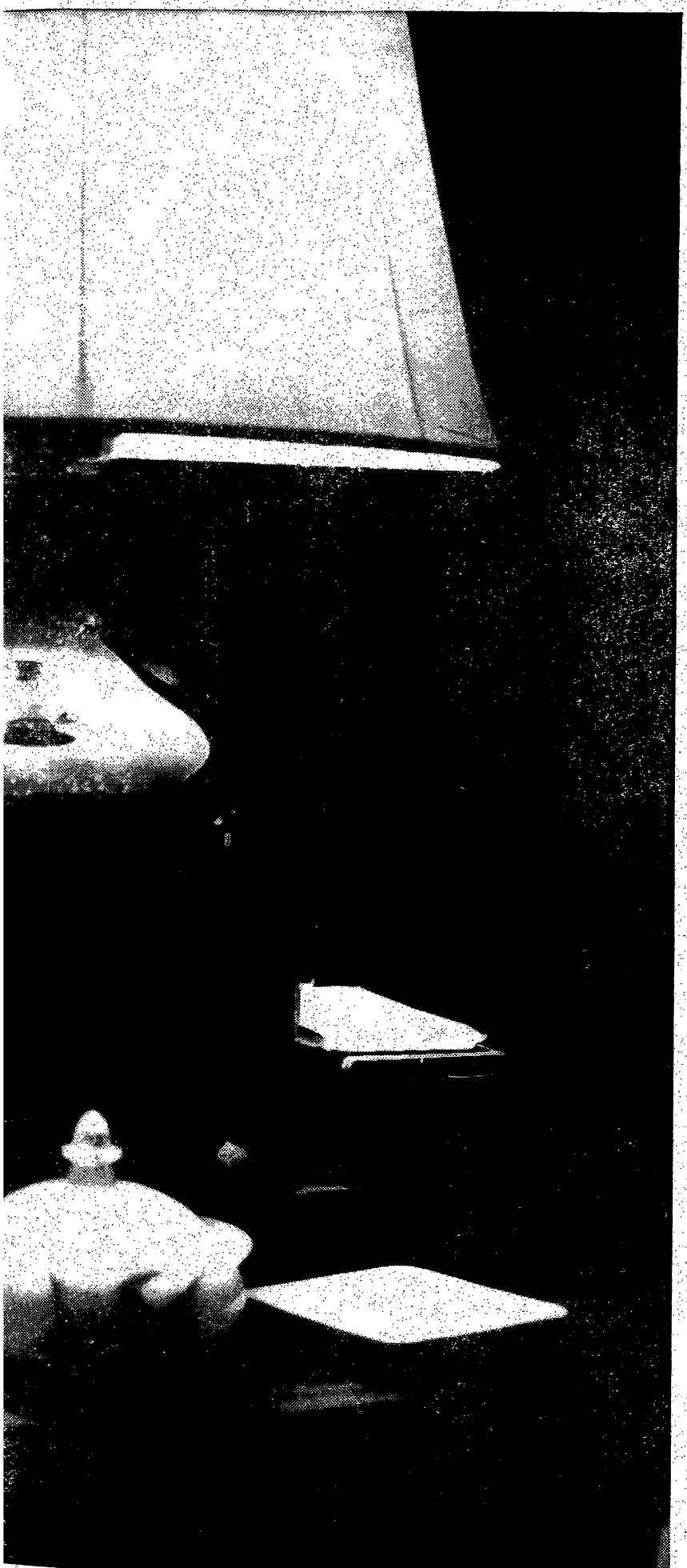
# st place

the top 20. And did this where it counts most—where the watchers can watch all 3 networks. Which is, in the first place, the truest test of program popularity.

**ABC Television**

*Source: Nielsen 24 Market ratings, week ending December 23, 1961. Average audience, Sunday thru Saturday, 7:30-11 P.M.





# Work in Progress:

## The Roosevelt Years

On the third floor of a modest Manhattan apartment, a work is in progress.

It is probably the most ambitious Work yet undertaken by Television. It is the Work called *The Roosevelt Years.*

The apartment is that of the most intimately concerned of the many consultants on the Work. It is the apartment of the world's greatest living authority on Franklin Delano Roosevelt.

Mrs. Franklin Delano Roosevelt.

Without Mrs. Roosevelt's records and remembrances, the Work could hardly be complete. Her spirit is bringing to the Work an intimate dimension that could come to it in no other way.

Other workers are at work in vast numbers on the vastness of *The Roosevelt Years.* Norman Corwin and a large staff of writers are coping with the outsize dimensions of those years. A large staff of editors is sweating down tons of source material.

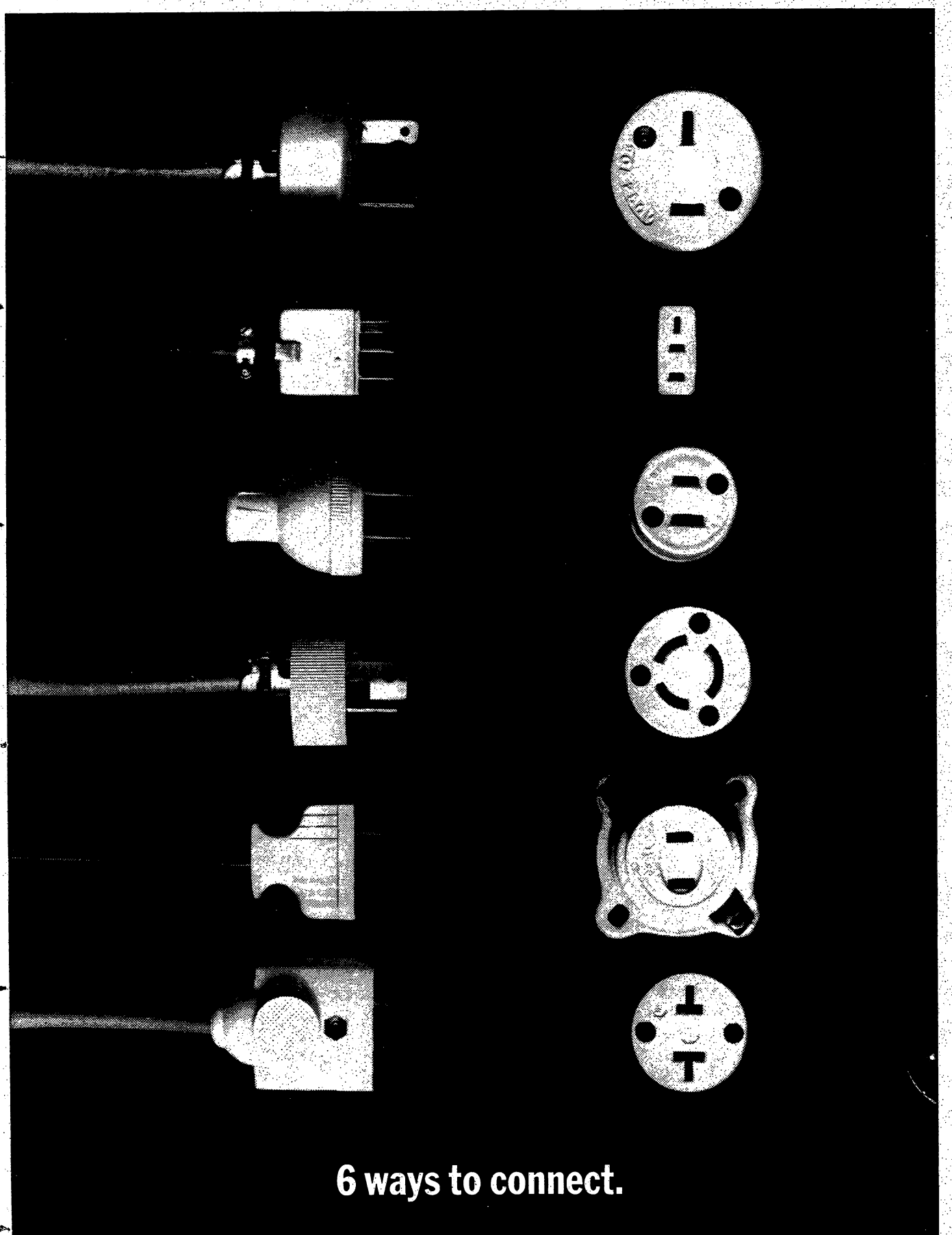
Charlton Heston, who began, in the Roosevelt years, to grow toward his present stature in the drama world, will stand in for the voice and vigor of Franklin Delano Roosevelt.

Robert D. Graff and Ben Feiner, Jr., executive producer and producer, respectively and respectfully, of the Churchill series, are bringing the same insights to *The Roosevelt Years,* in the same capacities.

You will not see the results until the Fall of 1962.

But we thought you'd like to know that such a Work is in Progress.

## ABC Television




## (Each of the 6 ABC owned radio stations connects you with the mass buying public in its own way)

Shocking—how some people try to enter every market in the same way. This single-prong approach doesn't fit when you really want to connect in six of the biggest, and yet very different markets. It explains why the big switch is to the six superb ABC owned radio stations. Our power generates from what we call The Flexibility Factor, a skillful fusing of all types of programming to the needs of each local mass audience. All six great radio stations are operated by dedicated radio men, with an understanding of today's radio, and a talent for making the use of our stations profitable for the advertiser. Spark your selling with the high-voltage versatility of WABC, WLS, WXYZ and KGO: make a connection with John Blair & Company. You'll light up with information on KQV from Adam Young, Inc. and learn what's watt on KABC from The Katz Agency. See how our varied live-wire input can boost your output.

ABC OWNED RADIO STATIONS

WABC NEW YORK WLS CHICAGO KGO SAN FRANCISCO
KQV PITTSBURGH WXYZ DETROIT KABC LOS ANGELES

# GLOBAL HORIZONS UNLIMITED

## Divertissement: Macabre

*(Paul Monash, the producer of 'Cain's 100,' another new NBC show, also had a problem scene in the first show. 'We had a man killed in what I thought was a tasteful way,' he explained. 'Then the network suggested that perhaps we could just have him arrested instead of being killed.'"—Cynthia Lowry, Aug. 25)*

Breathes there a fan with taste so high
He doesn't like to see them die,
By knife or pistol, roped or maced—
*But always in consummate taste?*

By hurling (from an aperture)
Or deep within *l'affaire d'amour*,
Bottled, broiled, or baked in beeswax,
Cicatrized or tied in cheese-sacks,
D.O.A., or decimated,
Energized (or enervated),
Fractured, frenzied, fainting, frantic,
Galvanized by charge gigantic,
Hanged when hooded, hacked in haste—
*But always in consummate taste?*

Immersed in wine, impaled, or ill,
(Jay-walking Jack admiring Jill),
In kayak, kissing, killed by kin,
(Or laughing at absurd *East Lynne*),
Mobbed while crying "Memento mori,"
Nudged to Nemesis (or Glory),
Squeezed by octipi in ocean,
Paralyzed by poisoned potion,
Quavering (or even quipping),
Raped by Jack (whose hobby's ripping),
Slain by sword drawn from its sheath,
Gnawed by Saber-Tooth's great teeth,
Shot in ulna, vest, or waist—
*But always in consummate taste?*

Slain like Xerxes, Zwingli, York,
(Or, as a baby, dropped by stork),
By rack or wreck, embraced or chaste—
*But always in consummate taste?*

And if in killing we can't be tasteful,
Put them in jail—which is less wasteful.

*Richard J. Stonesifer*

## 'Unencumbered By Extended Narration'

By GEORGE KIRGO

I hate to blow my own horn, but did you see the reviews of my last (latest, that is) special, "Yves Montand on Broadway"? Two facts emerge from these critiques: (1), that "Yves Montand on Broadway" was an hour show; (2), that it was an unqualified success.

From a personal point of view, it marked the apex of my television-writing career. It was probably the finest song-and-dance special I've ever written.

Don't laugh. It's not easy to write a song-and-dance special. Everybody's so busy singing and dancing that the spoken word has to fight to be heard. This is especially true when you're dealing with talents like Yves Montand or Polly Bergen or John Raitt. Nobody *wants* them to talk; audiences are satisfied just to hear them sing. Or, if you've got a Bobby Van or a Helen Gallagher, as long as they're dancing, that's enough.

Thus, producers—and even the performers themselves—are content to let them do what they're paid for: sing and dance. They're making a serious mistake. Some singers and dancers go their whole lives just singing and dancing—often with disastrous results. Their speech becomes atrophied, they're never booked for talk shows, they lose the ability to communicate. I know one major star who can't order a meal unless Harry Sosnik is conducting behind him.

Fortunately, there's a trend toward the spoken word in musical specials. Lately even the commercials have begun to be spoken. A script means extra expense and effort—but it's worth it, as those producers and performers for whom I've written will, I'm sure, testify. Take Yves Montand. After the show, he cornered me on the studio floor and went on and on about what he thought of the script. Since he spoke in French, I'm not quite certain of what he said. But he couldn't have been nicer.

Another reason for hope is that the critics, pioneers as always, are devoting increasing attention to the scripts for song-and-dance specials. For example, John P. Shanley of the N.Y. Times pointed out that the Montand show was "unencumbered by extended narration." Bob Williams of the N.Y. Post astutely observed that there were "no wasted words." And Ben Gross of the News was as discerning as ever in noting that the "bright and gay hour" consisted of "song *and* inconsequential talk." I've never had such raves!

Most gratifying of all was Gross' comment, "Inconsequential talk"—that's my trademark. Call it continuity; I'm not sensitive. After all, what's a show *without* continuity? I'll tell you what it is—it's a show that *doesn't continue!*

**T'ain't Easy**

Don't think it's easy to write inconsequential talk; it's the toughest thing in the world. Take an apparently simple introduction like one I wrote for John Raitt. I had John say: "Now . . . here is Yves Montand." Sounds simple, doesn't it. Believe me—ask any writer—it's not simple. Do you know how long I struggled over that "simple" intro? Trying all sorts of variations, like "Here now is Yves Montand," "And now here he is—Yves Montand," "This is Yves Montand," "Yves Montand, here he is," "I want you to meet Yves Montand," ad inf. No, it's not easy, it's not simple. It sounds simple because it's so absolutely right: "Now . . . here is Yves Montand." Flows, doesn't it? But only after gruelling labor, hours of soul-searching, and at least two cups of black coffee.

Do you see—you producers of song-and-dance specials particularly—do you understand now the value of the spoken word? If your latest show failed to please the critics, was it because you wrote your own continuity? Was it because you hired *anybody* to do it? Someone who wrote lines like: "And now here is Art Carney." (What's right for an Yves Montand is not necessarily right for an Art Carney. An Art Carney requires something a little different, like: "And now is Art Carney here?")

Don't underestimate the worth of *le mot juste*. Song-and-dance specials don't need many words, just the right ones.

And trust in the critics. Many of them are as perceptive as the one who wrote of my last show (latest, right?): "The script was perfect; you could hardly tell there was one."

## SHOWMAN FOR INT'L EXCHANGE

By VAL PARNELL
*(Managing Director, ATV)*

London.

Ever since I found I had some influence as a showman, I have worked hard to make my outlook more and more international—believing simply that entertainment and the exchange of artists and ideas can be a big factor in helping one nation to know another.

Val Parnell

For many years in the theatre I strove to bring a truly international atmosphere to popular entertainment. Not only because the new blood moving between the world's capitals helped to keep the theatre alive, but because every successful star can help in some way to sweep aside the average myths and barriers which one people may build up against another.

Now in television, the task has become much heavier and far more important. As managing director of Associated TeleVision, a powerful company in a powerful world-wide medium, I feel keenly the need to make the most of the impact that millions of tv screens is bringing to ordinary people across the globe.

We have in our hands the most important medium of communication ever known. No one in history ever had a greater chance than we have in this age of anxiety to foster goodwill, to cut down outmoded prejudice by giving ordinary people in their parlors the chance of seeing how their opposite numbers in other lands think and live.

It is because I believe so strongly in this kind of cooperation that I am glad to write for the 56th anniversary issue of VARIETY, which has done much to make show business an international affair.

And this might be the right time—and the right place—to consider the kind of cooperation in international tv we would like to see in the future.

It seems clear enough to me that tv can make a real contribution to knowledge among the world's peoples only if the traffic of programs is given a real chance to flow freely in both directions.

A few years ago, the Americans had much the same world monopoly of exported tv programs as they had in the cinema in the heyday of Hollywood. Today, as British films and British artists get a stronger foothold in the U.S.A., so do our television programs.

**TV Improves—On H'wood**

Now it is certainly true that Hollywood gave the world, in general terms, a somewhat distorted view of American life. TV has done better. Out of America, as well as entertainment programs, have come a spate of documentary and serious programs which have done a vast amount to offset the Hollywood picture and give people in Europe a balanced picture of American thought and events.

But it is essential from every angle that this should not be a one-way traffic and that programs from Britain and other parts of the world should be given a fair chance of a showing on the American networks.

We in Associated TeleVision have made a big effort to present British TV to the world. Since 1955, through our subsidiary company Independent Television Corporation (ITC), we have sold abroad a run of British-made TV programs worth $29,400,000.

In 1961 alone, 2,800 British-produced half-hour programs have been sold in the dollar area. One of them, "Danger Man," won a place on the CBS coast-to-coast network at a peak viewing hour.

In the Western Hemisphere, our

(Continued on page 107)

## THE BIRTHDAY—THE BIG ONE

By SAM KURTZMAN

Hollywood.

Not too long ago Clifton Fadiman wrote an excellent article in Holiday magazine on the subject of turning 50. Al Capp did an amusing syndicated column on the same subject a few months ago. Some seasons back one of the networks presented a dramatic show dealing with this theme that was both powerful and touching. Apparently all writers were turning 50.

Being a writer, I knew that it would have to happen to me too. But it did not scare me.

Like any fearless American, I decided to face it. Taking a deep breath and tensing my muscles, I walked into a dealer's showroom and bought a sports car, complete with cap and gloves and can of paint for writing clever slogans on the doors. As soon as I think of one I'll write it.

Going on 50 was nothing to be worried about. I asked my barber for a crew-cut simply because it was autumn and the days were warm. Don't think I was trying to act like a youngster. I certainly did not subscribe to Boy's Life, although I did begin buying Playboy.

Obtaining that collection of rock and roll records was simply a personal research into that kind of rhythm. Believe me, Nothing wrong with a man of 49 going for the Platters or Johnny Mathis. I don't have to limit myself to Rimsky-Korsakov and Lawrence Welk.

Writing for information about the Grand Prix just meant that I could think young. It wasn't meant to make me appear juvenile any more than taking up the Flamenco guitar was to make me appear romantic. It's just that I was developing new facets.

Any other reason was absurd. And if I never had an interest in sports, couldn't I walk down the Boulevard and listen to the ball game with a plug in my ear? Transistors aren't only for kids, you know.

What I'm trying to say is that the impending birthday did not worry me.

Not at all.

And then, last December, on the 11th day, it happened.

At a quarter to seven in the morning my wife kissed me and shouted, "Happy birthday, dear!" And here I must explain something. I did not faint because of fear of getting old. It was the earliness of the hour.

And at breakfast I did not scold the children because I had become a grumpy old man. It's just that I did not think it appropriate to eat corn flakes with 50 lit candles around the plate.

So let's make one thing clear. I was in the best of spirits when I met my 50th year on this earth. Although I did try to verify the calendar by phoning the Naval Observatory at Arlington for the exact year according to sidereal time, and although I kept checking the month and day on all newspapers, and although I kept adding and substracting and conferring with chronometry experts at U.C.L.A., I wasn't trying to postpone my birthday. It was just to make sure that the day of merriment had arrived.

Only one thing I objected to. Those loud-mouthed newscasters on radio and television didn't have to shout the date. I knew what day it was. They didn't have to rub it in.

Besides, I wasn't the only one. There were plenty of others in the same boat. There must have been lots of babies born that day 50 years ago.

**JFK Changed Everything**

When quite solicitously my wife inquired what kind of party would be appropriate, it wasn't bitterness that prompted me to tell her to draw the shades, turn off the lights and sit quietly.

"That's all the celebration necessary," I explained. And it wasn't because of acrimony. I just didn't feel important enough for everybody to make a fuss over.

"For God's sake," my wife argued. "Aren't you taking this a bit too hard? The other writers didn't fall apart. They wrote funny things about it."

"Sure," I answered. "A 50th birthday used to be a jolly occasion until John Fitzgerald Kennedy came along. This young man became President of the United States at the age of 43 and loused everything up for anybody over 44."

My wife understood. She quietly bit her lip and craftily maneuvered her face to our clothes drier to evaporate any tears that might form.

"And I'm no kid of 44. I'm a full grown boy of 50."

Just then the door-bell rang, and some friends dropped in. Trying not to put a damper on the party, I joked, "Anybody know some sad birthday songs?"

But it wasn't a good joke.

Then another couple arrived. The husband was a famous comedy writer who could cheer anybody up with his quick barrage of one-liners. But tonight he was thoughtful. Maybe because I didn't go for his first eight or nine gags.

"What's the matter?" he asked.

"Nothing," I answered. "It's my birthday."

"Which one?" he wanted to know, almost sensing what was causing the gloom.

I didn't answer. I just shrugged, gently, not really asking for pity.

"Oh, the big one," he guessed.

I nodded.

"Too bad," he commented. Then he sat down.

Later more friends came. They all wore informal sports clothes, but for some strange reason I happened to have on a dark suit and a somber tie. There was nothing mournful or funereal in my manner, although I did find myself sitting in the middle of the room while everybody seemed to be staring at me.

They just sat in a circle and looked at my gray hair. Why couldn't they gaze down? Why couldn't they stare at my young shoes?

Pretty soon everybody began leaving, and wishing me the very best. I thanked them and hoped to see them again under happier circumstances.

That night was very dark.

It may have only seemed dark. We usually do not draw the drapes in our bedroom, as we like the view of the city lights. But that night I must have pulled them shut.

Although there were no real flowers in the room but only the ones on the wallpaper, I could have sworn that I smelled their fragrance. Were they moving closer and surrounding my bed? Was someone standing over me, speaking in mellifluous phrases?

No. It must have been the radio announcer. We had set the clock to let us fall asleep to FM music. What's strange is that they played only one piece of music. I'm sure they played only Faure's Requiem.

The night wore on and on.

Why did I have to be 50?

In the morning a wonderful thing happened. I awoke.

# TV In 10 Years: From Infancy To Old Age

By MAURICE ZOLOTOW

Behind the criticism of television programming—which increases in quantity, severity and loudness—there is the constructive hope that something can be done to make television better in the way of art, entertainment and education by Government fiat or good-will or internal reform. The hope of reforming television seems to motivate all the attacks on it from Government officials, critics on newspapers, persons within the industry, and well-known citizens of good-will. I agree with the criticism. But I don't see any hope of improvement. The decline of television is inherent in the nature of television. No matter what laws or resolutions are passed, television is bound to grow more banal as time goes on. In a mere 10 years—from 1949 to 1959—television lived through infancy, childhood, adolescence, maturity, and is now dying of old age. I don't see how the process can be arrested.

Let us see why this is so. Unlike other forms of emotional and intellectual communion, television alone is non-regenerative. On the one hand, it soon exhausts its audience. On the other, it rapidly exhausts the creative workers on the other side of the picture tube—the writers, directors and performers. Television drains away their energies relentlessly but, unlike the situation in the theatre and the cinema, does not provide a breathing space and a happy ambiance in which the soul can renew itself for another assault. Television exists in a repetitive time-cycle of daily, weekly or monthly broadcasts, and this is as true of the educational and uplifting program, such as "Open Mind," as it is true of the western show.

Television is debilitating to an audience. During its popular years, it was usually watched every night in the week for as long as five hours a night. The effect was to dull the senses as time went on. Those who continue watching television become afflicted with a chronic apathy. They sit in torper watching the little images flicker by, without any emotional response. Ennui is engendered even in the stupid. Great entertainment personalities—a decade in the making—quickly come and quickly go, having bored the audience. To arouse the audience out of its lethargy, the television producers inject more massive doses of sexual sadism, bleeding corpses, torture and mutilation, unusual techniques of murder. This too soon sates the audience. One can get sated with anything on a daily diet.

### The Escape Medium

Because television is available without even the trouble of walking a block and because it is free, one begins by using it to escape from fatigue after a day's work in the office or factory. The more intelligent, the more sensitive, quickly find, after six months of televiewing, that their fatigue is not erased as it would be if they had seen a good movie in a theatre. And even those watchers who make fewer demands grow bored. They may continue to watch it but like sleepwalkers in a hypnotized state.

I think the best kept secret in the television industry is the enormous decline in the total number of viewers, and in the intensity of viewing in 1961 as compared to, say, 1951. The surveys with their "top 10" only reveal what percentage of persons looked at what. But how many were watching television that night? Nobody knows for sure. There is no boxoffice in television. (After all, 75% of 20,000,000 is less than 50% of 40,000,000 viewers). And the surveys do not attempt to define the pleasure, pain, boredom, or excitement of the viewer. Nor do they tell us whether he really wanted to watch the program or was just killing time.

My impression is that there must be at least a 25% drop in the number of persons who regularly watch television as it was watched 10 years ago. Almost all the persons with whom I come into contact—and I am including persons on every cultural and economic level of society, including the working class—have *entirely* given up watching television. In many families of which I have some knowledge, only younger children, under age 10, still faithfully watch television. And nobody talks about the programs they saw last night (except when Jack Paar is involved in one of his periodic crises—Paar is the last personality in television who engenders controversy and anecdote and "did you hear what he said last night?" and even Paar is getting worn out by the pressures and will retire when his contract is fulfilled). There is rarely the excitement of looking forward as people used to look forward to the Sid Caesar "Show of Shows" on Saturday night, the Milton Berle "Texaco Star Theatre" on Tuesday, the "Philco-Goodyear Playhouse" on Sunday when one saw the hour dramas of Paddy Chayefsky, Robert Alan Aurthur, Tad Mosel, and N. Richard Nash.

The television audience decreases steadily but the advertisers don't know it. The surveys tell them, on the basis of projecting a percentage of a cross-section of a 3,000 sampling, that they are reaching an audience of 30,000,000 when they may, in fact, be reaching an audience of 7,000,000. Nobody knows for sure. Everybody in the industry is aware on the basis of his own circle of friends that fewer and fewer adults are watching fewer and fewer programs, but everybody assumes that the "masses" are still faithful. Nobody wants to find out how much the faithful have shrunk. Why drive the sponsors back to advertising in newspapers and magazines?

Television, because it is repetitive, gives neither its writers nor its performers an opportunity to regenerate themselves. The movie star makes one or two films a year. He shoots in France, Italy or Hawaii as well as Hollywood. He works with different directors and new kinds of stories. The television star is a machine grinding out the same piece of sausage once a week with the same director on the same sound-stage in Burbank. The Chayefskys were driven out of television not so much by sponsor taboos or rising costs of production as by this non-regenerative quality of television. To write a good play is one of the most difficult works of man but when it is done for television it is over and forgotten after one performance and "all's to do again." They had to do it four to six times a season. No relief from the pressure. It just isn't possible to invent the incidents and conceive the characters for six good one hour plays a season. Not even Chayefsky could do it. For the theatre one writes a play and each night it plays to an audience of only 1,200 persons and it runs for two years and you have the leisure to contemplate the material of your next play without the deadening pressure of the television profession in which your best products are as evanescent as your worst.

I can see no fundamental reform that would cure the ailments of television. The good old days of 1951 are gone, never to return. Television will continue to decline into senility. There will be plenty of apathetic boobs willing to drowse their way through filmed situation comedies, westerns, crime shows and cartoon situation programs. But for those of us who seek entertainment or diversion and want to hear singers and bands and comics, we'll go to night clubs, or just buy a few beers at the neighborhood tavern and talk to our friends for laughs if we can't afford a night-club. If we want to see a play we'll go to the theatre. If we want to see moving pictures we'll go to a movie house, where the films can be experienced on a proper screen and projected in focus. For television there is no hope, regardless of whatever reforms may be imposed on it from without or within. It can only go on doing what it is now doing but more and more clumsily. It is nobody's fault really. It is just the nature of the television beast.

# Once You Know How It's Easy

By MAX SHULMAN

(SCENE: **THE PROGRAM PLANNING OFFICE OF A LARGE TELEVISION NETWORK. AT RISE WE FIND TWO PROGRAMMING EXECUTIVES, BOTH NAMED "DUB SPRIGGS," ENGAGED IN AN EARNEST CONVERSATION**)

DUB #1: I suppose the thing to do is play it safe and come up with another half-hour comedy. But I guess I'm some kind of a nut. I just don't believe in playing it safe.

DUB #2: Exactly the way I feel! Reach for the stars, not the mud.

DUB #1: Right! Nothing ventured, nothing gained.

DUB #2: Precisely! It's better to die on your feet than live on your knees.

DUB #1: Sound thinking! All right, what kind of program should we come up with if we're not going to do a comedy?

DUB #2: You know, nobody's ever done a series about the coast and geodetic survey.

DUB #1: Or about midgets.

DUB #2: Or about dental technicians.

(THERE IS A LONG SILENCE)

DUB #1: Come to think of it, what's wrong with doing a comedy series if it's offbeat.

DUB #2: Not a thing—just so it isn't too offbeat.

DUB #1: Offbeat, but identifiable.

DUB #2: Right! Fresh, but familiar.

DUB #1: That's the ticket! New, but old.

DUB #2: All right. Let's start by eliminating what we don't want to do. First of all, we definitely and positively don't want to do another domestic comedy.

DUB #1: Right! Our hero cannot be a married man.

DUB #2: Right! But that brings up a problem—how are we going to get kids into the series? You got to have kids for comedy.

DUB #1: Maybe he could be like a widower with a bunch of kids.

Dub #2: That's the Fred MacMurray Show.

Dub #1: Maybe he could be the kid's uncle and he lives with his sister who's a widow.

DUB #2: Bob Cummings.

DUB #1: All right, so he doesn't have to live with his sister. Maybe the sister is dead, too, and he is raising the orphan himself—and better still, with the help of a Chinese houseboy.

DUB #2: Bachelor Father.

DUB #1: I got an idea. Let's make the kid Chinese and the houseboy an orphan.

(THERE IS A LONG SILENCE)

DUB #2: What fools we are! The answer is staring us right in the face. Why don't we have the guy married, with a wife and kids?

DUB #1: Great. And he's in show business.

DUB #2: But he's also a hillbilly.

DUB #1: And an undercover man for the F.B.I.

DUB #2: Brilliant! There it is, all in one package—glamor, intrigue, homespun humor.

DUB #1: You see, pal, there are few problems that will not yield to the hot, white light of sustained thinking.

DUB #2: Right! Man is but a reed—the weakest thing in nature—but he is a thinking reed.

DUB #1: Right! The man who won't be beat can't be beat, and the man who can't be beat won't be beat.

DUB #2: Well, buddy boy, all I can say is—

DUB #1: Yes?

DUB #2: We've done it again.

(**THEY EMBRACE SILENTLY, NOT TRUSTING THEMSELVES TO SPEAK**).

# THE WALL

By AL SCHWARTZ

Hollywood.

The wall had gone up practically overnight. Tall and formidable it sealed off E. Television from W. Television; E. Television, the haven for educational programs, and W. Television defined as a huge Wasteland. The wall had been built in such a hurry it cut off Huntley from Brinkley.

Tension had been mounting steadily. The issues had been defined and the battle lines drawn. On the East side of the wall stood Lawrence Spivak, Professor Baxter, and Eric Sevarid, their I.Q.'s bared and ready for combat. Facing them on the West wall was a battery of experienced stalwarts; Robert Stack, Jim Arness, Perry Mason their ratings unsheathed and sharpened, alerted for quick retaliation.

Uncertain days lay ahead.

The mood of the times was best summed up by one viewer in the following manner: "Thank God we live in a democracy where we still have freedom of the dial."

# *The Complete Script*

By JULES ARCHER

George Outthink, Amherst '55, worked for an ad agency in the East 50s which was too Madison Avenue to have a Madison Avenue address. Thanks to George's brilliant psychosensory campaign idea, "Smell what has happened to Schlmiel's," the agency was on the verge of pining this $20,00,000 deodorant account. Schlmiel Brothers needed one tiny extra push.

And George had it. Why not convince the Schlmiels that the agency handling their tv package, "The Poconos Kid," didn't really have any idea of the show's impact when it sprang into the homes of the vast land. Why not show the Schlmiels how it played in the average livingroom?

The account exec decided to toss it in the waving blendor and see what fizzed. So they hired a tv repairman in New Jersey to bug a typical suburbanite's set. The house he chose belonged to Seymour Y. Gassmeyer, 51-year-old candystore owner.

One week later the agency received a tape of the first completely integrated audience-and-cast show in tv history. The Schlmiel Brothers were invited to listen, and smell what had happened to Schlmiel's when it jumped off the script and into the circuits. This was what they heard:

SUSIE: Johnny! Commercial's almost over!

JOHNNY: Coming!

ANNOUNCER: . . . and now our story.

*POCONOS KID: I didn't wana kill nobody special. But they was too many kids wantin' a quick reputation. Like my pappy always said—*

MR. GASSMEYER: Turn that durn set down or I'll kick it in!

JOHNNY: Okay, Pop, okay! . . . How's that?

SUSIE: Now I can't hear it!

MR. GASSMEYER: Good. So go do your homework.

*POCONOS KID: . . . where I kin find Doc Zweibach?*

*OLD-TIMER: Sure. Effen you answer me a question just.*

*POCONOS KID: Whaddeya wanna know?*

MRS. GASSMEYER: Susie! Where's the change from the lunch money?

SUSIE: Ain't any, Mom. I had the special.

*(BANG! BANG! BANG! BANG! BANG! BANG! BANG! BANG! BANG!*

*POCONOS KID: You hear somethin', Old-Timer?*

*OLD-TIMER: Trouble! Down yonder—Doc Zweibach's place!*

*POCONOS KID: Come on—it's a fight goin' on!*

JOHNNY: Leggo this pillow! Leggo. I'm warnin' ya!

SUSIE: You big pillow hog. You already got two! Mom!

MRS. GASSMEYER: Stop it, stop it, stop it! My nerves can stand your fighting maybe, but not the sofa legs!

MR. GASSMEYER: Off is going the tv, I'm warning . . . !

JOHNNY: Okay, okay, we stopped . . . Here's your darn old pillow, stinker. Satisfied?

*DOC ZWEIBACH: . . . thought I'd never see you again, Kid. I -- I -- gimme your hand.*

*POCONOS KID: Doc, they put 28 slugs in you!*

*DOC ZWEIBACH: Ain't nuthin', Kid.*

*POCONOS KID: Who done it, Doc?*

*DOC ZWEIBACH: Buncha emotionally disturbed gunslingers, Kid.*

MRS. GASSMEYER: Johnny! Your gym shorts from school is not so beautiful on the buffet. In the hamper, please!

JOHNNY: Okay, Mom. First commercial!

*DEPUTY . . . so I'll take yer guns, Kid.*

*POCONOS KIDs Ye're crazy! I didn't kill Doc. I was jest payin' a call --*

(HOUSE DOORBELL)

MRS. PERLMAN: Hello, hello, hello! Surprise, Mrs. Gassmeyer! I hope I'm not disturbing the children from the tv?

MRS. GASSMEYER: Disturbing-shmurbing! It must be years, Mrs. Perlman, honestly. So come in, come in!

JOHNNY: *Please*, Mom?

MRS. GASSMEYER: So come in the yard, Mrs. Perlman.

*ANNOUNCER: . . . to our story in a moment. But first -- friends, how many times have you said, "I wish I had a --"*

SUSIE: (FROM KITCHEN) you freep! That was the last icecream sandwich. You give me that --!

(SLAP. WALLOP.)

SUSIE: (WAILING) *Mom!*

MRS. GASSMEYER: Johny, leave your sister alone!

JOHNNY: I got here first! She tried to grab it off me!

MR. GASSMEYER: So wait already and I'll give you both six-guns, and you can have a shoot-out at the old corral.

*ANNOUNCER: . . . and get it today! Thank you.*

*POCONOS KID: (NARRATION) . . . I got out of Gravestone in a hurry, with a posse tailin' me. There was jest one thing to do. I hadda find those emotionally disturbed killers, and bring 'em back to the head-shrinkin' clinic in Gravestone.*

(PHONE RINGS)

SUSIE: Susie on the ring-a-ding . . . Oh, hi, Joanie . . . No kiddin' . . . He did? . . . How dreamy! . . . He did? . . . He didn't! . . . He did? . . . Oh, yum yum!

JOHNNY: Oh, murder! Can't you lower the decibels?

SUSIE: You shut up!

*(TV VOLUME BLASTS)*

*BARTENDER: . . . Take yer money an' git, mister.*

*POCONOS KID: What's coming off here, wise guy --*

MR. GASSMEYER: The tv set is comin' off here, is hat! Johnny, I warned you! *(Click.)*

JOHNNY: Oh, Pop! That's a dirty trick!

MR. GASSMEYER: So report me to the S.P.S.A.!

At the end of this tape, the Schmiel Brothers decided that "The Poconos Kid" would need a new sponsor, and their $20,000,000 would be used in newspapers, matchbook covers and whispering campaigns to the effect that their competitors' deodorants had a base of whale ore. But George Outthink kept them in tv and won the account for his agency. His plan was little short of genius, and may shortly be imitated by every agency on the Avenue. Schlmiel Brothers still sponsor "The Poconos Kid."

Only now the scripts are written with space breaks every three lines to allow for audience participation.

# COMES THE REVOLUTION—

By JAMES J. GELLER

Hollywood.

If television is a "wasteland," the inevitable corollary would follow that it sustains regularly heavy financial losses. Instead, the current annual statements of profit exceed all previous years. The princely terms and residuals paid to performers, directors, producers and packagers lend credence to a bizarre postulate that toiling in a "wasteland" can be beautiful and fruitful in an Affluent Society.

During one of the recent probes of the medium in Washington at the taxpayer's expense, it was established to no one's astonishment that the questionable programs are the responsibility of sponsors and networks. Who else? There's no point in squandering public funds to settle a truism taken for granted by the occupants of 50 million American homes.

Thus far I've searched the FCC reports in vain for any fire directed against the ineffectual writers who supply the programs and the vastly more ineffectual employers who systematically champion them week after week.

Let's begin with a commonplace: a project which demands a new script each week or month should first assess the writer above all componenis involved in the enterprise. Networks and account-executives will lavish upwards to a whopping $500,000 for a "special," not counting the line charges for a single hour. If you scrutinize the budget, you readily discover that the expenditure for the script is insignificant compared with the players and direction.

I often speculate who was the first to decree that members—I mean the genuine ones—of the auctorial craft should be grateful for a disproportionate share of the cash awards. Whoever inaugurated this arbitrary rule should in association with his supporters be propelled in some special kind of hell. Let us hope that this inequitable policy be reversed to the rightful advantage of any skilled and imaginative writer.

In the beginning was the word, but not according to many of the soulless spirits entrusted with the teevee channels. Perhaps in the near future an able writer will be honored not only with a fastidious critical acclaim but in the cold coin of the realm; his pickings should be quadrupled over anyone participating in the festivities. Now then, in the preparation of those richly touted "specials" in which the original themes demand infinitive variety, mood, natural dialog and a kinship with humanity, the ancient canard that mass audiences are allergic to sublime composition, must be rejected.

**Knowing A Writer: A True Gift**

It is true that in publicity handouts, advertising, commercial teevee trailers, and announcements, the author's identity is lost in the maze of super-abundant credits. It is also true that a deplorable omission of rational editorial judgment in the selection of competent authors ruined many a program. It would be redundant to cite the countless players who were paralyzed because of mediocre material. It can be said that the network, sponsor and agency emissaries who are often directly accountable for the program fiascos, have a glorious dexterity for clinging to their posts. If the opulent purchasers of the time slots and their ambassadors were gifted with a little more editorial acumen, there would be fewer failures.

Nobody need remind me that there are many other teevee offerings such as panels, news, sports events, interviews and the like in which the author's role is merely perfunctory or negligible; consequently, I exclude these pearls from my velvet and chaste strictures. My targets are those weekly series, "spectaculars," and others of allegedly high dramatic voltage.

Confronted with a voracious appetite which even four decades of old movies cannot appease, television is a glutton for all kinds of material, good or bad. Since a big gap exists in the medium suitable for civilized presentations, it offers dazzling and endless opportunities for stunning, touching and lively entertainment. If queried on this score, everyone within the sphere of influence piously concurs.

When the ruling set accepts a script or adaptation, it proceeds under an erroneous theory that the manuscript is flawless. No writer or group of writers possess the divine afflatus to furnish weekly or monthly masterpieces. Let us also doubt the infallibility of the network and agency officialdom. Small wonder that the bulk of the programs are guillotined after the initial run.

I am often amazed that the tv overlords haven't rendered sufficient heed to this critical aspect. They should recollect, if old enough, that back in the golden era of vaudeville, a 10 or 20-minute sketch was worked over meticulously and tried out of town before hitting the big time. Even versifiers, one-act specialists, and short story professionals consume unlimited hours while communing with the creative muse.

Admitted that the exigencies of tv schedules does not permit this freedom. There is, notwithstanding, a practical escape from this dilemma which in my effort to be constructive, I offer as an unsolicited suggestion. As the first step, I recommend that the network delegate some one with intellect, wisdom and enthusiasm and back him with good, old fashioned collateral in his serious quest for the most brilliant authors and playwrights who conceivably might be attracted to teevee. Those who signify a willingness should be engaged with a minimum of delay. By permitting the writer three months for a first draft teleplay and, say, one month for revisions, the time element is conquered. The same process is repeated with a dozen additional writing talents assigned to different chapters. This experiment could undoubtedly prolong the program's longevity and popularity.

If a script is approved under the above circumstances, it should then be tested before any size audience. If so, any weaknesses in the writing, playing and direction can be remedied before release over the air. If the author lived up to his reputation, he should be quickly signed for two more segments the same season and upon the most generous terms ever enacted. The same terms and conditions shall apply to the other 12 members of the writing staff who likewise discharge their obligations with outstanding literacy and enjoyment. Yes, I am not unmindful that under my simple plan the total writing cost might at first glance stagger the sponsor but if it is phrased with a cogent and sincere argument, he might agree that authors of eminence are the safest investment for a weekly teleplay on any coast-to-coast network.

In order to survive, American teevee is inseparably linked to private economy. The huge annual billings of the network chains keep soaring consistently, but it is not axiomatic that the commercial instinct of Madison Avenue and the networks matches their direful editorial accomplishments.

Anyone attempting to follow my not-so-startling scheme should wage warfare against the underlings who profusely scatter the story content around as a witness gesture to impress the boss. The obscure byliner of this immortal treatise once looked after the story requirements for a half-hour anthology series sponsored by Eastman Kodak. I was instructed to submit copies of the themes to Eastman's national agency which spared no three deploying two youthful representatives and the client special film adviser in offices adjacent to mine on the lot. This trio in turn transmitted scores of mimeographed comics of my recommendations to the Supreme Troika, viz, the local and New York top council of the agency and the company's brass in Rochester with copious, irrelevant and indecisive opinions. The submissions which managed to escape wholesale slaughter and excommunication were purchased and duly assigned to adaptors.

As soon as a director and the leading player approved a teleplay, I had to hand over 15 copies to the three satellites parked at the studio who again repeated the routine by dispatching them on to their superiors for final accord. Not even the author of "Titus Adronicus" would have emerged unscathed if any of his brainchildren risked this traumatic experience.

Too frequently the unconscious will of these frustrated editorial sages triumph; indisputably, a major cause for the inexhaustible teevee flops.

Among the immortals, the dramatic muse rates the topmost praise in the arts. I am sure that one network vice president in charge of programming was conversant with this dictum. In a recent issue of VARIETY, he endeavored a practical and sound application but failed. He lamented the dearth of distinguished writers for a high-budgeted series of one hour plays. Although his offer was a little more liberal than is customary, he encountered no sweeping success and brooded over his disappointment. I began to bleed for him. With my inveterate second nature of flying to the aid for an emolument, of course, of a network executive in distress, I immediately airmailed him a blueprint that would lead him out of the wilderness. If I'm not lacking in ordinary modesty, it was a revolutionary concept for television. It made an impact upon him because he replied that my proposal is "intriguing and monumental in scope and that it demands careful consideration . . . and the proposal would be turned over to the West Coast." I shall refrain from further boring the devout readers of this family journal except to conclude that the young fancy spokesman for the West Coast office with his inadequate mentality, brushed me off quickly over the phone in a voice touched with feline softness. When I reported this short colloquy to the vice president at the New York end it proved to no avail. The vice president's sentiments swiveled to the side of his California colleague. Thus the old school-tie prevailed.

Let us trust, nevertheless, that the editorial incompetents be replaced by those more sympathetic and objective toward the creative efforts of anyone justly acclaimed for his writing achievements beyond television.

# I GOT THIS IDEA, SEE!

## Daring Plan to Keep TV Stanzas from Aging And Also Advance Sociability

By STIRLING SILLIPHANT

Hollywood.

There's something far more shocking than having a tv series cancelled out from under you.

That's having it renewed.

Stirling Silliphant

Lower that eyebrow, please. This kid's for real.

Every time you sell a series, you're signing away at least one year of your life, just as surely as though you'd signed aboard a clipper-ship in 1874 for a slant around the Horn.

If the series gets picked up for a second year, that's two you blew. And if you go three or more, well, mate, there goes one-tenth of your adult life, one-tenth of your own prime time.

Selling and working on a tv series is most nearly comparable to coming down with some virulent disease which isolates you from friend and family. You darn near die of it until, finally, it goes away, leaving you thin, shaken and just that much older.

Pat—that's my incredibly long-patient wife—and I have lost virtually all our friends since I became infected with the virus "Naked City" and its twin disease "Route 66." The dinners and parties we've been on the way to, but had to pass at the last minute, the appointments broken, the engagements necessarily refused, add up to more points than the current sky-high Dow-Jones industrial average. Because with a series some crisis is always forming around the next corner. Run, don't walk, to the nearest exigency.

In the days when I wrote pictures there was always time for people. But in television the only people I seem to have time for are the ones I write into my scripts.

The irony is that all this time still doesn't produce the kind of show you set out to do in the brave rush of serious intent and dedication. No matter how many hours you crowd into each day and night, you're still racing the clock, still having to shoot first drafts, still going with whatever director happens to be available that particular Wednesday when you *must* start, regardless of his qualification or lack of same for that particular script, still having to cast whatever actor is free that Friday at 3 p.m.

What's so incredible about tv is that *any* of it manages to be good under the conditions of its making, that out of so much haste and compromise, anything at all of quality and taste can emerge.

**Just A Catchphrase**

The accusation that the medium is a vast wasteland is just another of those egghead slogans so much in vogue in our slogan-motivated society, another dialectic jab without reference to the facts of the trouble.

Better to call tv the wonderland it is where miracles are performed every day by harassed writers, actors, directors, producers and technicians, all shooting from the hip—the most adroit collection of creative talent ever gathered into one community.

What is dreadful is not the work these people do, but the fact that their work could be better—and isn't—because of that one implacable enemy—that ole debbil time.

The way to better tv, obviously, is to eliminate the enemy—to take the time element and the pressure of "not how good, but how soon" out of the medium.

How?

Very simple. Also very revolutionary.

All you have to do is: *limit the playing time of any single series to one season.*

They only made 26 "Medics," but the show is remembered as a landmark. Sam Peckinpah did a superb series last season called "The Westerner." It only went 13 weeks, but it will survive in the minds of viewers far longer than some of the trash which seems to clutter up the set perpetually. Our original half-hour "Naked City" went only one season before we were unceremoniously booted off a network for being too "seamy" and "sick"—Madison Avenue for realistic.

Now that the hour-version of "Naked City" is in its second season (and "Route 66" ditto), I am constantly reminding my producer and partner, Herbert J. Leonard, that we're apparently doing something terribly wrong somewhere.

Obviously, if a show catches on with the public and makes points, the creator is failing to do his best work. He can only be spared from extending this failure season after season by an automatic cancellation after the first year.

We limit the number of terms any single citizen can serve as President of the United States, don't we?

Do you question the wisdom of our Founding Fathers?

So I say—one season per series. Finis.

**Everybody Starts & Ends Even**

Look what this will do. If the creators know they're only coming up to bat say 32 times, they're going to *have* to raise the standards of each of those 32 episodes. Their reputations, hence their income, is going to depend on how *good* the shows are, not how many points they earn in the ratings systems or how many seasons they perpetuate themselves.

This will instantly eliminate the need to scrounge for *popular* subjects and let the creator follow his creative instincts to produce, if he feels like it, *unpopular* stories.

In the fabric of drama and literature, the most artistic, the most significant works, have frequently been those appreciated by the fewest number of people, those intelligent and perceptive enough to coin slogans, for example.

How can tv ever hope to escape the brand of "wasteland" if it continues to be as popular as it is?

So, now we're clear on that first step, right? Just one season for everybody. Also that makes the tv jungle more competitive, because every year everybody starts all over again scampering for food.

My plan also eliminates the so-called "cycle" effect in tv.

There won't be time to "play it safe" or to copy somebody else. By the time he's on and you're not, he's off, and you certainly can't make it next year with his dead idea.

Another part of my plan to organize the time element in tv is to set inflexible deadlines for buying new shows, just as there are market weeks in the rag business—a time to order cruise wear, summer styles, winter fashions.

My suggestion is that we set New Season Week as the last week in January when all the buying for the coming Fall Season is done during one glamourous seven-day period in Hollywood.

And we do away with the filming of pilot shows, that elephant burial ground for millions down the drain. We simply introduce to the prospective buyer the producer, his writer, his cast, answer all questions simply and intelligently, then permit the buyer to read a typical script, plus a half-dozen extensive story treatments. All decisions are final. No merchandise can be returned or subsequently cancelled.

I appreciate this will work a terrible burden on the agency buyers. It assumes they must have as much foresight and intelligence as the producer himself who has to make the same kind of advance decision. It also assumes they know how to read, which, of course, terrifies me, because right here I can see the entire plan standing in frightful jeopardy.

By concentrating all buying decisions into the one week, the manufacturer, that is, the man who ultimately pays the whole tab, will already be saving a fortune inasmuch as agency and network biggies will only have to fly out to the Beverly Hills Hotel for one week a year instead of the many rush-rush panic or look-see flights now the comfortable and luxurious order of the day.

But look what it does for the poor harassed producer and writer. He now has five months to prepare scripts for a June shooting date, which in turn permits him to have his shows polished and at-maximum impact by fall air dates.

Now, there are additional elements in my plan. There's . . . I beg your pardon.

You want to talk to me—privately? Outside?

But—I don't know you. And it's dark out there. And . . .

HELP!

## Liss, Jones in Europe For Sophia Loren TV'er

As the fourth in the NBC-TV "The World Of—" series, the life & times of Sophia Loren will get a full hour going-over by Don Hyatt's special projects unit. Producer-Director Gene Jones and writer Joe Liss are currently in Paris and move on to Rome and Naples, along with a film crew, for updated documentation of the Loren saga to be telecast Feb. 27.

This will follow the Jimmy Doolittle story, which gets an airing Jan. 18. Previously Bob Hope and Billy Graham were given the "World Of—" treatment.

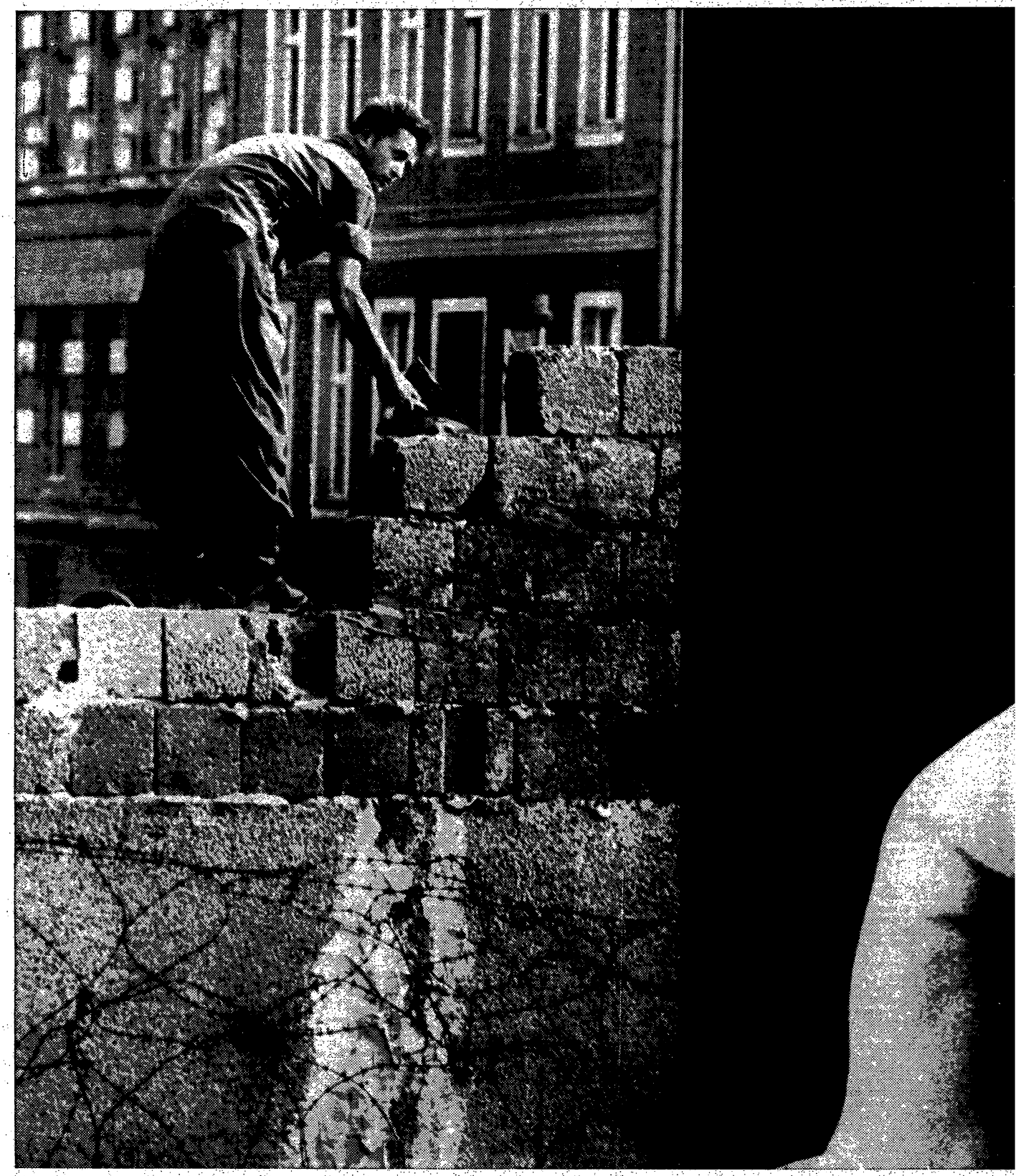
## SG Rolls With Four

Hollywood.

Screen Gems rolls four pilots during this month, three of them on location. They consist of three hourlong films, "Empire," Richard Egan starrer to be lensed in Santa Fe; "Defiance County," to be shot in Napa, and "APO 923," which will be filmed in Hawaii, and the half-hour comedy, "Archie," to be filmed here.

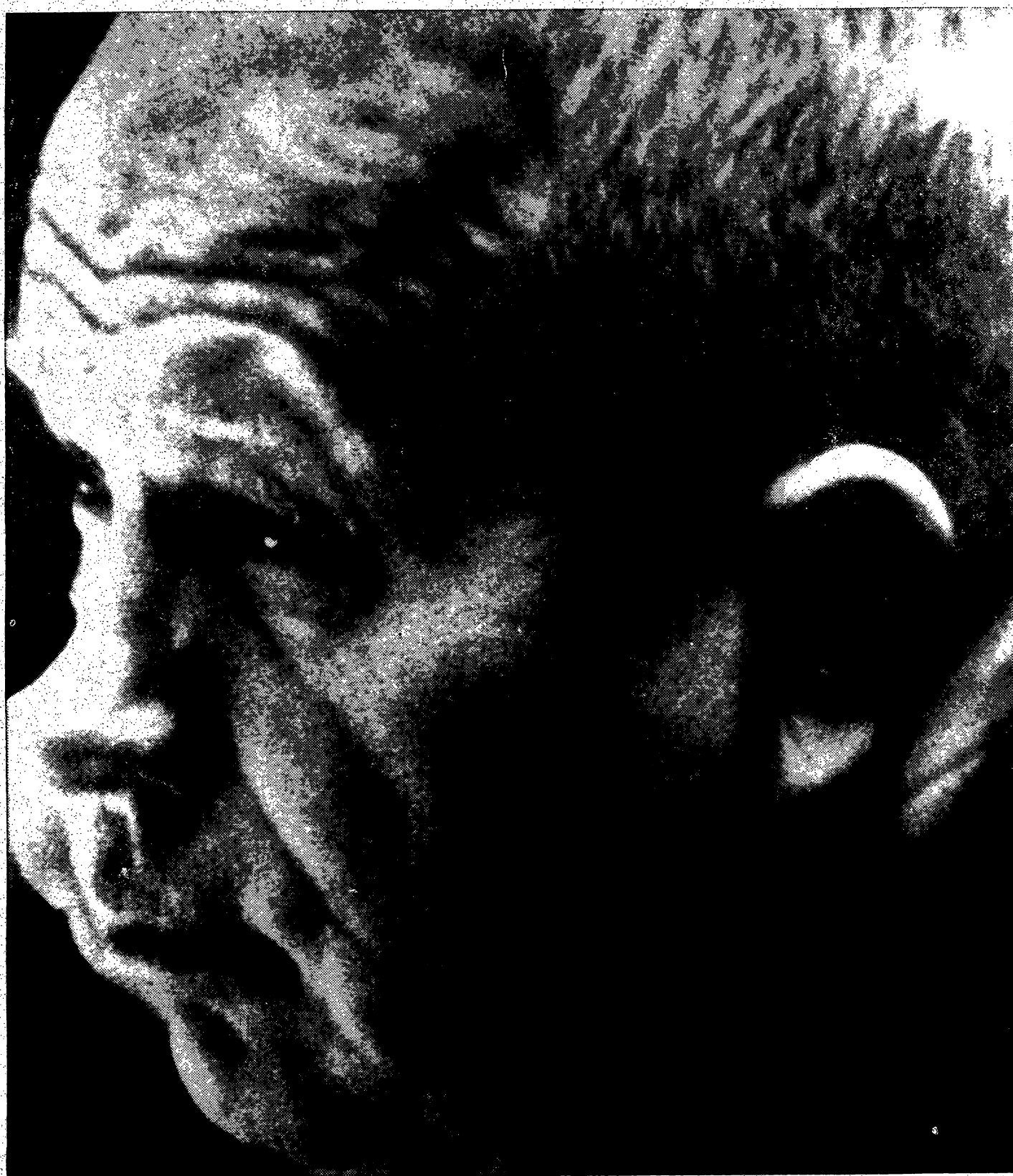
Among those testing for "Archie" is Eddie Shaw.

# "THE ART OF DOCUMENT



On Tuesday, December 26, NBC gave Americans a comprehensive perspective on the Berlin crisis and the events leading up to it. The program was NBC White Paper No. 8: Khrushchev and Berlin, narrated by Chet Huntley. Irving Gitlin was Executive Producer and Fred Freed Producer-Director. ■ The next morning New York critics had this to say: "The perspective was sharp and clear...the art of documentary reached a height." (Jack Iams, Herald Tribune); "A pictorial triumph...if NBC White Papers achieve nothing else, they demand—and challenge—a viewer to become better informed about the world situation." (Kay Gardella, Daily News); "Once again the NBC News Department has shown how television journalism can play its part in awakening the country to the cruel realities of the world situation." (Jack Gould, N. Y. Times). ■ NBC White Paper climaxed a year in which NBC has sought to

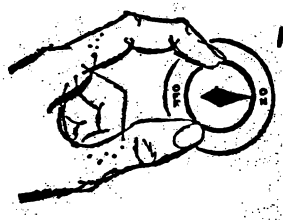
# ARY REACHED A HEIGHT"



inform America of these realities, to make them meaningful, with the most comprehensive news coverage, the most responsible analysis in broadcast journalism. ■ It is a significant measure of success that more people watch the news on NBC than on any other network. ■ Among the many, wide-ranging major information specials to be presented by NBC News during the first three months of 1962 are: Our Man in Vienna (Jan. 24); NBC White Paper No. 9: The Battle of Newburgh (Jan. 28); Debutante '62 (Feb. 9); Loyal Opposition (Feb. 11); White Paper No. 10: Red China (Feb. 25); The Land (Mar. 13); and U. S. Route #1 (Mar. 29).

NBC

**NBC TELEVISION NETWORK**



# THANK YOU for all your help in keeping millions of television sets tuned to the commercials on our clients' shows.

| | |
|---|---|
| ADVENTURES IN PARADISE | Dial Soap, Dash Dog Food, Armour Canned Meats, Pepsodent |
| ANDY GRIFFITH | General Foods: S.O.S. Soap Pads |
| BACHELOR FATHER | Dial Soap, Armour Canned Meats, Chiffon |
| CHECKMATE | Pepsodent, Airwick, Menley & James: Contac |
| CAIN'S 100 | Sunbeam Shavemaster |
| CALVIN & THE COLONEL | Pepsodent, Imperial Margarine |
| CANDID CAMERA | Clairol |
| CBS REPORTS | Menley & James: Contac |
| DANNY THOMAS | General Foods: S.O.S. Soap Pads |
| DEFENDERS | Kleenex Tissues, Kleenex Napkins, Kleenex Towels, Delsey Tissue, Imperial Margarine |
| 87TH PRECINCT | Sunbeam Shavemaster |
| GARRY MOORE | Johnson's Wax: Klear, Holiday, Off |
| GUNSMOKE | Johnson's Wax: Klear, J-Wax, Raid |
| HALLMARK HALL OF FAME | Hallmark Cards |
| HAVE GUN, WILL TRAVEL | Pepsodent, Airwick |
| I'VE GOT A SECRET | Clairol, Menley & James: Contac |
| KRAFT MUSIC HALL—PERRY COMO | Kraft Confections |
| MRS. G. GOES TO COLLEGE | General Foods: S.O.S. Soap Pads |
| PETE & GLADYS | Menley & James: Contac |
| THE WORLD OF— | Purex |
| RED SKELTON | Johnson's Wax: Klear, Raid, Holiday |
| ROOM FOR ONE MORE | Dial Soap, Chiffon |
| ROBT. TAYLOR'S DETECTIVES | Sunbeam Shavemaster |
| SURFSIDE SIX | Dial Soap, Dash Dog Food |
| UNTOUCHABLES | Dial Soap |
| WHAT'S MY LINE? | Menley & James: Contac |
| WINDOW ON MAIN ST. | Paper Mate |

## FOOTE, CONE & BELDING

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TORONTO • LONDON FRANKFURT MEXICO CITY MONTREAL

# That R-Really GR-reat 'Shew'

Continued from page 85

lerina Nora Kaye and Scott Douglas and in the musical comedy tradition Marge & Gower Champion. In the "pop" field, show-stopping accordionist Dick Contino, tapdancer Conrad Buckner, the Barry Sisters, Eddy Manson, illusionist Marvin Roy, American circus tightrope star Hubert Castle and for the Russian youngsters, the balloon act of The Shirleys and the hilarious platespinner Erich Brenn.

In our trips around the world and in our contacts with foreign performers who come to our stage, we have learned that people are people the world over. Russian audiences loved the American performers. Their applause was earshattering. Our 36 Russian musicians idolized our American conductor, Elliot Lawrence.

In Moscow, we gave nightly outdoor performances at Green Theatre in Gorky Park. It seated 10,000 but starting with our opening night we played to 14,000 Russians. One night I secured 40 tickets for some visitors from the American College of Surgeons. Just before intermission, I told the Russian audience, through my interpreter, that sitting with them were these American doctors, emphasizing that our surgeons were in Russia to confer with Russian surgeons, for the benefit of all.

Russians are deeply emotional people and, when they heard this, it touched off a cheering demonstration that ever will be unforgettable. Each Russian family that attends a show brings along a small bouquet of flowers. At the end of an act, if they have enjoyed it deeply, a youngster representing the family walks right up on the stage and presents the flowers to the artist. On this night, unable to reach the American surgeons the Russians threw these bouquets of flowers through the air at them. None of us had ever witnessed such a delighted turmoil.

Leningrad, because of its fantastically heroic defense of the city against the Nazis, occupies a special niche in the annals of Russian heroism. Opening one performance, tapdancing Conrad Buckner badly hurt himself in a prodigious leap from an elevation, climaxing in a sliding "split." His left heel apparently hit a board in the stage floor which was slightly higher than the rest. Two Russian women doctors, who were in the audience, rushed backstage, phoned for an ambulance and speeded him to a Leningrad hospital.

When they brought him back to the theatre, young Buckner was on crutches but he insisted that he would appear in the finale, which was built around Rise Stevens' "Getting to Know You," in Russian. At a certain musical cue, our entire cast joined her on stage, one half of the line of stars lifting small Russian flags above their heads and the other half of the line of stars lifting small American flags over their heads. As Miss Stevens sang her last note, I'd reveal a small Russian and a small American flag and cross the staffs of them, so that the flags were flying together.

This always exploded a storm of applause, indicating the true feeling of the people of Russia, as contrasted to their Commie leaders.

On this particular night, because Buckner was standing on crutches, in the finale, I told the people of this city noted for heroism, pointing to Buckner, how deeply we appreciated the concern of the two Russian women doctors and how grateful all of us were for the expert care he had received in the hospital. And then I added:

"I told Conrad not to come out in this finale but he said to me: 'One does not come to Leningrad —to surrender'."

Bedlam broke loose in the audience. Gower Champion told me later that even our performers were misty-eyed as they saw the Leningrad audience go wild. As the storm of applause died down, again through my interpreter I said to the audience:

"Because of the heroism of your city of Leningrad and because I have been told that each family in this city lost at least one man in the war, I'm certain that there is not a mother in Leningrad—just as there is not a mother in the United States—who ever again wants to send her husband or her son to war." Pandemonium broke loose. The audience surged forward to the orchestra pit. They threw

(Continued on page 106)

# East Vs. West Coast Union Strife; 3,000 Miles Yet Worlds Apart

By ART WOODSTONE

There is reason to assume, sometimes, that New York and Hollywood are not only in different countries but are small nations at war who bomb each other by mass media and reach occasional truces by Boeing 707 Jet.

New Yorker David Susskind may still not like Hollywood, but the mistrust the east has for the west—and visa versa—is evidenced more acutely in the attitudes and acts of organized labor. Indeed, some of the most graphic pages in the history of television are about the nearly cataclysmic differences between the Hollywood-oriented union and the New York-oriented union.

Most other unions can keep their internecine strife a secret to all but the most enterprising reporters and the management of AFL-CIO. Not so in television. The reason differences in television unionism have been so easy to detect is largely because this is show business, not the electrical business, the automotive business or even the trucking business. Show business is the world of talent, and talent, as everyone knows, assumes the right to speak out, and, when it speaks, to speak histrionically—doubtless stimulated by the same deep passions that made it turn to acting, writing or directing in the first place.

Today, the members of Screen Actors Guild and the American Federation of Television & Radio Artists only have the kindest public words for each other. But once upon a not too distant time, the AFTRA crew in New York looked upon those screen actors on the Coast as "the country club set." SAG looked on the boys in New York as "hungry commercial announcers, not actors."

There is truth to both remarks, just enough truth to have singed each union in turn. Distrust has not completely disappeared, but has been hidden because the two unions believe there is a greater good for organized acting in tv if partisanship can be muted.

**One Union, Two Philosophies**

The calm on one front does not mean that the war of the coasts has ended. Even today, there is grave dissension in the ranks of not two competing unions but one union—the Directors Guild of America.

Believing that the Director's Guild is run by the same breed of film-oriented, 40-hour week, Malibu and BevHills boys that have found a home in SAG, many of the union's little fellows in New York are smarting. But the pain is not due to a genuine social cleavage of poor man and rich man, but to conflict that seems due more to the mutual ability to understand or to face the problems peculiar to these

(Continued on page 109)

# Television: The Pimple Of The Performing Arts

By GERALD F. LIEBERMAN

It thundered onto the American scene, this thing called television. Suckled on the breast of the moving picture industry, it gobbled up its reluctant mother, then mangled its kin; radio, the nightclub field, and the last remnants of vaudeville and the legitimate theatre. As it plunged forward it dealt a near fatal blow to the reading habit of America; such as it was; and when it had wrought its carnage it stood up before us and we saw that it needed a diaper change.

How does it happen that an infant able to eat those who gave it life should inherit only the foppish qualities of its creators? The answer is simple. It conquered only the conquerable, the weakest element of civilized social order. Art and knowledge, always vulnerable to marauders, was easily victimized by television. But when it came up against the powerhouses of realism—economics, polities, and moral folkways—television defaulted, and turned instead to fling challenges at the corpse of idealism already rotting in the road.

For all its vulnerability idealism always has been and always will be the greatest threat to the realists, so with the approval of its co-conspirators, the hatchetmen of economics moved in on the infant television; and after stunting its growth it proceeded to brainwash the child. Now the pattern was set, for the economist has always been the handmaiden of the politician, who in turn is the servant of the professional moralist, who in its turn is generally a professional freeloader and always has been.

**Ministry of Fear**

Today television is a ministry of fear, the mecca of the petrified practitioners of the art of subservience. This generally applies to the ushers, the executives, and the so-called creative minds in between. The only courage in anything connected with the medium is found among the stagehands.

Television is the loudest exponent of its maturity, an egotist thoroughly blind to its own ignorance, and it offers growth statistics which on the surface substantiates the claim. But its growth is like that of Lenny in Steinbeck's "Of Mice and Men"; for all its muscle and power it remains a characteristic imbecile.

Television people roar their challenge at the slightest hint that it is infantile. Yet its behavior shows nothing else. It is easily frightened, subject to tantrums, eager to take the lollipop offered it by economic big brother when it has been a good little boy and done what it was told to do. And for all its claims to adulthood it clings to the childish habit of playing games with itself; of making believe it is something it is not, the way children bestow rank when they play soldier: "I'll let you be a Colonel if you let me be a General."

In this same way television awards title and rank to people which in no way indicates their true function.

This not only applies to individuals and groups but to proclamations.

So we find within television and its entourage talent agencies that know nothing of talent, assistants who are hindrances, associates with whom nobody will associate, producers who are destroyers, and a code of good practices, which, rather than establish good practices establishes the boundaries of the strained limits to which it estimates bad practices will be tolerated.

In creating these misnomers there is self-justification, for nothing can be expected to nurture the seeds of its own destruction, and truth, always a destroyer of fancy, would be most destructive in television. Were it not so, were truth to be applied, we would find titles such as Head Smiling Boy, Vice President in Charge of Sponsor Appeasement, Associate Personality Kid, Coordinator of Tantrums, Assistant Parasite. And television stations would be awarded the Seal of Obedience.

A good set of teeth does not a stirring performance make, nor do good ideas flow from the brainless putty mass into which God has carved a pleasant smile, and good manuscripts cannot be found in the pockets of Ivy League suits—the pants are too tight.

**'Boring' From Within**

That the profusion of gutless wonders who permeate television likes things as they are is the reason for the medium's constant search to find now ways to bore us. If, by some chance, they were released from the bond of conformity in which they are snuggled they would make fools of themselves. They would have to produce, and their ineptitude would show, so they cling to the status quo. The television industry is like the new born babe, which, once freed, immediately resumes the curled position of incubation.

There have been, and we can only hope there will be with greater frequency, dissenters within. But, when on those rare occasions, a David Susskind takes the lead or a Jack Paar takes a walk (whether it be out the studio door, or up to the line of demarcation separating West from East Berlin) there is chaos. Then, with the cunning of a female cat, television selectmen regain their high pitched voices and draw attention to the tripe Susskind has produced, and they pass the dirty word that he, Susskind, has taken the last bite out of the caviar can that fed him.

As for Paar, they insidiously leak stories which have nothing to do with the matter at hand, condemning him for past happenings in which they had previously defended him. They say he was always hard to handle and in need of constant supervision, they never know when he might dwell on some unmentionable subject, like tile palaces. Yet they themselves talk of nothing else, for the upholstered throne room has become *the* symbol of their status-conscious world.

* * *

What can be done? I, for one, see little hope of it ever being what it might have been and I think we should give up on it, concentrate our efforts elsewhere. I think the areas victimized by television can draw encouragement from the publishing field.

When television drove away the million-copy bestseller the publishers came up with a lot of lesser sellers and their own paperback revolution. Things began to happen. If the phenomenal million-copy seller is gone it is replaced by the equally phenomenal $10 bestseller, and the $1.95 paperback. But publishing has not concentrated all its efforts here, nor has it ceased to offer more than has ever been offered before for as little as 25c.

Movies have struck back by making the product they have sold to television look sick when compared to what they are offering in the movie houses.

I think nightclubs can do the same thing, but first they must concentrate on better food at lower prices, and they must experiment with their floorshows.

The legitimate theatre can survive if it would stop concentrating on the big ticket and follow closely the happenings in the book trade. Am afraid vaudeville was already dead, but there is some hope that stirring signs of fortitude might once more make virile the denatured father of television, radio.

And don't forget pay television.

When all this has happened we may suddenly look behind and see the terrible infant coming on fast with a display of courageous idealism that makes the restimulated areas of the performing arts appear to be on a treadmill. By then television will have nothing to lose for it will have been abandoned by economic big brother in the same way economic big brother has always abandoned things that were no longer useful to it. Like the railroads—but that's another story.

# The Year TV Took the Fifth

Continued from page 83

people. And this is completely true. Under the U. S. system of television broadcasting the air is unquestionably free. It costs the individual absolutely nothing to view thousands of hours of broadcasting. If he likes none of it, he may, according to our Constitution, turn it off. Programs that enough people turn off automatically cease to exist. Every night, at millions of television knobs, tens of millions of Americans vote for what they want to see and what they don't want to see.

Qualitatively what they have to vote for could be improved by reducing the quantity of it. This would do two things. It would cut down the number of outlets for creative experimentation, thus further limiting the area for creativity for the very limited creative talent in tv. And it would thus further reduce a citizen's scope of selection of things to see.

Those who suggest that the quality level of material might be raised by toll television, suggest that the additional money toll-tv promises a man will attract better creative talent than commercial tv now buy. This supposes that because a man makes more money he will automatically create better material. It doesn't work out that way. But it would work out that way if toll-tv charged for what's on the air, the air would cease to be free.

Those who suggest regulatory bodies with broad powers to police what is broadcast are courting censorship and asking for officials to do what the people themselves can do better because there are more of them.

At the present time the free air of the United States is being protected by the law of personal preference. That which the citizens do not want, they do not watch. That which is advertised and offends, they will not buy. It may be a slow process but it's a certain one.

That which is instructive and cultural will be found and watched by those seeking instruction and culture. These people have no right to demand that their neighbors sacrifice the entertainment they enjoy and, perhaps, need. Because no matter how much cultural and educational material is broadcast, people will not look at it unless they are interested in it. This has been repeatedly proved.

For this reason control of the television channels rests, and must always rest, in the hands of the citizens of the United States.

# Vast Minowland

Continued from page 81

erns back." Minow didn't answer, but just stared at the phone in horror. Freddie's voice came through again, "And don't look for a plane. I've also built a launching pad."

Minow recovered. "But how could an intelligent young man like you want Westerns back on television?

"Because I'm a young boy with no outlets," answered Freddie, "and when I see a Western hero I associate with him for 29-and-a-half minutes, minus commercials. It relieves my aggressions."

"Please don't force me to do this," pleaded Mr. Minow.

"You'll do it or else," growled Freddie.

Mr. Minow sighed and his shoulders slumped. "All right," he muttered, "I'll call Sonny Werblin and Abe Lastfogel. I know in this crisis they'll come through with the type of programs I hate."

In two weeks everything the critics liked to rip was back on the air, and one morning soon after, a mushroom cloud rose over an isolated area of the Pacific. It was thought that Russia had tested again, but Mr. Minow sighed with relief. He knew that Freddie had dumped his bomb

# *This is what our newest studio looks*

'All the world's a stage', said a noted English playwright. And four centuries later, BBC Television adds some startling dimensions to these words.

Today—BBC tv is engaged in a programme of *co-production* with important, world-wide film and television organisations. It is a plan involving a far-reaching exchange of ideas, talent and facilities. And the result will be more television entertainment with an exciting international flavour.

A number of these co-produced series are already in front of the cameras. *The Third Man* (2nd Series) and *Zero One* are just two of many to come. Watch for them!

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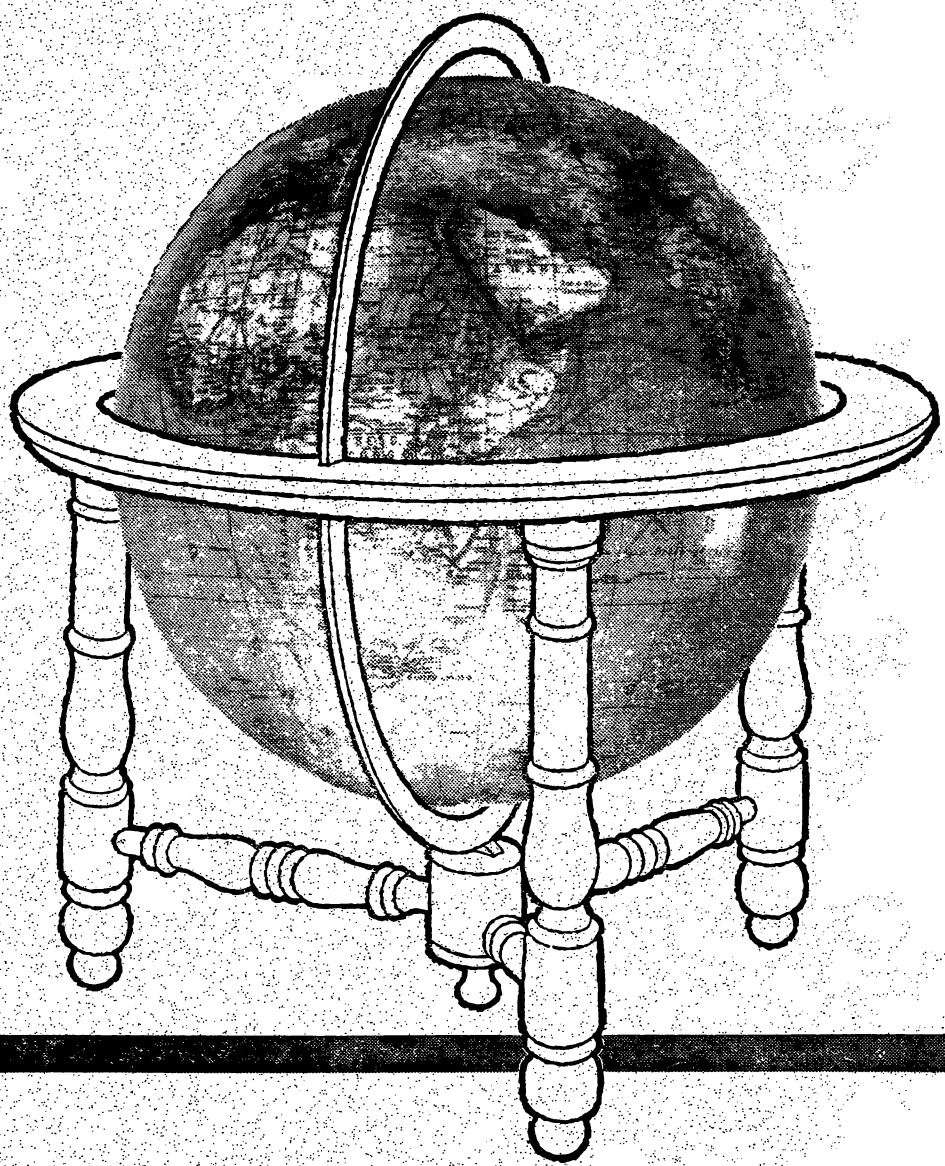
*like!*



## *The Third Man*

Michael Rennie again stars as Harry Lime—at his sophisticated best, in and out of trouble with both the law and the underworld from Singapore to Seattle.

2nd series of 38 episodes; co-produced by BBC tv and Third Man Corp. World distribution, except USA, by BBC Television; USA distribution by NTA

## *Zero One*

Nigel Patrick as chief of International Air Security—with a beat that covers the wide world of international airline routes.

39 episodes; co-produced by BBC tv and MGM. World distribution, except the Americas, by BBC Television; North and South America by MGM.

**BBC tv**

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# If You Think It's Fun To Diversify, Just Try It

By ARTHUR CHRISTIANSEN

London.

If Britain's Pilkington Committee, due to report this year on the future of television and radio, were to recommend that the whole thing be renationalized—which is unthinkable—the commercial tv companies would still be in a position to make good profits.

Even the pessimists concede that the worst that can happen is the retention of the jolly old **status quo** with all its stupidities and anachronisms, and it is hard to see how it can be otherwise with so much capital locked up and so many people employed in making product.

But let us be even gloomier and what do we find? Diversification.

ATV, my favorite London company (the one that employs me) is in piped tv and radio rentals, 10-pin bowling alleys, long-playing gramophones, canned office music and God knows what else. A-R owns the 100,000 capacity Wembley Stadium. Sidney Bernstein of Granada bought McGibbon & Kee, a prosperous book publishing business, and claims that as a cinema chain they actually diversified when they went into TV!

But this is a personal column, so let's get down to people. Or more precisely, me.

With everybody doin' what don't come naturally, I thought to myself, "Christiansen, it it's good for the big battalions it must be good for you, too."

So in 1961 I diversified. I wrote articles on journalism for the Left Wing weekly New Statesman. I published my life with Lord Beaverbrook under the title Headlines All My Life. I became an actor and played the part of myself in a sci-fi movie thriller, "The Day the Earth Caught Fire." I took part in B.B.C. radio programs and made the occasional tv appearance on both ITV and BBC as a newspaper pundit. I became a director of a local radio station in Essex. For ATV I helped with documentaries, officiated at the birth of my brainchild—a Sunday afternoon tv newspaper—among other things.

And I now go on record with the view that diversifying is damned hard work that brought high tax rewards to the British Treasury and wheezes on the bronchial tubes of the Christiansen family breadwinner. For a quiet time give me an editorship on one of Lord Beaverbrook's papers any day.

Some odd situations also developed. F'instance . . .

I found myself employed by two Vals simultaneously—Val Parnell, boss of ATV and Val Guest, the movie producer. One day an advertising character telephoned to say that Val had agreed to pose in a newly-marketed raincoat and would I do so, too? No fees; just a free raincoat and maybe one for th Missus, too—but good publicity for one and all.

Sure, I said; and as I was working for Parnell at that time I asked Sheila Dyett, his secretary, when the pix were going to be taken. Nothing doing, said Sheila, and I went on my way somewhat puzzled as the other Val was not in my mind that day. Nor did I doubt Sheila's word as I couldn't see Val Parnell with his £80,000 a year from ATV being exactly attracted any more than I was by the chance of posing with me in return for a free raincoat.

Then Val Guest 'phoned and all became clear. I was to be billed in the ad as one of the stars of "The Day the Earth Caught Fire" and thus the movie would get a national advertising campaign for free. Okay. Okay. I caught on.

Then "The Day the Earth Caught Fire" got me into trade union difficulties. In order to play the part of the newspaper editor in the movie I joined British Actors Equity. I paid my £30 entrance fee as a probationary member in April, unaware that by October Equity would be locked in mortal combat with the commercial tv companies. So here I was, under contract to ATV as its editorial adviser and in dispute with ATV as an actor who might possibly be cast as the editor of the Fleet Street series "Deadline Midnight!"

I prophesy that despite my appearance in it "The Day the Earth Caught Fire" is going to be fine boxoffice in the U.S. and all over the world as well as in Britain. It is the story of the accidental simultaneous explosion of two nuclear experiments by the U.S. and the U.S.S.R. which throws the world out of axis and out of orbit. London and New York first get typhoon weather, then Artic conditions, while the Esquimox sweat it out and so on.

With the Berlin crisis and Khrushchev letting off 50-megaton bombs and the U.S. firing hundreds of thousands of needles into the stratosphere, the script gets more topical every day.

**Spotlight On Judd**

In fact it has got an "X" Certificate in Britain while "On the Beach" made when the international situation was calmer, got an "A."

Watch out for a newcomer who will go places—Edward Judd, playing the part of one of my reporters. On the set I got on well with everyone except Judd. Once when I fluffed my lines he suggested I should write them on the inside of my hand, to which I replied that I would prefer to inscribe them on his backside. But we made it up as I had much sympathy for him playing alongside an amateur. Having seen the movie two or three times I feel in my critical bones that poor Judd ain't dead but very much alive.

My reminiscenes are to be published by Harper's Jan. 17 in New York so I may be in the U.S. around that day. Same title as in the U.K., and according to the advance blurb, which says I am cynical, selling at around $5. If any actor wants to pay me out by becoming a journalist here's his chance!

I wrote three special chapters for the U.S. version including one called "Thunder from the Waldorf Towers," an account of Lord Beaverbrook's attitude to the Americans which puzzles many people, but Harpers decided to stick to the British version.

One quote might amuse VARIETY's showbiz readers:—

**Beaverbrook:** Vivien Leigh will be damaged by going abroad with her ex-husband on holiday."

**Myself:** "I don't think so. Nothing damages actors and actresses. Indiscretions merely attract the public in a greater degree to the boxoffice."

**Beaverbrook** (to a guest): "There you have a whole of the Daily Express in one sentence."

But if I were asked to review the book, I would confess that if I could do it all over again it would be much better. (So would my performance as an actor—can you hear me, Hitch?)

On tv my "Sunday Newspaper of the Air" idea eventually got airborne after 18 months, under the title, "The Time, the Place and the Camera."

It started off as the Sunday Globe, but after several changes Val Parnell dreamed up the final one while sunning himself on the Riviera. I liked it because it was the longest title that could possibly be devised, whereas all the British tv shows nowadays have one-worders like Tempo, Monitor, Tonight, etc. (If you can't be short, be long!)

But the biggest tv story of the year has not reached print till now. Lunching with Max Aitken, Lord Beaverbrook's son and Chairman of Beaverbrook Newspapers, I told him some of the rich anecdotage that surrounds Val Parnell and Lew Grade, ATV's bosses.

Max was fascinated and invited me to bring them to dine with him at the Daily Express office. For those who do not know of the remorseless campaign that Beaverbrook's papers have conducted year in year out against commercial tv this news will not seem sensational.

But, believe me, it is as though Khrushchev was invited to call on Pope John in Rome.

Max, Val and Lew got on famously, and after dinner the four of us toured the building while the paper was being printed.

To my astonishment Val admitted that he had never seen a paper put to press before, nor had Lew. They were as pleased as a couple of schoolboys when their names were set into type on a linotype machine. And Lew admitted that running a tv station was a child's play by comparison with publishing a newspaper.

There ought to be a moral to all this, but I regret to say that at the time of writing the Beaverbrook newspapers are still banging away at commercial tv. I suppose that the good propagandist must be patient, so I will let you know how things are going in the next birthday issue of VARIETY in 1963!

## British Border TV

Carlisle, Eng.

Viewing figures are up for Border Television, the commercial company covering north-west England and southern Scotland.

A second full audience survey report shows that the service now covers 77,000 homes, an increase of more than 23% over the figures when the station opened Sept. 1. This figure represents about 45% of the possible maximum coverage.

# Lament For Shoestring

Continued from page 89

of the budgets now. Nobody can experiment, nobody can take chances. You were a staff-writer at KNX in the '30s, you know how simple it was to get going with some project which it didn't matter if it turned out to be no winner."

**The Coast Technique**

"Allen was in town the other day," I said. Allen was an old-line writer for broadcasting too and now heads one of the big Coast agencies. My friend's look asked what this had to do with what he'd been saying. "He had to come to New York to see about some squabble with one of the agency's clients," I explained. "The thing is, this client had been kicking about their show. Well, after Allen told me what the row was all about I said, 'What's the matter with you? You say you can't find a new idea for the client. Call up two or three good writers, get them down to your office, have them put their feet up and within an hour you'll have a new idea and a good one. Does tv now have a rule against doing things that way?' 'Yes,' Allen told me, 'yes, tv now has a rule against doing things that way. Or at any rate our agency does in the case of a budget the size of this client's. What I now do when I have to look for a new show, I saunter over to one of the independent film-outfits and ask What have you got for X dollars? They then play for me what they've got and I either pick something there or go to another outfit. You see there's so much dough involved our agency will no longer take the responsibility of dreaming up a show.'"

"So why are you arguing with me?" my friend wanted to know.

"Oh, I don't know," I said. "Habit. I was pretty shocked at Allen's revelation of the inside story. And I couldn't help thinking of the way shows such as 'Mayor of the Town' and 'The Whistler' and 'I Was There' were started at costs not to exceed $1,000 apiece."

"Okay, there you are," my friend said. "There was more artistic satisfaction—think of all the good sustainers the networks ran, for instance the old CBS Radio Workshop."

"Yes," I conceded. "That was some show."

"Is there anything like it on the air now?"

Next day he called me up to say, "Hey, you've been analyzed. What does it mean when you dream about a shoestring?" I asked if he had dreamed about a shoestring. "Of course," he said irritably. "What do you think I meant? When I woke up I remembered I dreamed of standing there, a violin in my hand and with a big orchestra at my back, and though you know I can't play anything I was making some good music come out of that violin, even though," and his voice took on a puzzled note, "it was strung only with one shoestring."

"It means you hate your father," I said. "Tell me, where were you playing. At the funeral they didn't bother to hold for Radio drama?"

# That R-Really GR-reat 'Shew'

Continued from page 103

kisses to the Americans on stage and they threw flowers. Women were weeping and dabbing their eyes with handkercheifs. Some of them threw their arms around Elliot Lawrence. Others patted him on the back. These are the moments that you never forget.

**Satchmo**

In West Germany, where we went to entertain our troops, Mrs. Sullivan and I took Louis Armstrong and his wife to dinner one night. After dinner, before going back to the Berlin Hilton Hotel where we all were living, we stopped in at the carnival grounds where they were holding the "Oktoberfest." It was near midnight and only a handful were in the carnival area. Suddenly, crowds of people started gathering. First they came by 2's, then by 4's, then in squadrons. The magic word had gone out that Satchmo had arrived and within 15 minutes, the crowds multiplied to such a fantastic extent that they sent in an emergency call for additional police. All they wanted to do was to look at Armstrong or touch him.

So, you can imagine the job that Louis Armstrong has done for America, all over the world, as a roving ambassador. I've never seen anyone handle crowds so easily as Satchmo. And he never loses that wonderful smile.

In Spoleto, Italy, when we went there a few years ago to do a show woven about Gian Carlo-Menotti, I persuaded Armstrong's manager and friend, Joe Glaser, to have Armstrong and his band join us over there. "But he's dead tired, Ed," said Glaser.

However, Satchmo decided to go and it was on that occasion that he almost died. It's a long drive from the airport at Rome through the mountainous country that leads to Spoleto and it was blazing hot.

At 5 a.m. the next morning Menotti was roused from sleep by one of his household servants. "Mr. Armstrong is dying—he's gasping for breath," the frightened servant told the composer.

Menotti, in that emergency, indicated the stuff of which he is made. It was he who summoned the ambulance—it was he who ordered oxygen tanks from an adjoining town—it was Menotti who alerted the Spoleto Hospital that Armstrong soon would be there and was in desperate condition. Dr. Schiff, who travels with Armstrong, says that he will never forget the professional speed with which Menotti made all of these arrangements. Dr. Schiff, of course, could not speak Italian so Menotti proved a God-send.

"I'll be all right, Pops," whispered Armstrong to me as I helped stretcher-bearers lift him into the small ambulance. The walls of his hospital room were almost covered with cablegrams from all over the world—stars, statesmen, G.I.'s he had entertained. It was an outpouring of affection such as you rarely witness. For 48 hours, it was touch-and-go.

News services and Italian newspapermen established a "death watch" on the ground floor of the hospital. Never before or since has the cable office at Spoleto handled such a volume of newspaper stories. All over the world, people wanted to know how Armstrong was getting along.

Our producer, Bob Precht, went to Eileen Farrell, who was there to sing in one of Menotti's operas. "Eileen" he said, "how about you singing with Satchmo's band?" Eileen and her managers, Ruth O'Neill and Bill Judd, agreed instantly, and Eileen was nothing short of sensational. A few years later, on one of our shows, from Las Vegas, I had Eileen and Armstrong sing a duet in commemoration of those grim days and nights at Spoleto.

These were some of the thoughts that were going through my mind, on a recent night when Stanley Burke, then president of the UN Correspondents' Association, graciously introduced me at a glittering affair.

The Hotel Pierre ballroom was draped with the flags of all the UN member-nations.

On the dais were the President of the General Assembly, Monji Slim; U-Thant, who succeeded the late Dag Hammarskjold; our Ambassador to the UN, Adlai Stevenson; Russia's Valerian Zorin; Armand Berard of France; Sir Patrick Bean of England; India's C. S. Jha; China's Dr. Tingfu Tsiange; Tunisia's Habib Bourguiba; Ghana's Alex Quaison Sackey and all the other UN ambassadors.

**UN of Show Biz**

At the tables in the ballroom were members of UN delegations and celebrated personages such as Mrs. Eleanor Roosevelt. At the tables, too, were UN correspondents from nearly every country on the globe.

Burke, in his intro, told the assembled UN ambassadors that our tv show qualified as a special UN ambassador—"because Ed Sullivan brought to his tv stage performers from nearly every country in Europe and Asia—and has traveled all over the world to bring back to United States and Canadian audiences representations of the artistic cultures of so many UN nations."

As he introduced me, my mind housed a lot of flashbacks: the Eskimos in our audience at desolate Kotzibue, on the Alaskan shore of the Bering Straits, when we did a show for the GI's on the first stage ever erected above the Arctic Circle; the misty day at Ireland's Blarney Castle, when our cameras and sound equipment were carried up the winding and slippery Castle steps to the top deck, where, scared to death, I leaned backwards to kiss the Blarney Stone, fearful all through it that I was going to slide from the grip of the Irish caretaker; the days when we were filming the wonderful Philippine Dancers at the Brussels World's Fair; the day previous, when we filmed the battlefield of Waterloo, not many miles from Brussels, and the interior of the very house where Napoleon slept the night before Wellington overthrew him.

It was a montage of memories of experiences in Israel, Germany, Austria, Italy, Japan, Honolulu, England, France and Cuba.

**Castro**

In Cuba the night before Castro reached Havana, I laped an interview with him at the small town of Matanzas.

"Many Americans fear that you are backed by Communists, Fidel," I told him. Castro pointed to his bearded soldiers.

"Around their necks," said Castro "they are wearing scapulars. They have religious medals pinned to their uniforms. How could they be Communists? I, too, went to Catholic schools. How could I be a Communist?"

There were other thoughts that crowded through my mind: taping a show with Maurice Chevalier at Estoril, just outside of Lisbon; taping a show in Cirque d'Hiver, famous Paris circus, with Burt Lancaster, Gina Lollobrigida and Tony Curtis; taping a show with Gregory Peck in England and recently taping a comedy excerpt outside of London with Bing Crosby and Bob Hope; taping an excerpt with Kirk Douglas in Munich; taping Israeli dancers and singers, around an army campfire, outside of Tel Aviv; taping Brigitte Bardot in Paris on two occasions; taping Marlon Brando, Glenn Ford, the late Louis Calhern, Eddie Albert and Paul Ford in Japan; riding with Charlton Heston in his chariot, as he circled the stadium in Rome; taping excerpts of shows in Italy, with Clark Gable, Sophia Loren, Anna Magnani, Gina Lollobrigida; filming a show in Lisbon, with Maurice Chevalier.

And always learning that people are people, the world over. Miss Bardot and Brando are supposed to be difficult to get along with, I always found them to be delightful human beings.

The oddly amusing thing about all this is that I never had the vaguest idea I'd ever be part of showbusiness. I started out as a sports writer and I still spend more time reading the sports pages than I do the television pages. Nobody in our family has ever been in showbusiness. In the Sullivan clan, there have been lawyers, priests, civil engineers, and my brother is in the construction industry, but not a single entry in showbusiness. It was a series of complete accidents that precipitated me into show business.

## Global TV Horizons

Continued from page 97

programs have been screened in 20 countries—a striking success all the way from children's puppet shows like "Supercar" to really star-studded adventure serials like "The Four Just Men."

And the days are over now when only New York could afford to fly in stars from all over the world for their network shows. We fly the top names across the Atlantic regularly for "Sunday Night at the London Palladium"—and lately we have recorded Britain's first big series made with a top American star, Jo Stafford, at our new $12,600,000 studio centre at Borehamwood, Hartfordshire.

Where do we go from here?

**Global Color TV Inevitable**

Well, we know that international trade in tv can do nothing but grow. All over the world tv is expanding. In Britain we believe that an extension of our tv time to absolute freedom cannot be delayed indefinitely. And inside a few years, the exchange of programs in color is inevitable.

How are the world's networks going to cope, how are they going to keep on pushing up their standards, spending more money for better programs, unless a quality world market is built up?

It is true that in ATV we have rightly become more choosy about the shows we buy from abroad. More and more it is becoming obvious that one country will only buy the best from another.

Today we are not only planning to export our light entertainment, but our drama—the biggest output in British television—and documentaries. Already we have exchanged programs with Soviet Russia, already our backroom boys are looking ahead to the age of Space TV, when live programs will be bounced around the world via satellites.

We know that it will not be all that long before items will be linked live from New York, Tokyo or Moscow direct into our current affairs programs like "The Time, The Place—And the Camera."

So it is inevitable that over the next few years television will become even more international.

How do we use it to reflect life in the different countries as well as contributing top entertainment on a worldwide "network?"

Well, we in ATV have already pioneered a form of drama documentary designed to inform as well as entertain. Twice weekly for four and a half years we have screened "Emergency—Ward 10," a serial about everyday life in a British hospital.

"Deadline Midnight" reflects a true picture of life in a big Fleet Street newspaper office. "Harpers West One" tackles life in a big store. "Call Oxbridge 2000" deals with the life of a young doctor in general practice.

Tremendous care is taken to give these locations and characters and the stories around them an absolutely authentic air. We know from the ratings that they have enormous appeal—and we believe that they are the kind of programs which could do a great deal to help people overseas understand Britain, its citizens and its institutions.

**World Education & Culture**

We shall take our place, too, as a contributor to world education and culture once the tv net is flung wider. The series of French lessons we made actually in France could be usefully screened in any English-speaking country. The same goes for the several series we have created about art—more recently "Five Revolutionary Painters" and "Landscape Into Art"—conducted by Sir Kenneth Clark, the eminent British authority on art.

And we would like to show the world a glimpse of some of the outstanding lecture series given by Alan Taylor, the Oxford historian, on "The First World War" and "Prime Ministers of England."

We have been in business only six years. There is a long way to go, there are countless problems before us as we look forward, with VARIETY, to the expanding world of show business.

But there is also a great challenge to meet. As a young company, ATV salutes the more venerable VARIETY—certain that both of us are on the brink of the most exciting chapter in the history of show business.

# Estimated Weekly Network TV Program Costs

***Nighttime and Daytime Overall Costs Include: Production Expenses, Actors, Musicians, Writers, Freelance Directors, Set Construction, Royalties, Agency Directors***

**COSTS DO NOT INCLUDE TIME CHARGES OR COMMERCIALS**

**Figures Are Gross—Including Agency Commission**

*Agencies listed by initials: Batten, Barton, Durstine & Osborne; Bozell & Jacobs; Benton & Bowles; Campbell-Ewald; Campbell-Mithun, Carson-Roberts; Cunningham & Walsh; Doherty Clifford, Steers & Shenfield; Donahue & Coe; Doyle, Dane, Bernbach; Dancer, Fitzgerald & Sample; Erwin, Wasey, Ruthrauff & Ryan; Foote, Cone & Belding; Fuller, Smith & Ross; Guild, Bascom & Bonfigli; Knox-Reeves; J. Walter Thompson; Kenyon & Eckhardt; Keyes, Madden & Jones; Lambert & Feasley; Lennen & Newell; McCann-Erickson; Meldrum & Fewsmith; MacManus, John & Adams; Norman, Craig & Kummel; Needham, Louis & Brorby; Ogilvy, Benson & Mather; Reach, McClinton; Sullivan, Stauffer, Colwell & Bayles; Tatham, Laird; Warwick & Legler; Young & Rubicam.*

| PROGRAM | NETWORK | COST | SPONSOR | AGENCY | PRODUCER |
|---|---|---|---|---|---|
| **ABC Evening Report** | ABC | $5,000 | Columbia Pictures | D&C | ABC News Prod. |
| | | | E. R. Squibb & Son | C&C | |
| | | | Mobil Oil Co. | Bates | |
| **World of Bob Hope** | NBC | 113,000 | Purex | Weiss | Donald Hyatt |
| **ABC Midday Report With Alex Dreier** | ABC | 3,700 | J. B. Williams | Parkson | ABC News |
| **ABC News Final** | ABC | 5,500 | Sun Oil | Esty | ABC News |
| | | | International Auto Sales | D&C | |
| | | | Squibb | D&C | |
| **Adventures of Ozzie & Harriet** | ABC | 53,000 | Brunswick | McC-E | Stage 5 Prod. |
| | | | Edward Dalton | K&E | |
| | | | Mobil Oil | Bates | |
| | | | Peter Paul | DFS | |
| | | | Warner-Lambert | Bates | |
| **Adventures in Paradise** | ABC | 95,000 | American Chicle | Bates | 20th Cent. Fox |
| | | | American Tobacco | Gumbinner | |
| | | | Armour | FC&B | |
| | | | Block Drug | SSC&B | |
| | | | Brillo | JWT | |
| | | | Brunswick | McE-E | |
| | | | Corning Glass | N. W. Ayer | |
| | | | General Cigar | Y&R | |
| | | | Jergens | C&W | |
| | | | Keystone | Bresnick | |
| | | | Miles | Wade | |
| | | | Mobil | Bates | |
| | | | Polaroid | DDB | |
| | | | Schick | Compton | |
| | | | Union Carbide | Esty | |
| **Alcoa Premiere** | ABC | 105,000 | Aluminum Co. of America | FS&R | Revue Prod. |
| **All-Star Golf** | NBC | 23,000 | Kemper Insurance | Frank | Sidney Goltz |
| | | | Reynolds Metals | L&N | |
| **The Alvin Show** | CBS | 60,000 | General Foods | B&B | Format Films |
| **American Bandstand** | ABC | 2,000 | Adams Corp. | Z. R. Daniels | Click Corp. |
| | | Per Segment | Amer. Chicle | Bates | |
| | | | Blumenthal | Schorr | |
| | | | Colgate | Bates | |
| | | | Gillette (Toni) | North | |
| | | | International Shoe | Krupnick | |
| | | | Lehn & Fink | FS&R | |
| | | | Mars | NLB | |
| | | | Milton Bradley | Noyes | |
| | | | M M M | MacM. J&A | |
| | | | Noxema | SSC&B | |
| | | | Smith-Corona-Marchant | BBDO | |
| | | | Vick | Morse | |
| | | | Welch | Manoff | |
| **American Football League** | ABC | 300,000 | Participating | | ABC |
| | | Per Game† | | | |
| **American Football League Post-Game Scoreboard** | ABC | 7,300 | Bristol-Myers | DCS&S | |
| | | | General Mills | DFS | |
| **Armstrong Circle Theatre** | CBS | 47,500 | Armstrong Cork | BBDO | Robert Costello |
| **As the World Turns** | CBS | 2,500 | P & G | B&B | Allen Potter |
| | | Per Segment | Alberto Culver | Comptom | |
| | | | Lipton | Y&R | |
| | | | Sterling | DFS | |
| | | | Quaker Oats | JWT | |
| | | | Nabisco | McC-E | |
| | | | Pillsbury | Campbell-Mithun | |
| **Bachelor Father** | ABC | 53,000 | American Tobacco | Gumbinner | Everett Freeman |
| | | | Armour | FC&B | |
| **Baseball Game of the Week** | CBS | 30,000 | Falstaff Brewing | DFS | CBS Sports |
| **Bell & Howell Close-Up!** | ABC | 78,000 | Bell & Howell | Mc-E | ABC-TV |
| **Bell Telephone Hour** | NBC | 135,000 | Bell System | N. W. Ayer | Barry Wood |
| **Ben Casey** | ABC | 105,000 | American Chicle | Bates | James Moser |
| | | | Block Drug | SSC&B | |
| | | | Brillo | JWT | |
| | | | Bristol-Myers | OB&M | |
| | | | Con. Cigar | EWR&R | |
| | | | Dow Chemical | McM, J&A | |
| | | | General Cigar | Y&R | |
| | | | M M M | McM, J&A | |
| | | | Mobil Oil | Bates | |
| | | | North American Phillips | LaRoche | |
| | | | Noxzema | SSC&B | |
| | | | Polaroid | DDB | |
| | | | Warner-Lambert | Bates | |
| | | | Wynn Oil | EWR&R | |
| **Jack Benny Program** | CBS | 70,000 | State Farm Insurance | NL&B | Fred De Cordova |
| | | | Lever Bros. | SSC&B | |
| **Joey Bishop Show** | NBC | 58,000 | American Tobacco | SSC&B | Lou Edelman |
| | | | P. & G. | B&B | |
| **Bonanza** | NBC | 120,000 | Chevrolet | C-E | David Tortort |
| **The Brighter Day** | CBS | 2,500 | Lever Bros. | JWT | Leonard Blai |
| | | Per Segment | Kellogg | Burnett | |
| | | | Quaker | JWT | |
| | | | Alberto Culver | Compton | |
| | | | Drackett | Y&R | |
| **David Brinkley's Journal** | NBC | 29,000 | Douglas Fir Plywood | Cole & Weber | Ted Yates |
| | | | P P G | Maxon | |
| | | | Mead-Johnson | K&E | |
| **Bugs Bunny** | ABC | 53,000 | Blumenthal | W&S | David Depatie |
| | | | General Foods | B&B | |
| | | | Mars | NL&B | |
| | | | Mattel | Carson Roberts | |
| **Bullwinkle** | NBC | 39,000 | General Mills | DFS | Jay Ward-Bill Scott |
| | | | Ideal Toy | Y&R | |
| | | | Beech Nut | Y&R | |
| **Bus Stop** | ABC | 110,000 | Brillo | JWT | Wm. Self |
| | | | Bristol-Myers | Y&R | |
| | | | Brown & Williamson | Bates | |
| | | | Johnson & Johnson | Y&R | |
| | | | Mobil Oil | Bates | |
| | | | North Amer. Phillips | LaRoche | |
| | | | Singer Sewing | Y&R | |

(Continued on page 109)

'TV' sounds simple; deceptively simple. 'Associated-Rediffusion' sounds much more complex; and it is. Set out to give the best of television to the vast family of Londoners, with all their various tastes—and often to all of Britain as well—and you quickly have a very complex pattern of programmes. The Big Top, and the pick of the pops; drama and comedy; plays, films, musicals; music itself, for imagining, remembering—or forgetting; streamlined series like 'Echo Four-Two'; human documents, like the programmes of Daniel Farson; panel games and variety; national and world affairs in 'This Week'. That's not all, but it's enough to show that 'Take Your Pick' is more than a very popular show—it's just what Associated-Rediffusion likes people to do. Which (not surprisingly) is why over nine million Londoners do it.

**ASSOCIATED-REDIFFUSION**

gives

**LONDON**

the best of all

**TELEVISION**

TELEVISION HOUSE KINGSWAY · LONDON WC2

## East Vs. West

Continued from page 103

two separate worlds within a world.

The Directors Guild is the outcome of a recent merger of the old directors unit in Hollywood with the newer, smaller Radio & Television Directors Guild in New York. Trained in royal fashion by Cecil B. DeMille and directors of that ilk, the Hollywood group at once imposed a very large initiation fee on all rookies of the two-coast union, a fee that some lesser figures, like associate directors, still cry over. Then, because nearly everything DGA does in Hollywood is freelance, where the concept works well, the powers in Hollywood imposed freelancing on some New York staff men, and, without going into any detail, suffice to say that these New Yorkers now stand to lose money or, worse, their jobs.

**Lack of Unity**

There is no unity of directors now really. In order for Hollywood to "accept" RTDG, it decided to reject a small New York group of film directors who come under the banner of the Screen Directors International Guild. Pulling out of merger negotiations with SDIG is said, in part, to have been prompted by a faint aura of "jealousy" about the very existence of film directors in the unimportant world outside the proper Beverly Hills orbit. Naturally, this division between SDIG and DGA can lead to even more trouble than the divisions cropping up within the latter union itself between its country club set and the "poor working slob."

So mistrustful is Hollywood of New York that Screen Actors Guild, based mainly in Hollywood, rejected an opportunity for out-and-out merger with the American Federation of Television & Radio Artists, headquartered in New York. And this despite the advice of a highly-paid labor consultant, hired jointly by both unions, who recommended merger. Today, SAG and AFTRA have a working agreement, however, that seems to work fairly well in avoiding the jurisdictional squabbles that just two years ago were tearing deeply into the fabric of both actor guilds.

## British TV

Continued from page 88

has stated its case for its second channel and extension of radio services. On the introduction of color, however, it has been making a lot of noise in public as its experimental service has been running successfully for some years, and it has been inhibited by the Government's persistent refusal to give the signal until the Pilkington report is published. At the Corporation's new Television Centre there is a duplicate transmitting gallery waiting for the word "off" to start its second service. That is the measure of the BBC's confidence.

In the course of its 12 months inquiry, the Pilkington Committee has taken written and oral evidence from thousands of organizations. Everyone and his brother wanted to get in on the act. Television, radio, press, advertising, motion picture and legit groups were interviewed as they have vested interests to protect. But there were also documents from churches, schools, local authorities, welfare organizations — almost everyone who wanted to comment on the potential influence of television and radio for good or bad. This volume of evidence makes it a gigantic labor of love for the Committee and there is always the danger that they may have labored in vain.

Not to be forgotten is the fate of the Beveridge report in 1952. With only one dissentient, it came out strongly against the introduction of any form of commercial tv or radio. There was a minority report signed only by Selwyn Lloyd, now Chancellor of Exchequer, in favor of commercial tv. It was that minority report which was accepted by the Government and provided the framework for the legislation which came into effect in 1954.

# Estimated Weekly Network TV Program Costs

Continued from page 107

| PROGRAM | NET-WORK | COST | SPONSOR | AGENCY | PRODUCER |
|---|---|---|---|---|---|
| Cain's 100 | NBC | $110,000 | Beech Nut | Y&R | Charles Russell |
| | | | Block | Grey | |
| | | | International Latex | Bates | |
| | | | Lorillard | L&N | |
| | | | Mead-Johnson | K&E | |
| | | | Sunbeam | FC&B | |
| Calendar | CBS | 3,100 | Participating | | Thomas H. Wolf |
| Calvin and the Colonel | ABC | 56,000 | Lever Bros. | JWT | Joe Connelly, Bob Mosher |
| Candid Camera | CBS | 52,000 | Bristol-Myers | Y&R | Bom Banner |
| | | | Lever Bros. | JWT | |
| Captain Kangaroo | CBS | 30,000 | Kellogg | Burnett | Dave Connell |
| | | | Continental Baking | Bates | |
| | | | Toy Tinkers | George Bond | |
| | | | Matey | J. N. Prewitt | |
| | | | Gerber | D'Arcy | |
| | | | Colgate | Bates | |
| | | | Crayola | Chirurg & Cairns | |
| | | | (Binney & Smith) | | |
| | | | Sweets | Henry Eisen | |
| | | | Colorforms | Kudner | |
| | | | General Toy | Webb | |
| | | | Bordens | Y&R | |
| Car 54—Where Are You? | NBC | 54,000 | P & G | Burnett | Nat Hiken |
| CBS Reports | CBS | 100,000 | Participating | | Fred W. Friendly and Jack Beck |
| Century Abroad | NBC | 75,000 | Elgin | MC-E | Chet Hagan |
| Checkmate | CBS | 123,000 | Socony Mobil | Bates | Dick Berg |
| | | | Menly & James | FC&B | |
| | | | Liggett & Myers | JWT | |
| | | | Colgate | Bates | |
| | | | Polaroid | DDB | |
| Perry Como Show | NBC | 140,000 | Kraft | JWT | Nick Vanoff |
| Concentration | NBC | 2,800 (Per Segment) | Participating | | Norm Blumenthal |
| Cheyenne | ABC | 100,000 | American Tobacco | BBDO | Art Silver |
| | | | Ed Dalton | K&E | Burt Silver |
| | | | Mars | NL&B | Sidney Biddell |
| | | | Miles | Wade | |
| | | | Mobil Oil | Bates | |
| | | | P & G | B&B | |
| Walter Cronkite With the News | CBS | 4,000 | Whitehall | Bates | CBS News |
| | | | Carter | Bates | |
| Bob Cummings Show | CBS | 56,000 | Brown & Williamson | Bates | Bob Finkel and Eddy Rubin |
| | | | Nutri-Bio | Walker & Crenshaw | |
| Day In Court | ABC | 2,600 (Per Segment) | Participating | | Gene Banks |
| The Defenders | CBS | 110,000 | Brown & Williamson | Bates | Herbert Brodkin |
| | | | Lever | OB&M | |
| | | | Kimberly Clark | FC&B | |
| Dennis the Menace | CBS | 53,000 | Kellogg | Burnett | Screen Gems |
| | | | Best Foods | GB&B | |
| Walt Disney's Wonderful World of Color | NBC | 125,000 | Eastman-Kodak | JWT | Walt Disney |
| Dobie Gillis | CBS | 53,000 | RCA | JWT | |
| | | | Colgate | NC&K | Rod Amateau |
| | | | Philip Morris | Burnett | |
| Dr. Kildare | NBC | 110,000 | Colgate | L&N | Herbert Hirschmann |
| | | | L & M | DFS | |
| | | | Singer | Y&R | |
| | | | Sterling | DFS | |
| | | | Warner-Lambert | L&F | |
| DuPont Show of the Week | NBC | 100,000 (Average) | DuPont | BBDO | Various |
| The Edge of Night | CBS | 2,500 (Per Segment) | P & G | B&B | Charles Fisher |
| | | | Alberto Culver | Compton | |
| | | | Sterling | DFS | |
| | | | R. T. French | JWT | |
| | | | National Biscuit | McC-E | |
| | | | Toni | North | |
| | | | Whitehall | Bates | |
| | | | Pillsbury | C-M | |
| | | | Best Foods | Al-E Productions | |
| | | | Drackett | Y&R | |
| | | | Vick | Morse | |
| Douglas Edwards With the News | CBS | 7,500 (Per Segment) | Whitehall | Bates | Don Hewitt |
| | | | Goodyear | Y&R | |
| | | | Carter | Bates | |
| | | | Philip Morris | Burnett | |
| 87th Precinct | NBC | 109,000 | Block | Grey | Boris Kaplan |
| | | | Helene Curtis | McC-E | |
| | | | International Latex | Bates | |
| | | | L & M | DFS | |
| | | | Lincoln-Mercury | K&E | |
| | | | Sunbeam | FCB | |
| | | | Union Carbide | Esty | |
| | | | Warner-Lambert | L&F | |
| Expedition! | ABC | 32,000 | Ralston-Purina | GB&B | V. Fae Thomas |
| Eyewitness | CBS | 27,500 | Liggett & Myers | DF&S | Leslie Midgley and |
| | | | American Cyanamid | EWR&R | John Sharnik |
| Father Knows Best | CBS | 30,000 | Participating | | Eugene B. Rodney |
| Father of the Bride | CBS | 54,000 | General Mills | BBDO | Robert Maxwell & |
| | | | Campbell Soup | BBDO | Rudy Abel |
| Fight of the Week | ABC | 75,000 | Gillette | Maxon | Malitz Proda |
| | | | Con. Cigar | Compton | |
| Flintstones | ABC | 54,000 | Miles | Wade | Screen Gems |
| | | | R. J. Reynolds | Esty | |
| Follow the Sun | ABC | 110,000 | Kaiser | Y&R | 20th Cent-Fox |
| | | | L & M | JWT | |
| | | | Whitehall | Bates | |
| From These Roots | NBC | 2,500 (Per Segment) | Participating | | Eugene Burr |
| Frontier Circus | CBS | 100,000 | Participating | | Richard Irving & Samuel A. Peeples |
| Fury | NBC | 21,000 | Participating | | Irving Cummings Jr. |
| General Electric Theatre | CBS | 60,000 | General Electric | BBDO | Stanley Rubin |
| Andy Griffith Show | CBS | 57,500 | General Foods | B&B | Aaron Reuben |
| The Guiding Light | CBS | 2,500 (Per Segment) | P & G | B&B | Lucy Ferri |
| Gunsmoke | CBS | 60,000 | Liggett & Myers | DF&S | Norman MacDonnell |
| | | | S. C. Johnson | B&B | |
| | | | Remington Rand | Y&R | |
| | | | General Foods | B&B | |
| Hallmark Hall of Fame | NBC | 125,000 | Hallmark | FCB | George Schaefer |
| Hathaways | ABC | 53,500 | Mars | NL&B | Screen Gems |
| | | | Mobil Oil | Bates | |
| | | | Polaroid | DDB | |
| | | | Ralston Purina | GB&B | |

(Continued on page 111)

# CONTINUING DOMINANCE!

## ...and now a clean sweep!

VARIETY Wednesday, December 27, 1961

## VARIETY-ARB SYNDICATION CHART

*VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week five different markets are covered.*

*In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.*

*Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.*

(*) ARB's October 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

## CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. *SURVEY DATES: OCTOBER 15-28, 1961.

| RK. | TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME | STA. | DISTRIB. | AV. RTG. | AV. SH. |
|---|---|---|---|---|---|
| 1. | Huckleberry Hound (Mon. 6:00) | WGN | Screen Gems | 16 | 39 |
| 1. | Manhunt (Wed. 9:30) | WGN | Screen Gems | 16 | 23 |
| 2. | Death Valley Days (Wed. 9:00) | WGN | U.S. Borax | 14 | 20 |
| 3. | Third Man (Fri. 9:30) | WGN | NTA | 13 | 22 |
| 3. | Yogi Bear (Tues. 6:00) | WGN | Screen Gems | 13 | 31 |
| 4. | Quick Draw McGraw (Thurs. 6:00) | WGN | Screen Gems | 12 | 28 |
| 4. | Suspicion (Fri. 8:30) | WGN | MCA | 12 | 19 |
| 5. | Brave Stallion (Sat. 4:00) | WGN | ITC | 11 | 38 |
| 5. | Pony Express (Sat. 3:30) | WGN | NBC Films | 11 | 41 |
| 6. | Mr. Magoo (Wed. 7:00) | WGN | T.P.I. | 10 | 17 |
| 6. | Sea Hunt (Tues. 7:00) | WGN | Ziv-UA | 10 | 18 |

| TOP COMPETITION PROGRAM | STA. | AV. RTG. |
|---|---|---|
| Report; CBS News | WBBM | 15 |
| Brink. Journals | WNBQ | 23 |
| Bob Newhart | WNBQ | 27 |
| Target | WBKB | 24 |
| Report; CBS News | WBBM | 16 |
| Report; CBS News | WBBM | 15 |
| 77 Sunset Strip | WBKB | 28 |
| Tugboat Annie | WBKB | 9 |
| NCAA F.B. | WBKB | 10 |
| Wagon Train | WNBQ | 27 |
| Joey Bishop | WNBQ | 22 |
| Dick Van Dyke | WBBM | 16 |


# 10 of the TOP 10 Syndicated Programs on WGN-TV Chicago—naturally!

**WGN-TV, Chicago**—consistently, week after week, month after month, year after year, earns higher ratings for more syndicated programs than any other Chicago station!

**WGN-TV, Chicago**—consistently has more top rated syndicated shows than the three competing network outlets combined!

This is a firmly established Chicago story — and now let's look at feature film ratings in the November, 1961, ARB report.

# 4 of the TOP 5 Local Feature Films on WGN-TV Chicago

| | Day/Time | Rating | Rank |
|---|---|---|---|
| Station "X" | Sat., 10:15-12:15 a.m. | 27.1 | 1 |
| WGN-TV WGN Presents | Fri., 10:15-12:15 a.m. | 15.0 | 2 |
| WGN-TV WGN Presents | Sun., 10:15-12:15 a.m. | 13.9 | 3 |
| WGN-TV WGN Presents | Wed., 10:15-12:15 Mid. | 13.7 | 4 |
| WGN-TV Playhouse | Sun., 4:00- 5:30 p.m. | 13.5 | 5 |

*for* Best Movies...
More Newscasts...
Most Outstanding Features.
Exclusive year-around Sports...
...and for availabilities...

# WGN TELEVISION CHICAGO 9

WGN-TV, 2501 Bradley Pl., Chicago 18, Ill.
Phone: LAkeview 8-2311
WGN-TV, 220 E. 42nd St., New York 17, N.Y.
Phone: MUrrayhill 7-7545
Represented by Edward Petry & Company, Inc.

## Four Freedoms

Continued from page 84

believe that minorities can be turned into majorities. Opera, ballet, the arts, current affairs, we deal with them all at times when the maximum potential audience is there. Take music. We do not accept the view that concerts cannot be done on television. Every fortnight for the last three years, for about eight months of the year, we have had an audience for fine orchestras with great soloists equal to 500 times the capacity of the largest concert hall in Europe. In opera we have a regular policy which aims, at least, at one full length opera a month. Television ballet has developed with us to the point where even the most conservative, as well as the finest ballet in Europe, that of the Royal Opera House, Covent Garden, has signed a contract with the BBC to produce three ballets a year for three years on television, and it was a splendid sight in the gallery of a studio at Television Centre not long ago, to see the famous choreographer Dame Ninette de Valois sitting alongside our producer rehearsing "The Rake's Progress."

It seems inescapable that our rivals must adopt a style of programming designed to attract the largest, steadiest, most predictable audience so that their advertisers will have confidence in them. But with us it is possible to put the "customer," not the stockholder or the advertiser, first all the time. We make mistakes, of course. We have our failures and our flops. Sometimes we underestimate the audience; sometime we overestimate it. But at least we can see that audience not as a mass, but as individuals with diverse needs and interests, all of which, not just some time or other, but at the time most suitable and convenient for them, we want to serve.

Among social historians there seem to be two schools of thought about the BBC. One is that it was the last fling, the final explosion of Victorian paternalism. The other that it was the prototype and model of a new administrative form. There may be truth in both theories, the important thing, we feel who work in it today, is that our past provides us with a sense of purpose, and that our present forbids us to be prigs. We do not see, as some do, public and provider glaring at each other over a Berlin Wall, but as friends in an alliance with mutual and enlarging rewards.

## German TV

Continued from page 82

should try to know and understand our neighbors."

So a new television series here is titled "The Power of Belief." It plans to investigate, explain, show every major religion of the world. One feature on Mohammedism, another on Buddhism, Christianity, Judaism, all will be dealt with by a team of German photographers and reporters who have traveled throughout the world for a year to prepare these shows.

Currently, there are close to a million Italian and Greek workers employed in West Germany to help out with the acute labor shortage here. And the West German television recently announced that it will occasionally show an Italian-language program, especially for these viewers who are far away from home and lonely, eager to hear their own tongue spoken. It has asked the West German viewers to understand that these foreign workers, who are so welcome as workers, are also to be made welcome however possible in West Germany.

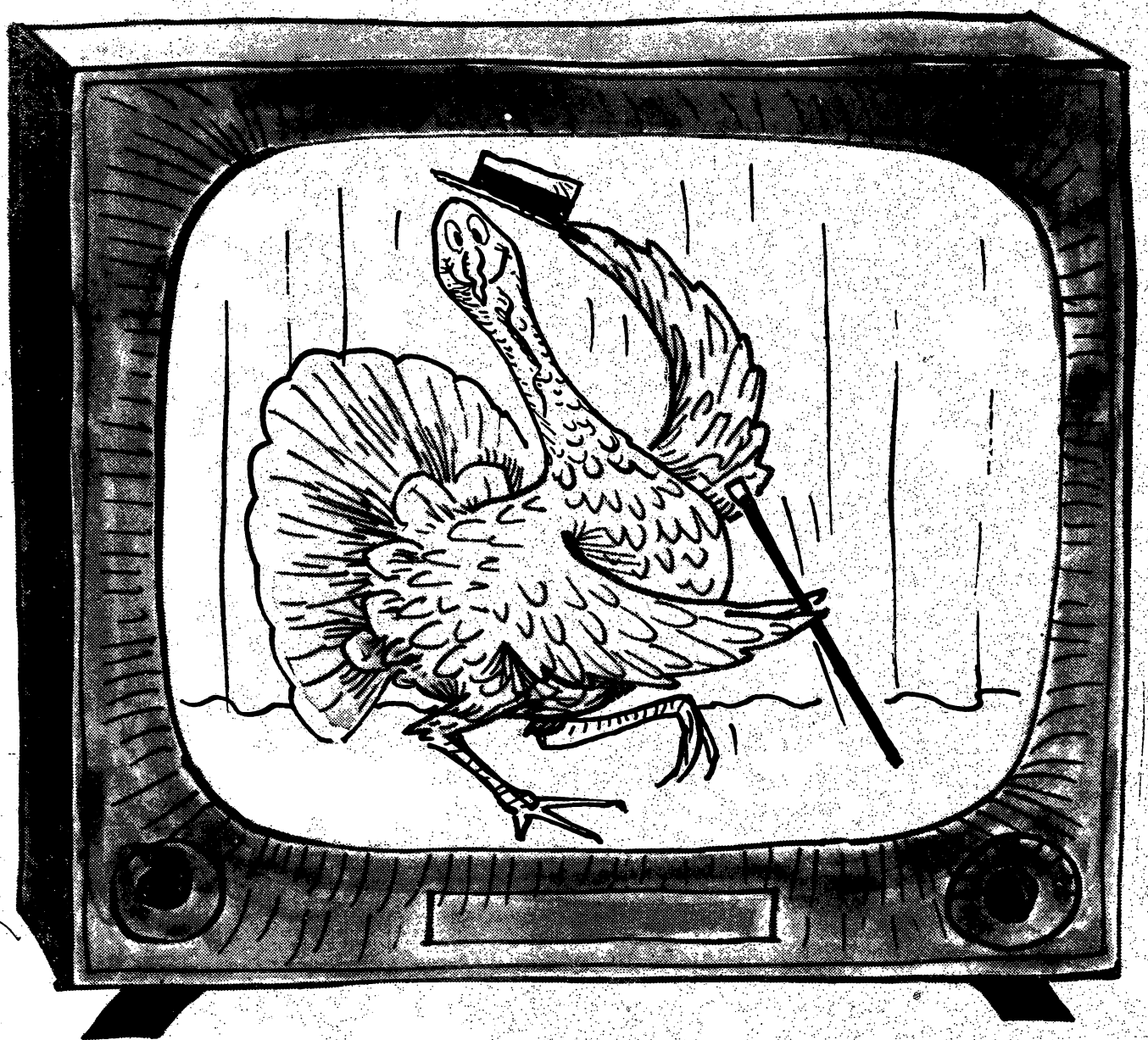
With all the flaws of government red tape, censorship controls, dull officialdom, and slow procedures, the West German television is still coming out ahead on the international scene as it dares to provoke and challenge its viewers with topics relating to racial prejudices. And what should be of significance to the Americans, where the tv audiences are often sated with old movies and light vaudeville, the people here watch the television shows that deal with these thought-provoking themes. And so the medium is actually being used as it was originally planned, to educate and inform instead of merely to entertain.

# Estimated Weekly Network TV Program Costs

Continued from page 109

| PROGRAM | NETWORK | COST | SPONSOR | AGENCY | PRODUCER |
|---|---|---|---|---|---|
| Have Gun, Will Travel | CBS | $59,500 | Lever | JWT | Frank R. Pierson |
| | | | Whitehall | Bates | |
| Hawaiian Eye | ABC | 100,000 | Alberto Culver | Compton | Warner Bros. |
| | | | American Chicle | K&E | |
| | | | Carter | Bates | |
| | | | Lorillard | Grey | |
| | | | Norelco | LaRoche | |
| | | | Noxzema | SSC&B | |
| | | | Whitehall | Bates | |
| Hazel | NBC | 57,500 | Ford | JWT | James Fonda |
| Hennessey | CBS | 60,000 | P. Lorillard | L&N | Jackie Cooper |
| | | | General Foods | Y&R | |
| Here's Hollywood | NBC | 2,800 (Per Segment) | Participating | | William Kayden |
| Alfred Hitchcock Presents | NBC | 57,500 | Lincoln-Mercury | K&E | Joan Harrison |
| | | | Revlon | Grey | |
| Chet Huntley Reporting | NBC | 23,000 | Mutual of Omaha | B&J | Reuven Frank |
| Huntley-Brinkley Report | NBC | 24,000 | R. J. Reynolds | Esty | Reuven Frank |
| | | | Texaco | E&B | |
| Ichabod and Me | CBS | 52,500 | Toni | North | Joe Connelly & |
| | | | Quaker Oats | JWT | Bob Mosher |
| | | | Socony Mobil | Bates | |
| I Love Lucy | CBS | 22,000 | Participating | | Desilu |
| International Showtime | NBC | 80,000 | Derby Foods | McC-E | Patrick Pleven |
| | | | Sandura | H&G | |
| | | | Seven-Up | JWT | |
| | | | Texaco | C&W | |
| The Investigators | CBS | 100,000 | Participating | | Richard Irving & Michael Garrison |
| It Could Be You | NBC | 2,700 (Per Segment) | Participating | | Steve Cates |
| I've Got a Secret | CBS | 37,000 | Participating | | Goodson-Todman |
| Laramie | NBC | 110,000 | Participating | | John Champion |
| Lassie | CBS | 48,000 | Campbell Soup | BBDO | Robert Golden |
| Lawman | ABC | 51,500 | R. J. Reynolds | Esty | Jules Schermer |
| | | | Whitehall | Bates | |
| Leave It to Beaver | ABC | 48,000 | Mars | NL&B | Bob Mosher |
| | | | Peter Paul | DF&S | Joe Connelly |
| | | | Polaroid | DDB | |
| | | | Ralston Purina | Gardner | |
| | | | Ralston Purina | G B & B | |
| Shari Lewis Show | NBC | 16,500 | Participating | | Robert Scherer |
| Art Linkletter's House Party | CBS | 2,500 | Mentholatum | JWT | John Guedel |
| | | | Toni | North | |
| | | | J. B. Williams | Parkson | |
| | | | American Home Products | Bates | |
| | | | Lever | JWT | |
| | | | Carnation | EWR&R | |
| | | | Pillsbury | Burnett | |
| | | | S. C. Johnson | NL&B | |
| | | | Brackett | Y&R | |
| Love of Life | CBS | 2,500 (Per Segment) | Kellogg | Burnett | Roy Winsor |
| | | | Vick | Morse | |
| | | | Quaker Oats | JWT | |
| | | | American Home Products | Bates | |
| | | | Best Foods | M-E Prods. | |
| | | | Alberto Culver | Compton | |
| | | | Nabisco | Mc-E | |
| | | | Scott | JWT | |
| | | | Staley | EWR&R | |
| Make Room for Daddy | NBC | 63,000 | Participating | | Lou Edelman |
| Make That Spare | ABC | 16,500 | Brown & Williamson | Bates | Sports Programs |
| | | | Brunswick | Mc-E | |
| | | | Mennen | Grey | |
| Margie | ABC | 55,000 | P & G | Compton | Bill Self |
| | | | | | Hal Goodman |
| | | | | | Larry Klein |
| Matty's Funday Funnies | ABC | 36,000 | Mattel | Carson-Roberts | ABC-TV |
| | | | | | Alan Ludington |
| Maverick | ABC | 100,000 | Brillo | JWT | Warner Bros. |
| | | | Gen. Cigar | EWR&R | |
| | | | Ideal Toys | Grey | |
| | | | Jergens | C&W | |
| | | | J & J | Y&R | |
| | | | Kaiser | Y&R | |
| | | | Keystone Camera | Eres. | |
| | | | Ludens | Mathes | |
| | | | Mattel | Carson-Roberts | |
| | | | Peter Paul | DFS | |
| | | | Schick | Compton | |
| Frank McGee's Here and Now | NBC | 24,500 | Gulf | Y&R | Chet Hagan |
| The Millionaire | CBS | 2,300 | Vick | Morse | Don Fedderson |
| | | | Pillsbury | C-M | |
| | | | Kellogg | Burnett | |
| | | | Toni | Wade | |
| | | | Hartz Mt. | Hartman | |
| | | | Lever | BBDO | |
| | | | Scott | JWT | |
| | | | Staley | EWR&R | |
| | | | Quaker | JWT | |
| | | | Best Foods | M-E Productions | |
| | | | Gerber | D'Arcy | |
| | | | R. T. French | JWT | |
| Mister Ed | CBS | 47,500 | Studebaker-Packard | D'Arcy | Arthur Lubin |
| | | | Dow Chemical | NC&K | |
| Garry Moore Show | CBS | 130,000 | Oldsmobile | C-E | Bob Banner & |
| | | | S. C. Johnson | NL&B | Joe Hamilton |
| | | | R. J. Reynolds | Esty | |
| Mrs. G. Goes to College | CBS | 54,000 | General Foods | Y&R | Hy Averback |
| The Jan Murray Show | NBC | 2,800 (Per Segment) | Participating | | Joseph Scibetta |
| My Friend Flicka | CBS | 2,100 | Sweets | Henry Eisen | Sam White |
| | | | General Mills | DFS | |
| My Three Sons | ABC | 55,600 | Chevrolet | C-E | Peter Tewksbury |
| Naked City | ABC | 111,000 | American Chicle | Bates | Herbert Leonard |
| | | | Beecham | K&E | |
| | | | Brillo | JWT | |
| | | | Bristol-Myers | OB&M | |
| | | | Brown & Williamson | Bates | |
| | | | Haggar | Locke | |
| | | | Ludens | Mathes | |
| | | | Speidel | McC-M | |

(Continued on page 113)



# These days, the price of a turkey is too darned high

You know that overrating ratings can lead to a hit show that reaches a costly quantity of non-prospects. And the cash register will ring up a turkey.

Also you know that even if you reach the right prospects — but with the wrong commercials — it's another kind of turkey. Equally costly.

You know, too, that the advertiser who does not move swiftly to get the right show, at the right time, may see his competition get the business. And he gets the bird.

In these days of spiraling costs, choosy consumers and speedy competitors — who can afford a turkey of any kind?

Doesn't it make sense to want a whole combination of smart programming, swift daring, and creative selling commercials?

Don't you need an agency which is best equipped, on all fronts, to bring down your cost per sale — and bring up your profits from television?

**YOUNG & RUBICAM,** *Advertising*

## Cutting Room Floor

Continued from page 86

an honest leader. If you want to claim it took, first Governor Collins and then Parson Minow and now Conscience Swezey to revive that old time religion, so go ahead. Could be.

What intrigues me, interwoven throughout the more obvious duties delegated to this office where implementation of the Television Code is concerned, is the stickier and harder to isolate matter of believability touched upon by those Hill & Knowlton chaps. This kind of thing is tougher to do something about because believability takes so much more know how and finesse at the ad agency level where, understandably, a major concentration is so often directed to effectiveness in terms of sale.

How far out of my province do I get, technically—how far out of bounds is any Code-subscribing clearance office, doing its best to implement the good taste and other Television Code ground rules—if we raise a demur on believability in that word's broader sense? When a 60-second commercial introduces some glamorized doll in a setting more fabulous than something from the Arabian Nights, should we or someone else or a combination of us in the trade have anticipated the difficulty for common sense viewers of taking seriously this chick's purring encouragement for a commodity which she is pushing that just is not suited to the artificial context created for it?

Maybe I risk smearing the whole of television advertising by excerpting such a blip as this but only if some lug quotes me out of context. But how else is there to get after these exaggerated production handlings which reflect too little that is real for the average among us and too often, for that matter, nothing with which even in our daydreaming fantasies we can identify? Such insulting to the intelligence absurdities patently invite incredulity, subconscious or otherwise, when projected on a television screen towards which very discerning husbands, wives and children are focussing their attention. A substantial number of viewers by now are sophisticated enough to expect and deserve more solid facts.

No one will argue that laundry products should not be recommended for everything from a baby's diapers to lingerie. But what of those which are promoted in some commercials where invariably a slickly groomed housewife is caressing her cheek with the finished product? Is it all that washday "whiteness" which is extolled in a sort of white-on-white haberdashery tradition? Or take the demonstrations of some cosmetic soaps which face a model to the camera in a kingsized bathroom lathering her forehead, her cheekbones and chin in the neatest — but most unrelated — fashion compared with actual facewashing. Or certain cigaret smoked by glamorized models in tropical settings where more natives would ordinarily abound than do great numbers of us. Then sprinkle these in turn, punctuate them, with claims about eight-out-of-10 or one-out-of six or three-out-of-four who do this, that or the other as though what, in certain cases, may be no more than a handful sampling should be taken by consumers presumed to be gullible as having universal application. These are the indefinable gray influences hard to isolate in letter and in spirit. The aura created by their unbelievability surrounds and colors the believability of more basically realistic pitches with which any reasonable viewer is willing to identify. And finally, detractors of this next argument notwithstanding, the good things advertisers and their agencies do are judged in the context of these "bad" things done by, presumably, other advertisers and their agencies.

1961 took us along a progress road marred only by such puerile litter. If it is true that "every little bit counts" methinks it obvious all of us might do well to concentrate in the year ahead on tidying up the television landscape.

# Estimated Weekly Network TV Program Costs

Continued from page 111

| PROGRAM | NET-WORK | COST | SPONSOR | AGENCY | PRODUCER |
|---|---|---|---|---|---|
| National League Football Game of the Week | CBS | $275,000 | United Motors Service<br>Div of Gen. Motors | C-E | John Pokorski |
| National Football League 1961 Games | CBS | 300,000 | Ford<br>Marlboro | K&E<br>Burnett | Don Cook |
| National Velvet | NBC | 47,000 | General Mills<br>Lorillard<br>Polaroid<br>Rexall<br>Smith-Corona<br>20th Century-Fox | BBDO<br>Grey<br>DDB<br>BBDO<br>BBDO<br>Schlaifer | Robert Maxwell |
| NBA Pro Basketball | NBC | 18 000 | Anheuser-Busch<br>General Mills<br>Seiberling | Gardner<br>Knox-Reeves<br>M&P | Lew Kusserow |
| NBC Major League Baseball | NBC | 30,000 | Participating | | Perry Smith<br>Lew Kusserow |
| NBC News Afternoon Report | NBC | 4,500 | Bristol-Myers | Y&R | Ralph Peterson |
| NBC News Daytime Report | NBC | 4,500 | General Mills | DFS | Ralph Peterson |
| NBC White Paper | NBC | 70,000 | U. S. Time | Doner | Al Wasserman<br>Fred Freed |
| NCAA Football Pre-Game Warm-Up | ABC | 14,000 | Union Carbide | Esty | Sports Program |
| NCAA Football | ABC | 275,000 | Amoco<br>Fritos<br>Gillette<br>Humble Oil<br>R. J Reynolds<br>Sunoco | D'Arcy<br>EWR&R<br>Maxon<br>McC-E<br>Esty<br>Esty | Sports Program |
| NCAA Post-Game Scoreboard "College Football Scoreboard" | ABC | 12,500 | Bristol-Myers<br>General Mills | DCS&S<br>BBDO | Sports Program |
| New Breed | ABC | 110,000 | Brown & Williamson<br>J & J<br>Mead Johnson<br>Miles Labs<br>Mobil Oil<br>Scott Paper | Bates<br>Y&R<br>K&E<br>Wade<br>Bates<br>JWT | Quinn Martin |
| Bob Newhart Show | NBC | 52,000 | Allstate<br>Beech Nut<br>Sealtest | Burnett<br>Y&R<br>N. W. Ayer | Roland Kibbee |
| NFL Pro Football | NBC | 150,000 | Anheuser-Busch<br>Ford<br>Narragansett<br>National Brewing<br>Phillips Petroleum<br>Wiedeman | Gardner<br>JWT<br>DCS&S<br>Doner<br>L&F<br>DCS&S | Perry Smith |
| Number Please | ABC | 2,300 (Per Segment) | Participating | | Jean Kopelman |
| 1,2,3—Go! | NBC | 16,500 | Quaker Oats<br>Texaco | JWT<br>C&W | Jack Kuney |
| On Your Mark | ABC | 2,100 (Per Segment) | Audion-Emenee<br>Gold Medal | DHL<br>MWS | Lloyd Gross<br>Sonny Fox |
| Our Five Daughters | NBC | 2,200 (Per Segment) | Participating | | Eugene Burr |
| Outlaws | NBC | 100,000 | Participating | | Frank Telford |
| Jack Paar Show | NBC | 4,700 (Per Segment) | Participating | | Paul Orr |
| Password | CBS | 2,900 (Per Segment) | J. B. Williams<br>Toni<br>Vick<br>Mentholatum<br>Scott<br>Lever<br>Thomas Leeming<br>Alberto Culver<br>Pillsbury<br>Hartz Mountain | Parkson<br>Wade<br>Morse<br>JWT<br>JWT<br>SSC&B<br>Esty<br>Compton<br>C-M<br>Hartman | Bob Stewart and Frank Wayne |
| Perry Mason | CBS | 114,000 | Participating | | Gail Patrick Jackson |
| Pete & Gladys | CBS | 53,000 | Carnation | EWR&R | Parke Levy |
| Play Your Hunch | NBC | 2,700 (Per Segment) | Participating | | Ira Skutch |
| Dick Powell Show | NBC | 125,000 | American Tobacco<br>Bulova<br>Hertz<br>Max Factor<br>Pillsbury<br>Reynolds Metals | BBDO<br>SSCB<br>NC&K<br>K&E<br>C-M<br>L&N | Dick Powell |
| Price Is Right (Daytime) | NBC | 2,900 (Per Segment) | Participating | | Bob Stewart |
| Price Is Right (Nighttime) | NBC | 40,000 | American Home Products<br>Lorillard | Bates<br>L&N | Bob Stewart |
| Pro Football Kickoff | CBS | 11,000 | Carter<br>Revlon | SSC&B<br>Grey | Dan Wise |
| Projection '62 | NBC | 75,000 | Gulf | Y&R | Chet Hagan |
| Queen for a Day | ABC | 2,900 (Per Segment) | Participating | | Bill Burch |
| Rawhide | CBS | 110,000 | Participating | | Endre Bohem |
| Real McCoys | ABC | 58,500 | P&G | Compton | Irving Pineus |
| Donna Reed Show | ABC | 54,500 | Campbell Soup<br>J&J | BBDO<br>Y&R | Tony Owan<br>Phil Sharp |
| Rifleman | ABC | 53,500 | P&G | B&B | Jules Levy<br>Arthur Gardner |
| Roaring Twenties | ABC | 106,000 | Armour<br>Chesebrough Ponds<br>General Cigar<br>J&J<br>Mead Johnson<br>Mobil Oil<br>North American-Phillips<br>Simoniz<br>Whitehall | FC&B<br>Compton<br>Y&R<br>Y&R<br>K&E<br>Bates<br>LaRoche<br>DFS<br>Bates | Warner Bros. |
| Roy Rogers Show | CBS | 16,500 | Nestle | McC-E | Art Rush |
| Route 66 | CBS | 130,000 | Chevrolet<br>Philip Morris<br>Sterling Drug | C-E<br>Burnett<br>DF&S | Herbert B. Leonard & Leonard Freeman |
| Saturday Night at the Movies | NBC | 160,000 | Beech Nut<br>Block<br>Bulova<br>Chemstrand<br>Helene Curtis<br>International Latex<br>Johnson & Johnson<br>Lanolin Plus<br>Leeming<br>Maybelline<br>Mogen David<br>Noxema<br>Paper Mate<br>R. J. Reynolds<br>Union Carbide | Y&R<br>Grey<br>SSC&B<br>DDB<br>Weiss<br>Bates<br>Y&R<br>Daniel & Charles<br>Esty<br>Post & Meir<br>Weiss<br>SSC&B<br>FC&B<br>Esty<br>Esty | |

(Continued on page 115)

# TED BATES & COMPANY INC.

## Advertising

666 FIFTH AVENUE, NEW YORK

BEVERLY HILLS
LONDON*
PARIS**

MONTREAL†
TORONTO†

## NETWORK TELEVISION

### AMERICAN CHICLE COMPANY

| | |
|---|---|
| American Bandstand | ABC-TV |
| Camouflage | ABC-TV |
| Make A Face | ABC-TV |
| Day In Court | ABC-TV |
| Number Please | ABC-TV |
| Seven Keys | ABC-TV |
| Queen For A Day | ABC-TV |
| Who Do You Trust | ABC-TV |
| Yours For A Song | ABC-TV |
| Ben Casey | ABC-TV |
| Hawaiian Eye | ABC-TV |
| Naked City | ABC-TV |

### BROWN & WILLIAMSON TOBACCO CORP.

| | |
|---|---|
| The New Breed | ABC-TV |
| Naked City | ABC-TV |
| Surfside 6 | ABC-TV |
| Bus Stop | ABC-TV |
| Make That Spare | ABC-TV |
| Bob Cummings Show | CBS-TV |
| The Defenders | CBS-TV |
| Robert Taylor's Detectives | NBC-TV |
| Los Angeles Angels Baseball | KHJ-TV |
| Sugar Bowl Football | NBC-TV |
| Cotton Bowl Football | CBS-TV |

### CARTER PRODUCTS, INC.

| | |
|---|---|
| Hawaiian Eye | ABC-TV |
| Sunday News Special | CBS-TV |
| Douglas Edwards With The News | CBS-TV |
| The Jack Paar Show | NBC-TV |

### COLGATE-PALMOLIVE COMPANY

| | |
|---|---|
| Ben Casey | ABC-TV |
| American Band-stand | ABC-TV |
| 77 Sunset Strip | ABC-TV |
| Captain Kangaroo | CBS-TV |
| Mighty Mouse | CBS-TV |
| Jan Murray Show | NBC-TV |
| Here's Hollywood | NBC-TV |
| Football Bowl Games | NBC-TV |
| Thriller | NBC-TV |
| Robert Taylor's Detectives | NBC-TV |
| Dick Powell Show | NBC-TV |
| Perry Mason | CBS-TV |
| Checkmate | CBS-TV |
| Ed Sullivan Show | CBS-TV |
| Laramie | NBC-TV |

### CONTINENTAL BAKING COMPANY, INC.

| | |
|---|---|
| Captain Kangaroo | CBS-TV |

### *Morton Frozen Foods Division*

| | |
|---|---|
| Day In Court | ABC-TV |
| Seven Keys | ABC-TV |
| Queen For A Day | ABC-TV |
| Make A Face | ABC-TV |
| The Texan | ABC-TV |
| Who Do You Trust | ABC-TV |
| Yours For A Song | ABC-TV |
| Number Please | ABC-TV |
| Camouflage | ABC-TV |
| Calendar | CBS-TV |
| Surprise Package | CBS-TV |
| I Love Lucy | CBS-TV |
| Video Village | CBS-TV |

### FOOD MANUFACTURERS, INC.

*Uncle Ben's, Inc.*

| | |
|---|---|
| Who Do You Trust | ABC-TV |
| Camouflage | ABC-TV |
| Number Please | ABC-TV |
| Day In Court | ABC-TV |
| Seven Keys | ABC-TV |
| Queen For A Day | ABC-TV |
| Yours For A Song | ABC-TV |
| Make A Face | ABC-TV |
| The Texan | ABC-TV |

### INTERNATIONAL LATEX COMPANY

| | |
|---|---|
| The Today Show | NBC-TV |
| 87th Precinct | NBC-TV |
| Thriller | NBC-TV |
| Cain's Hundred | NBC-TV |
| Robert Taylor's Detectives | NBC-TV |
| Saturday Night Movies | NBC-TV |
| Outlaws | NBC-TV |
| Tall Man | NBC-TV |
| The Jack Paar Show | NBC-TV |

### MOBIL OIL COMPANY

| | |
|---|---|
| American Football League | ABC-TV |
| Cheyenne | ABC-TV |
| Ben Casey | ABC-TV |
| Naked City | ABC-TV |
| The Corruptors | ABC-TV |

### NATIONAL BISCUIT COMPANY

| | |
|---|---|
| Say When | NBC-TV |

### STANDARD BRANDS INCORPORATED

| | |
|---|---|
| Yours For A Song | ABC-TV |
| Camouflage | ABC-TV |
| Make A Face | ABC-TV |
| Day In Court | ABC-TV |
| Number Please | ABC-TV |
| Seven Keys | ABC-TV |
| Queen For A Day | ABC-TV |
| Who Do You Trust | ABC-TV |
| I Love Lucy | CBS-TV |
| Calendar | CBS-TV |
| Video Village | CBS-TV |
| Surprise Package | CBS-TV |

### WARNER-LAMBERT PRODUCTS

*Division of Warner-Lambert Pharmaceutical Co.*

| | |
|---|---|
| Day In Court | ABC-TV |
| Camouflage | ABC-TV |
| Yours For A Song | ABC-TV |
| Seven Keys | ABC-TV |
| Queen For A Day | ABC-TV |
| Who Do You Trust | ABC-TV |
| Adventures of Ozzie & Harriet | ABC-TV |
| Ben Casey | ABC-TV |
| 87th Precinct | NBC-TV |
| Robert Taylor's Detectives | NBC-TV |

### WHITEHALL LABORATORIES and BOYLE-MIDWAY

*Divisions of American Home Products Corp.*

| | |
|---|---|
| Seven Keys | ABC-TV |
| Camouflage | ABC-TV |
| Queen For A Day | ABC-TV |
| Number Please | ABC-TV |
| Who Do You Trust | ABC-TV |
| Day In Court | ABC-TV |
| Yours For A Song | ABC-TV |
| Jan Murray Show | NBC-TV |
| Here's Hollywood | NBC-TV |
| Young Dr. Malone | NBC-TV |
| Concentration | NBC-TV |
| Love Of Life | CBS-TV |
| Secret Storm | CBS-TV |
| Edge Of Night | CBS-TV |
| House Party | CBS-TV |
| The Untouchables | ABC-TV |
| Hawaiian Eye | ABC-TV |
| Lawman | ABC-TV |
| 77 Sunset Strip | ABC-TV |
| Follow The Sun | ABC-TV |
| To Tell The Truth | CBS-TV |
| The Price Is Right | NBC-TV |
| Have Gun, Will Travel | CBS-TV |
| Sunday News Special | CBS-TV |
| Douglas Edwards With The News | CBS-TV |
| Bowl Football Games | CBS-TV |
| Leave It To Beaver | ABC-TV |
| Mr. Ed | CBS-TV |
| Twilight Zone | CBS-TV |
| Frontier Circus | CBS-TV |
| Ichabod and Me | CBS-TV |
| Lawrence Welk | ABC-TV |

*HOBSON, BATES & PARTNERS LIMITED †SPITZER, MILLS & BATES LIMITED • **A.F.P.—TED BATES, S.A.

# Estimated Weekly Network TV Program Costs

Continued from page 113

| PROGRAM | NETWORK | COST | SPONSOR | AGENCY | PRODUCER |
|---|---|---|---|---|---|
| Say When | NBC | 2,700 (Per Segment) | Participating | | S. Robert Rowe |
| Search for Tomorrow | CBS | 2,500 (Per Segment) | P&G | B&B | Frank Dodge |
| The Secret Storm | CBS | 2,500 (Per Segment) | American Home Products | Bates | Roy Winsor |
| Seven Keys | ABC | 2,100 (Per Segment) | Participating | | Carl Jampel |
| 77 Sunset Strip | ABC | 109,000 | American Chicle | Bates | Warner Bros. |
| | | | Beecham | K&E | |
| | | | Polaroid | DDB | |
| | | | Reynolds Tobacco | Esty | |
| | | | Whitehall | Bates | |
| Dinah Shore Show | NBC | 120,000 | American Dairy | C-M | Henry Jaffe |
| | | | S&H | SSC&B | |
| Red Skelton Show | CBS | 68,000 | Best Foods | L&N | Cecil Barker |
| | | | S. C. Johnson | FC&B | |
| Sky King | CBS | 31,000 | Nabisco | McC-E | MacGowan Prod. |
| Sing Along With Mitch | NBC | 77,000 | Ballantine | Esty | William Hobin |
| | | | Buick | Burnett | |
| | | | R. J. Reynolds | Esty | |
| Gale Storm Show | ABC | 23,300 | Participating | | Alex Gottlieb |
| Straightaway | ABC | 44,000 | Auto-Lite | BBDO | Phil Shuken |
| Ed Sullivan Show | CBS | 110,000 | Colgate | Bates | Bob Precht |
| | | | Revlon | Grey | |
| | | | P. Lorillard | L&N | |
| The Summer Sports Spectacular | CBS | 40,000 | Schlitz | JWT | CBS Sports |
| | | | Philip Morris | Burnett | |
| | | | Warner-Lambert | BBDO | |
| | | | Scripto | M-E Productions | |
| | | | General Foods | OB&M | |
| | | | Bristol-Myers | DCS&S | |
| Surfside 6 | ABC | 105,000 | Armour | FC&B | Warner Bros. |
| | | | Bristol-Myers | Y&R | |
| | | | Brown & Williamson | Bates | |
| | | | Gillette | Maxon | |
| | | | Noxzema | SSC&B | |
| | | | Pontiac | MacM. J&A | |
| | | | Speidel | McC-E | |
| | | | Union Carbide | Esty | |
| Tales of Wells Fargo | NBC | 110,000 | Participating | | Earle Lyon |
| Target: The Corruptors | ABC | 105,000 | Alberto-Culver | Compton | Four Star |
| | | | Brillo | JWT | |
| | | | Lever Bros. | BBDO | |
| | | | Mead Johnson | K&E | |
| | | | North American Phillips | LaRoche | |
| | | | P. Lorillard | L&N | |
| | | | Speidel | McC-M | |
| Tall Man | NBC | 52,000 | Participating | | Edward J. Montagne |
| The Texan | ABC | 2,400 | Participating | | Rorvic Prods. |
| Theatre '62 | NBC | 130,000 | American Gas Assn. | L&N | Fred Coe |
| Danny Thomas Show | CBS | 64,000 | General Foods | B&B | Sheldon Leonard |
| Threshold | NBC | 190,000 | Bell System | N. W. Ayer | Bob Bendick |
| Thriller | NBC | 105,000 | American Tobacco | SSC&B | Fletcher Markle |
| | | | Beech Nut | Y&R | |
| | | | Block | Grey | |
| | | | Colgate | Bates | |
| | | | International Latex | Bates | |
| | | | Max Factor | K&E | |
| | | | Pillsbury | C-M | |
| | | | Sterling | DFS | |
| Today Show | NBC | 3,270 (Per Segment) | Participating | | Robert Northshield |
| Top Cat | ABC | 51,000 | Bristol-Myers | Y&R | Hanna-Barbera |
| | | | Kellogg | Burnett | |
| To Tell the Truth | CBS | 35,000 | Whitehall | Bates | Gil Fates |
| | | | R. J. Reynolds | Esty | |
| Truth or Consequences | NBC | 2,100 (Per Segment) | Participating | | Ralph Edwards |
| Twentieth Century | CBS | 40,000 | Prudential | R. McC | Burton Benjamin & Isaac Kleinerman |
| Twilight Zone | CBS | 54,000 | Liggett & Myers | DFS | Buck Houghton |
| U. S. Steel Hour | CBS | 63,000 | U. S. Steel | BBDO | George Kondolf |
| Untouchables | ABC | 110,000 | Alberto-Culver | Compton | Desilu |
| | | | Armour | FC&B | |
| | | | Beecham | K&E | |
| | | | Miles Labs | Wade | |
| | | | Whitehall | Bates | |
| Robert Taylor's Detectives | NBC | 110,000 | Block | Grey | Jules Levy |
| | | | B&W | FC&B | Arthur Gardner |
| | | | Colgate | Bates | Arnold Laven |
| | | | International Latex | Bates | |
| | | | Max Factor | K&E | |
| | | | Pillsbury | C-M | |
| | | | Sunbeam | FCB | |
| | | | Warner-Lambert | L&F | |
| Dick Van Dyke Show | CBS | 53,000 | P&G | B&B | Sheldon Leonard & Carl Reiner |
| Sander Vanocur Saturday Report | NBC | 6,000 | Bristol-Myers | Y&R | Robert Priaulx |
| Verdict Is Yours | CBS | 2,500 (Per Segment) | Mentholatum | JWT | Bertram Berman |
| | | | J. B. Williams | Parkson | |
| | | | Kellogg | Burnett | |
| | | | Scott | JWT | |
| | | | Lever | OB&M | |
| | | | Quaker | JWT | |
| Video Village | CBS | 2,400 (Per Segment) | Participating | | Heatter-Quigley |
| Video Village, Jr. Edition | CBS | 4,000 | Eldon Toy | K&E | Heatter-Quigley |
| Wagon Train | NBC | 120,000 | Ford | JWT | Howard Christie |
| | | | National Biscuit | McC-E | |
| | | | R. J. Reynolds | Esty | |
| Watch Mr. Wizard | NBC | 13,700 | General Electric | Y&R | Don Herbert |
| Lawrence Welk Show | ABC | 40,000 | J. B. Williams | Parkson | Edward Sobol |
| | | | Polaroid | DDB | |
| | | | Union Carbide | Esty | |
| What's My Line | CBS | 39,500 | All-State | Burnett | Gil Fates |
| | | | Kellogg | Burnett | |
| Who Do You Trust? | ABC | 2,100 (Per Segment) | Participating | | Don Fedderson Prods. |
| Wide World of Sports | ABC | 60,000 | Gillette | Maxon | Roon Arledge |
| | | | Liberty Mutual | BBDO | |
| Window on Main Street | CBS | 60,000 | Toni | North | Eugene Rodney |
| | | | Scott | JWT | |
| Young Dr. Malone | NBC | 2,600 (Per Segment) | Participating | | Carol Irwin |
| Loretta Young Theatre | NBC | 2,400 | Participating | | John London |

(Continued on page 116)

# TV In Hong Kong In Upward Swing; '61 Turning Point

By ERNIE PEREIRA

Hong Kong.

Television, which never really caught on in this energetic and resourceful town of 3,000,000 people since its inception in 1957, is now beginning to get into stride.

As 1961 ended, television was experiencing a boom, auguring brighter prospects ahead for it.

Rediffusion TV, solely engaged in tv broadcasting here, has reported an undisclosed profit for the first time after having been for years in the red. TV here has definitely "turned the corner," according to Mark Miller, the tv controller of program. Not only has the demand for sets gone up but so has the number of program hours been increased from 38 to 50 per week.

All this is significant. A young Englishman, Miller, who was flown out to Hong Kong from England over a year ago to set things right in tv here, apparently has achieved a measure of success by giving better programs.

Some 10,000 tv sets are now out. This represents a 50% increase over the number of sets in circulation in 1960. Sets are bought outright by viewers who pay a monthly rental of about $4.50 to Rediffusion for use of programs and maintenance.

Just what should the peak tv subscription be?

No market research was ever made to find out this, but it is believed that the maximum figure would be about 50,000 sets for a viewing public of 200,000 reckoning that one set, on an average, will be watched by four persons.

The Colony's economic situation and the fact that tv is considered a luxury to large segments of the proliferating population whose purchasing power is woefully weak are factors which weigh against any bigger envisaged figure. Rediffusion is confidently hopeful of reaching this 50,000 target in the next few years. TV sets are presently being bought at the rate of about 400 a month.

**$22 a Minute Com'l**

Sale of commercials has risen—it costs $22 to advertise a product for one-minute tv time.

TV is operated here, as it is already known, on a closed wired circuit. The one black spot in the overall tv picture, bright as it looked at the end of the year, was this:

Hopes to start broadcast tv from a site which was expected to have been picked during the past year have considerably cooled down.

Rediffusion, it is known, had been investigating the possibility of broadcast television to expand its service with the purpose of tapping potential viewing groups of people living in satellite towns.

Now, it seems, an extension of tv to these areas, will be done via the wired circuit system which is servicing only the Colony's urban districts.

Color tv, because of its technical complications, is something too far ahead for Hong Kong to think of having. Perhaps it will eventually come in the march of progress.

TV sets sold here are made in Britain and Japan. The price range is from $95 to $120 per set. Speculation was once rife that a tv plant would be started here to make sets in the Colony, but this has turned out to be sheer talk.

Rediffusion TV spent about $195,000 in 1960 in buying tv films from America and Britain, with the U.S. easily the bigger market. It is believed that the company in 1961 spent about the same money in buying films from these two countries, although it has dropped well over a dozen programs, "Count of Monte Cristo," the "Lilli Palmer Show," the "M Squad," "Lassie," and "Robin Hood" shows being among them.

NBC, Warner Bros., CBS, Screen Gems, ABC and Granada now supply films to Rediffusion which, for an undisclosed reason, is not buying from MCA.

Westerns, because of the international language they speak, are the most popular viewing fare. "Laramie," "Maverick," Cheyenne" and "Bronco" enjoy high ratings with viewers.

## Canadian Radio In Upbeat, Attributed To Better Programs

By PAUL GORMLEY

Ottawa.

Radio in Canada is a long way from the deathbed coma so many attribute to it. Canadian Broadcasting Corp.'s radio sales went up 17% over last year's, to total $2,280,000 in the fiscal year just past, and sales of AM receivers upped 7.1% in Canada in the same year. Canadians bought 1,423,795 AMers in 1960 compared to 1,329,189 in 1959.

1961 figures aren't available as this is written but indications are that radio will grow in all respects. There was, for example, a 27.2% gain in set sales at the end of the first quarter.

Broadcasting stations increased, too. In the last decade, 65 new privately-owned AM stations preemed in Canada to bring the total to 196 privaters, 28 CBC, and the list shows specific signs of growing at a good rate according to upcoming applications before the Board of Broadcast Governors.

There has been a real switch in production formats. Short, fast-moving shows seem to be the style. Example: Swift-Canadian Co.'s 10-minute stanza, running five days a week, starring Giselle Mackenzie.

The upped AM sales didn't just happen. All radio stations have put on brisk, effective sales drives, increased both the power and the number of staffers to sell. But they wouldn't have sold a minute of air-time if they hadn't been able to back up their gabbing with okay shows. CBC's webs, both running coast to coast, Trans-Canada using only CBC stations, Dominion using affiliates, carried airers like Don Messer's hoedowner, Trans-Canada Matinee, John Cameron Swayze, others. Radio had its steady faves as well, such as CBC "Wednesday Night," a cultural top-runger; "Songs of My People," CBC "Stage" drama stints and symphony sessions. Specials like the "Royal Wedding," boxing and hockey drew even bigger audiences, and bigger bankrolls.

Canadian Assn. of Broadcasters, grouping the non-CBC stations, believes a big force in upping AM's business has been the postwar boom in immigration, with more than 2,000,000 new Canadians arriving since the war. This cued more than 60 AMers to air foreign-language shows. Talks stanzas are big business, too. Toronto's CHUM collected hefty attention with its "Speak Your Mind" stanza. In Montreal, CKGM's "Open Mind" got into strong controversial items with live audiences.

While 6,000,000 Canadians watched this country's football classic, the Grey Cup game, via video, another 1,000,000 listened to the airer on AM. At the same time even more heard the game on CBC's shortwave in the far north and Europe.

**TV Sparse In Some Sectors**

It is estimated that about 3,500,000 Canadian homes do not have television, a million of them live beyond tv's reach. They dial AM regularly and both CBC and private stations cater to them.

Production design has moved fast to aim shows at one person at a time. Once, radio produced for the people in the living room. Now it aims at people in kitchens, bedrooms, automobiles, on park benches, in offices. The housewife has returned to radio for background sound as she does her household chores and programmers know it. CBC figures hundreds of thousands of homemakers dial its "Trans-Canada Matinee."

Broadcasters figure, also, that tv watchers have learned to turn off the video when it doesn't give them what they want and turn on the AM set. And they state clear and loud that tv audiences are growing extremely particular about the fare on the screen. As CBC's president, J. A. Ouimet put it, "Either the audience doesn't have a television set for the program, or the set doesn't have a program for the audience." Ouimet doesn't see AM and tv working in a complementary scheme. Sounds logical, he said: radio with music when video has drama, or football on tv

(Continued on page 152)

# Estimated Weekly Network TV Program Costs

Continued from page 115

| PROGRAM | NET-WORK | COST | SPONSOR | AGENCY | PRODUCER |
|---|---|---|---|---|---|
| Your First Impression | NBC | $2,400 (Per Segment) | Participating | | Wes Kenney |
| Yours for a Song (Nighttime) | ABC° | 28,000 | Alberto-Culver | Compton | Harry Salter |
| | | | Lever Bros. | JWT | |
| Yours for a Song (Daytime) | ABC | 2,500 (Per Segment) | Participating | | Harry Salter |
| Your Surprise Package | CBS | 2,300 (Per Segment) | Participating | | Allen Sherman |

## SPECIALS

| PROGRAM | NET-WORK | COST | SPONSOR | AGENCY | PRODUCER |
|---|---|---|---|---|---|
| All Star Football | ABC | $100,000 | Carling | LF&S | Lester Malitz |
| | | | R. J. Reynolds | Esty | |
| Leonard Bernstein and the New York Philharmonic | CBS | 30,000 | Ford | K&E | Robert Saudek |
| The Blue Bonnet Bowl | CBS | 75,000 | Carter | SSC&B | Howard Reifsnyder |
| | | | United Motors Service Div. of G. M. | C-E | |
| Victor Borge Special | CBS | 220,000 | Pontiac | MacM,J&A | George Schlatter |
| David Brinkley: Our Man in Vienna | NBC | 70,000 | Westinghouse | McC-E | Reuven Frank |
| Carnegie Hall Salutes Jack Benny | CBS | 200,000 | Sara Lee | C&W | Bob Banner |
| | | | Motorola | Burnett | |
| Chevrolet Golden Anniversary | CBS | 200,000 | Chevrolet | C-E | Henry Jaffe |
| Chun King Chow Mein Hour | ABC | 100,000 | Chun King | BBDO | Stan Freberg |
| The Coming of Christ | NBC | 90,000 | U. S. Steel | BBDO | Donald Hyatt |
| Bing Crosby Golf Tournament | ABC | 125,000 | Gillette | Maxon | Sports Programs, Inc. |
| | | | MMM | EWR&R | |
| Bing Crosby Specials | ABC | 275,000 | Motorola | L-B | Bob Wynn |
| | | | U. S. Time | W&L | |
| East-West Football Game | NBC | 90,000 | Colgate | Bates | Perry Smith |
| | | | Eversharp | Compton | |
| | | | R. J. Reynolds | Esty | |
| | | | Savings & Loan Foundation | McC-E | |
| Connie Francis Show | ABC | 130,000 | Beecham | K&E | Greg Garrison |
| Gator Bowl | CBS | 75,000 | Carter Prod. | SSC&B | Joe Gallagher |
| | | | United Motors Serv. Div. of G. M. | C-E | |
| Golden Showcase | CBS | 125,000 | Breck | R.McC | David Susskind-Leland Hayward |
| Good Ship 'Hope' | NBC | 75,000 | Elgin | McC-E | Chet Hagan |
| U. S. Grant | NBC | 90,000 | Union Central Life Insurance | | Donald Hyatt |
| Hollywood: The Golden Years | NBC | 90,000 | P & G | B&B | David Wolper |
| Home for the Holidays | NBC | 75,000 | Mohawk | Maxon | Roger Gimbel |
| Bob Hope Show | NBC | 375,000 | Chrysler | Burnett | Jack Hope |
| Chet Huntley: Face of Spain | NBC | 80,000 | Westinghouse | McC-E | Reuven Frank |
| Japan: East Is West | NBC | 60,000 | Lincoln-Mercury | K&E | Lew Hazam |
| JFK Report | NBC | 40,000 | Participating | | Gerald Green<br>Lew Hazam |
| Danny Kaye Show | CBS | 500,000 | General Motors | C-E | Bud Yorkin-Norman Lear |
| Ernie Kovacs Specials | ABC | 100,000 | Con. Cigar | EWR&R | Ernie Kovacs |
| Let Freedom Ring | CBS | 23,000 | American Motor | Geyer | Michel Grilikhes |
| Macy's Thanksgiving Day Parade | NBC | 15,000 | Lionel | Webb | Ed Pierce |
| | | | Remco | | |
| NBC Special News Report | NBC | 20,000 | Gulf Corp. | Y&R | Chet Hagan |
| New York Philharmonic Young People's Concerts With Leonard Bernstein | CBS | 14,000 | Shell Oil | K&E | Roger Englander |
| Orange Bowl | ABC | 79,000 | American Home Products | T-L | Sports Programs |
| | | | Buick | McC-E | |
| | | | R. J. Reynolds | Esty | |
| | | | United Motors Service | C-E | |
| Peace Corps Progress Report | NBC | 33,000 | Elgin | McC-E | Gerald Greene |
| The Power and the Glory | CBS | 300,000 | Motorola | Burnett | David Susskind |
| | | | Breck | R.McC | |
| Purex Specials for Women | NBC | 40,000 | Purex | Weiss | George Lefferts |
| Sound of the Sixties | NBC | 225,000 | Westinghouse | McC-E | Bob Wells |
| Thanksgiving Day Circus | NBC | 14,000 | Remco | Webb | Ed Pierce |
| Thanksgiving Parade Jubilee | CBS | 13,000 | Nestle | McC-E | Paul Levitan |
| | | | Polaroid | DDB | |
| Tournament of Roses Parade | NBC | 75,000 | Minute Maid | Bates | Bill Bennington |
| The United Nations Handicap | CBS | 17,500 | F. & M. Schaefer | BBDO | Pete Molnar |
| U. S. Time Corp. Specials | ABC | 120,000 | U. S. Time Corp. | W&L | Joseph Cates |
| Vincent Van Gogh: A Self-portrait | NBC | 70,000 | Lincoln-Mercury | K&E | Lew Hazam |
| Westinghouse Presents | CBS | 150,000 | Westinghouse | McC-E | Gordon Duff |
| Westinghouse Specials | ABC | 100,000 | Westinghouse | McC-E | Various |
| Wizard of Oz | CBS | 300,000 | P & G | B&B | MGM Movie) |

# Only 2 Hours From B'way & It's Like Mars—A Radioite's Bucolic Heaven

By MARY MARGARET McBRIDE

West Shokan, N. Y.

As a sleek modern automobile travels, I'm only a little more than two hours from Broadway. But the difference between this life and the one I left when I gave up my apartment at 230 Central Park South in Manhattan wouldn't be much greater if I'd move to Mars.

My permanent address today is a barn (remodelled some) in West Shokan, New York. West Shokan is a village of two score homes in the Catskills with the post office and general store housed together. My friends, the storekeepers, help me out with such major problems as how best to keep the white-bellied field mice out of my barn—and they sent strong-arm reinforcements when I had my burglar.

My barn is up the hill a piece from the store and to left and right are wooded mountains. The view from my front porch hung among the trees like a bubble is an ancient apple orchard and beyond, stretching away for 40 miles, a great lake (really a reservoir that supplies water to you city people), with the loveliest mountains in the world rising in back.

My barn is redwood on the outside and inside the panelling is redwood pine. Everywhere bookshelves reach to the ceiling and all the tables and window seats are piled with the volumes I'm working on at the moment—from John Gunther's "Inside Europe Today" to the newest garden guide, W. H. Auden's and Ogden Nash's poetry, and the latest Agatha Christie mystery.

I am up at 5:30 a.m. in summer to watch the sun rise and to inspect my growing things—a row of tall red, pink and gold hollyhocks lined up against the north wall, windowboxes of scarlet petunias and geraniums, my rose border and the walled cutting garden awash with color. The wall was made by a 76-year-old stone mason, almost the last of his craft.

A humming bird hovering above a sweet william almost (but not quite) comes to my hand; a deer family, mother, father and baby, scamper into the woods. The transplanted ramblers on the stone wall seem to be taking root nicely. Since last week we have made considerable headway against weeds. These I check, finding that everything is going moderately well in my little kingdom.

The occasional columnist who mentions me these days (old listeners from all over the country send me the clippings as well as cookies, fudge and seeds for my garden) call me retired.

Well, I can honestly say I tried. I was tired and thought I'd *enjoy* doing nothing for awhile. But I reckoned without my erstwhile agent as well as a certain editor. First it was a book about the radio years. The week I turned that over to the publisher and in consequence was feeling a little lost and lonely, came a telephone call from Martin Stone, head of the Herald Tribune radio network (I used to appear on his "Author Meets the Critics"). Could he and Harry Thayer, manager of WGHQ, a local station, stop by to see me? They came and before they left, we were all agreed that it would be nice for me to do a radio show from my home three times a week.

That's been going on now for more than a year and we have had such guests as Eleanor Roosevelt, Sam Levenson, Helen Gahagan Douglas, Jinx Falkenburg, Rex Stout and of course local editors, poets and just people. Bill Nimmo, Tiny Ruffner, Gladys Hurlburt and Pegleg Bates are often on because they, too, have come from Broadway to the Catskills.

In 1959, I refused to sign a new contract with Lester Lewis, my agent. Reason—I didn't want to work. Lester said, "That's all right. I'll do what I can for you anyway."

One frigid morning last January he telephoned that the J. B. Williams Co. wanted me to do a television commercial. I answered, as I had several times before, "You know I don't want to work."

Later that day the president of the company called. He and his wife just *happened*, he said, to be driving up to the Catskill the next afternoon. Could they stop by? They did. I gave them tea and tried to behave modestly when they praised my snow-draped landscape.

Suddenly Edward Kletter, looking round at the 200-year-old beams in my livingroom, exclaimed "This would be a fine place for television!"

Secure in the belief that it would cost a fortune, I answered airily, "Oh, in that case I might do those commercials." Three days later I was doing them.

In the midst of our worst snowstorm of that blustery winter, a great truck came bearing technicians. Executives plowed through the drifts in their Cadillacs. A hairdresser, a makeup artist and even a few scriptwriters brought the roster up to 25 or 30.

In my livingroom which still

(Continued on page 154)

P.R.T Sourché

**ALABAMA**
Anniston
Almore
Auburn
Birmingham
Boaz
Centre
Cullman
Decatur
Demopolis
Elba
Evergreen
Fayette
Flomaton
Florence
Foley
Fort Payne
Gadsden
Geneva
Greenville
Guntersville
Hartselle
Huntsville
Jackson
Jasper
Linden
Marion
Mobile
Montgomery
Opelika
Piedmont
Russellville
Scottsboro
Selma
Sheffield
Sylacauga
Talladega
Tallassee
Tuscaloosa
Tuscumbia

**ARIZONA**
Bisbee
Casa Grande
Clifton
Douglas
Flagstaff
Globe
Nogales
Phoenix
Prescott
Safford
Scottsdale
Tempe
Tolleson
Tucson
Willcox
Yuma

**ARKANSAS**
Arkadelphia
Benton
Brinkley
Camden
Clarksville
Conway
Corning
DeQueen
El Dorado
Fayetteville
Fort Smith
Harrison
Helena
Hope
Hot Springs
Little Rock
Marked Tree
Mena
Monticello
Morrilton
Mountain Home
Nashville
North Little Rock
Paragould
Paris
Pine Bluff
Prescott
Rogers
Russellville
Springdale
Stuttgart
Warren
West Memphis
Wynne

**CALIFORNIA**
Arcata
Bakersfield
Banning
Barstow
Bishop
Blythe
Coalinga
Corona
Crescent City
El Centro
Eureka
Fort Bragg
Fresno
Gilroy
Glendale
Hanford
Hemet
Indio
King City
Lancaster
Lodi
Lompoc
Los Banos
Madera
Marysville
Merced
Mojave
Napa
Needles
North Hollywood
Oceanside
Oxnard
Palmdale
Palm Springs
Paradise
Pomona
Porterville
Red Bluff
Redding
Ridgecrest
Riverside
Sacramento
Salinas
San Bernardino
San Diego
San Gabriel
San Jose
San Luis Obispo
Santa Ana
Santa Maria
Santa Rosa
Sonora
Stockton
Susanville
Truckee
Tulare
Ukiah
Vallejo
Ventura
Wasco
Watsonville
West Covina
Yreka
Yuba City

**COLORADO**
Brighton
Colorado Springs
Cortez
Delta
Denver
Englewood
Fort Collins
Gunnison
Greeley
La Junta
Lakewood
Longmont
Loveland
Monte Vista
Pueblo
Rocky Ford
Salida
Sterling
Trinidad
Walsenburg

**CONNECTICUT**
Bristol
Danbury
New Haven
Old Saybrook
Putnam
Waterbury
Willimantic

**DELAWARE**
Dover

**FLORIDA**
Avon Park
Belle Glade
Bradenton
Chipley
Clearwater
Clermont
Clewiston
Cocoa
Cocoa Beach
Crestview
Dade City
Daytona Beach
De Funiak Springs
Deland
Eustis
Fernandina Beach
Ft. Lauderdale
Fort Myers
Fort Pierce
Gainesville
Green Cove Spring
Haines City
Hollywood
Homestead
Jacksonville
Jacksonville Beach
Lake City
Lakeland
Lake Worth
Live Oak
Madison
Marianna
Melbourne
Miami
Milton
Mt. Dora
Naples
Ocala
Orlando
Pahokee
Palatka
Panama City
Pensacola
Perry
Port St. Joe
Quincy
Sarasota
Sebring
Starke
St. Augustine
Stuart
Tallahassee
Tampa
Titusville
Valparaiso
Vero Beach
West Palm Beach
Winter Haven

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Alma
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Atlanta
Augusta
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Blakely
Bremen
Brunswick
Buford
Calhoun
Cairo
Cartersville
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Cleveland
Columbus
Cornelia
Commerce
Dawson
Decatur
Douglas
Eastman
Fort Valley
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Griffin
Hinesville
Jessup
La Grange
Louisville
Macon
Madison
Manchester
McRae
Millen
Monroe
Moultrie
Nashville
Perry
Quitman
Rockmart
Sandersville
Savannah
Statesboro
Sylvania
Thomaston
Thomasville
Tifton
Valdosta
Vidalia
Warner Robins
Washington
Waycross
Waynesboro
West Point
Winder

**IDAHO**
Blackfoot
Boise
Burley
Caldwell
Coeur D'Alene
Grangeville
Idaho Falls

Eddie Cantor—"ASK EDDIE CANTOR"

Jerome
Lewiston
Moscow
Nampa
Payette
Pocatello
Preston
Rupert
Sandpoint
Soda Springs
Twin Falls

**ILLINOIS**
Alton
Anna
Aurora
Cairo
Carbondale
Carmi
Charleston
Dixon
Galesburg
Harrisburg
Kewanee
La Grange
Lawrenceville
Lincoln
Litchfield
Mt. Carmel
Murphysboro
Oak Park
Paris
Peoria
Pittsfield
Robinson
Rockford
Salem
Urbana
Watseka

**INDIANA**
Anderson
Boonville
Elkhart
Evansville
Fort Wayne
Goshen
Hammond
Indianapolis
Jasper
Kokomo
LaFayette
Logansport
Mount Vernon
N. Vernon
Peru
Portland
Princeton
Salem
South Bend
Terre Haute
Vincennes

**IOWA**
Boone
Burlington
Cedar Rapids
Centerville
Charles City
Cherokee
Creston
Davenport
Des Moines
Estherville
Fairfield
Fort Dodge
Grinnell
Knoxville
Maquoketa
Newton
Ottumwa
Perry
Storm Lake
Waterloo
Webster City

**KANSAS**
Arkansas City
Chanute
El Dorado
Goodland
Hays
Hutchinson
Junction City
Kansas City
Lawrence
Manhattan
Marysville
Merriam
Parsons
Pittsburg
Russell
Salina
Topeka
Wichita

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Benton
Bowling Green
Columbia
Corbin
Cumberland
Cynthiana
Danville
Fulton
Glasgow
Grayson
Harlan
Harrodsburg
Henderson
Hopkinsville
Lebanon
Leitchfield
Lexington
Louisville
London
Madisonville
Mayfield
Maysville
Middlesboro
Morganfield
Mt. Sterling
Munfordville
Murray
Neon
Newport
Paducah
Paintsville
Paris
Pikeville
Pineville
Prestonburg
Richmond
Russellville
Scottsville
Somerset
Vanceburg
Whitesburg
Williamsburg
Winchester

# ON OVER 1,600 AM RADIO STATIONS IN AMERICA!

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Baton Rouge
Bogalusa
Covington
Crowley
Denham Springs
DeRidder
Eunice
Ferriday
Franklin
Golden Meadow
Hammond
Haynesville
Homer
Houma
LaFayette
Lake Charles
Leesville
Merksville
Minden
Monroe
Morgan City
New Iberia
New Orleans
Oak Grove
Opelousas
Rayville
Ruston
Shreveport
Springhill
Thibodaux
Ville Platte
West Monroe
White Castle
Winnfield
Winnsboro

**MAINE**
Augusta
Bangor
Farmington
Portland
Presque Isle
Rumford
Sanford
Skowhegan
South Paris
Waterville

**MARYLAND**
Cumberland
Easton
Lexington Park
Rockville
Waldorf
Westminster

**MASSACHUSETTS**
Boston
Fall River
Haverhill
Lawrence
Lynn
New Bedford
Newburyport
North Adams
Orange
Springfield
Ware
Westfield

**MICHIGAN**
Albion
Allegan
Alma
Ann Arbor
Bay City
Big Rapids
Charlotte
Coldwater
Escanaba
Flint
Hastings
Hillsdale
Holland
Houghton Lake
Ionia
Ishpeming
Jackson
Kalamazoo
Marine City
Menominee
Mt. Clemens
Munising
Muskegon
Owosso
Saginaw
St. Helen
St. Johns
St. Joseph
Sturgis
Tawas City

**MINNESOTA**
Albany
Albert Lea
Anoka
Alexandria
Austin
Cloquet
Crookston
Ely
Fairmont
Faribault
Hutchinson
International Falls
Little Falls
Long Prairie
Luverne
Mankato
Morris
Montevideo
Ortonville
Pine City
Red Wing
Redwood Falls
St. Peter
Windom
Winona

**MISSISSIPPI**
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Amory
Brookhaven
Centreville
Clarksdale
Cleveland
Columbus
Corinth
Grenada
Greenville
Greenwood
Gulfport
Hattiesburg
Hazlehurst
Indianola
Iuka
Jackson
Kosciusko
Laurel
Louisville
Lucedale
Macon
Meridian
McComb
Natchez
Newton
Oxford
Pascagoula
Picayune
Tupelo
Starkville
Vicksburg
Waynesboro
West Point
Winona
Yazoo City

**MISSOURI**
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Carrollton
Caruthersville
Charleston
Chillicothe
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El Dorado Springs
Farmington
Festus
Lebanon
Marshall
Mexico
Mountain Grove
Neosho
Osage Beach
Portageville
Potosi
Rolla
Sedalia
Ste. Genevieve
St. Joseph
St. Louis
Springfield
Warrensburg
Warrenton

**MONTANA**
Anaconda
Billings
Butte

Dillon
Glasgow
Glendive
Great Falls
Helena
Kalispell
Lewiston
Livingston
Missoula
Shelby
Wolf Point

**NEBRASKA**
Alliance
Chadron
Crawford
Falls City
Hastings
Holdrege
Kearney
Lexington
Lincoln
McCook
Omaha
O'Neill
Scottsbluff
Sidney
Superior
York

**NEVADA**
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Elko
Ely
Fallon
Las Vegas
Reno
Sparks

**NEW HAMPSHIRE**
Berlin
Dover
Hanover
Manchester
Nashua
Newport

**NEW JERSEY**
Atlantic City
Bridgeton
Maplewood
Newark
Pleasantville
Vineland

Al Petker — President

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Carlsbad
Clovis
Farmington
Gallup
Hobbs
Las Cruces
Portales
Roswell
Ruidoso
Santa Fe
Silver City
Socorro
Truth or Consequences
Tucumcari

**NEW YORK**
Albany
Amsterdam
Baldwinsville
Batavia
Bay Shore
Beacon
Binghamton
Boonville
Buffalo
Corning
Dundee
Dunkirk
Elmira
Elmira Heights
Fredonia
Glen Falls
Gloversville
Hornell
Ithica
Jamestown
Kingston
Liberty
Little Falls
Lockport
Malone
Newark
New York
Norwich
Olean
Patchogue
Potsdam
Remsen
Riverhead
Rome
Salamanca
Saranac Lake
Saratoga Springs
Syracuse
Wellsville

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Winston-Salem

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Hettinger
Jamestown
Minot
Oakes
Rugby
Valley City
Wahpeton

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Canton
Chillicothe
Cleveland
Columbus
Conneaut
Hamilton
Hillsboro
Ironton
Jackson
Marietta
Middleport
Portsmouth
Springfield
Tiffin
Toledo
Wellston
Washington Court House
Wooster
Youngstown
Zanesville

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Ada
Alva
Blackwell
Chickasha
Cushing
Elk City
Frederick
Guthrie
Guymon
Henryetta
Hobart
Lawton
McAlester
Miami
Oklahoma City
Okmulgee
Pauls Valley
Poteau
Shawnee
Stillwater
Tahlequah
Tulsa
Vinita
Woodward

**OREGON**
Albany
Ashland

Jacques Bergerac—"LOVE LETTERS"

Dunn
Elkin
Fayetteville
Forest City
Franklin
Fuquay Springs
Gastonia
Greensboro
Greenville
Hamlet
Henderson
Hendersonville
High Point
Kannapolis
Kings Mountain
Kinston
Laurinburg
Lincolnton
Lumberton
Madison
Marion
Mt. Airy
Murphy
New Bern
Newton
N. Wilksboro
Plymouth
Reidsville
Sanford
Scotland Neck
Shelby
Statesville
Tabor City
Tryon
Astoria
Brookings
Burns
Coos Bay
Coquille
Corvallis
Cottage Grove
Dallas
Enterprise
Forest Grove
Gresham
Hillsboro
Klamath Falls
La Grande
Lakeview
Lebanon
Lewisburg
Medford
Ontario
Pendleton
Portland
Prineville
Redmond
Roseburg
Salem
Shippenburg
St. Helens
The Dalles

**PENNSYLVANIA**
Altoona
Barnesboro
Bellefonte
Berwick
Bloomsburg
Butler
Canonsburg
Carbondale
Carlisle
Chambersburg
Charleroi
Chester
Clearfield
Columbia
Connellsville
Ebensburgh
Elizabethtown
Emporium
Erie
Franklin
Greensburg
Harrisburg
Johnstown
Kittanning
Lancaster
Latrobe
Lewiston
Lock Haven
Mc Keesport
Mifflintown
Milton
Norristown
Oil City
Philadelphia
Pittsburgh
Pittston
Punxsutawney
Roaring Spring
Sayre
Shamokin
Shippenburg
State College
St. Marys
Titusville
Tyrone
Uniontown
Waynesburg
Wellsboro
Wilkes-Barre
Williamsport

**RHODE ISLAND**
Providence
Woonsocket

**SOUTH CAROLINA**
Abbeville
Anderson
Bamberg
Belton
Bennettsville
Bishopville
Camden
Cayce

George Raft—"THE BUNCO GAME"

Charleston
Cheraw
Clinton
Dillon
Florence
Fountain Inn
Gaffney
Georgetown
Greenville
Greer
Hampton
Johnston
Lake City
Laurens
Loris
Marion
Myrtle Beach
Newberry
N. Augusta
Orangeburg
Rock Hill
Spartanburg
Sumter
Union
York

**SOUTH DAKOTA**
Aberdeen
Belle Fourche
Brookings
Hot Springs
Huron
Pierre
Rapid City
Sioux Falls
Watertown
Winner
Yankton

**TENNESSEE**
Bristol
Chattanooga
Cleveland
Clinton
Columbia
Copperhill
Covington
Cowan
Crossville
Dayton
Dyersburg
Erwin
Etowah
Gallatin
Greeneville
Harriman
Humboldt
Jackson
Johnson City
Kingsport
Knoxville
LaFayette
Lexington
Madison
Manchester
Martin
Maryville
McKenzie
Memphis
Millington
Murfreeboro
Nashville
Oak Ridge
Oneida
Pulaski
Ripley
Rockwood
Rogersville
Savannah
Shelbyville
South Knoxville
So. Pittsburg
Sparta
Springfield
Sweetwater
Tazewell

**TEXAS**
Alice
Alpine
Amarillo
Andrews
Austin
Ballinger
Bay City
Baytown
Beaumont
Beeville
Big Spring
Borger
Breckenridge
Brownsville
Brownwood
Bryan
Cameron
Carrizo Springs
Center
Childress
Clarksville
Cleveland
Colorado City
Crane
Cuero
Dallas
Del Rio
Diboll
Eastland
El Campo
El Paso
Floydada
Ft. Stockton
Galveston
Gladewater
Graham
Hamilton
Henderson
Hereford
Hillsboro
Houston
Jasper
Junction
Karnes City
Kermit
Killeen
La Grange
Lampasas
Laredo
Littlefield
Livingston
Longview
Lubbock
Lufkin
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Port Lavaca
Post
Raymondville
Rosenberg
Rusk
San Angelo
San Antonio
San Marcos
Sequin
Seymour
Shamrock
Sherman
Silsbee
Stamford
Stephenville
Taylor
Terrell
Texas City
Tulia
Tyler
Vernon
Waco

**UTAH**
Blanding
Ogden
Logan
Provo
Richfield
Salt Lake City
Spanish Fork
Ft. George
Tooele
Vernal

**VERMONT**
Barre
Brattleboro
Montpelier
White River Junction

**VIRGINIA**
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Arlington
Bassett
Bedford
Big Stone Gap
Blackstone
Charlottesville
Chase City
Clifton Forge
Clintwood
Covington
Culpeper
Danville
Emporia
Fairfax
Fredericksburg
Gate City
Gloucester
Harrisonburg
Hopewell
Lawrenceville
Leesburg
Lynchburg
Mt. Jackson
Narrows
Norfolk
Petersburg
Pulaski
Radford
Richlands
Richmond
Roanoke
Rocky Mount
South Hill
Staunton
Stuart
Vinton
Virginia Beach
Warrenton
Williamsburg
Winchester
Wytheville

**WASHINGTON**
Aberdeen
Anacortes
Bellingham
Bellevue
Blaine
Chehalis
Chelan
Colfax
Ephrata
Grand Coulee
Kelso
Kennewick
Longview
Moses Lake
Olympia
Othello
Pasco
Port Angeles
Prosser
Pullman
Puyallup
Quincy
Raymond
Seattle
Spokane
Sunnyside
Tacoma
Toppenish
Vancouver
Wenatchee
Yakima

**WEST VIRGINIA**
Beckley
Buckhannon
Charleston
Clarksburg
Fairmont
Fisher
Grafton
Huntington
Logan
Matewan
Montgomery
Morgantown
New Martinsville
Parkersburg
Princeton
Ravenswood
Richwood
Ronceverte
Spencer
St. Albans
Weirton
Welch
Wheeling

**WISCONSIN**
Antigo
Appleton
Ashland
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Chippewa Falls
Eagle River
Eau Claire
Elm Grove
Green Bay
Hartford
Hayward
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Medford
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Milwaukee
Oshkosh
Park Falls
Phillips
Platteville
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Tomah
Watertown
Waupaca
Wausau

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Cody
Douglas
Evanston
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Torrington
Wheatland
Worland

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Hilo
Honolulu

**PUERTO RICO**
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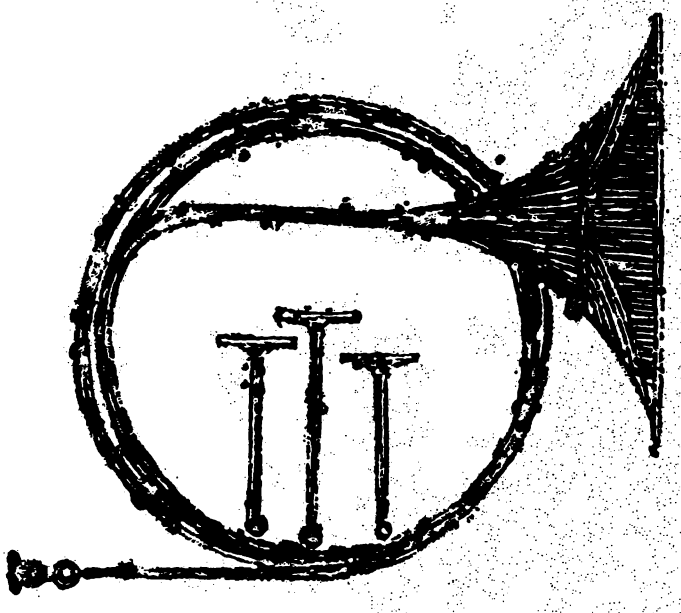
Christiansted, St. Croix

# BILL HOBIN

## PRODUCER – DIRECTOR

## "SING ALONG WITH MITCH"



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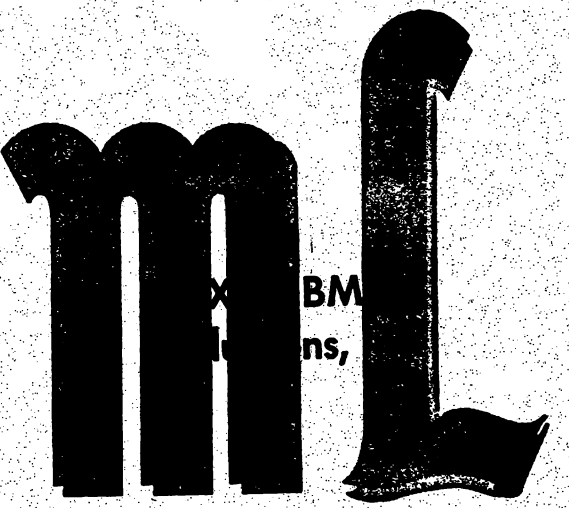
WNBC



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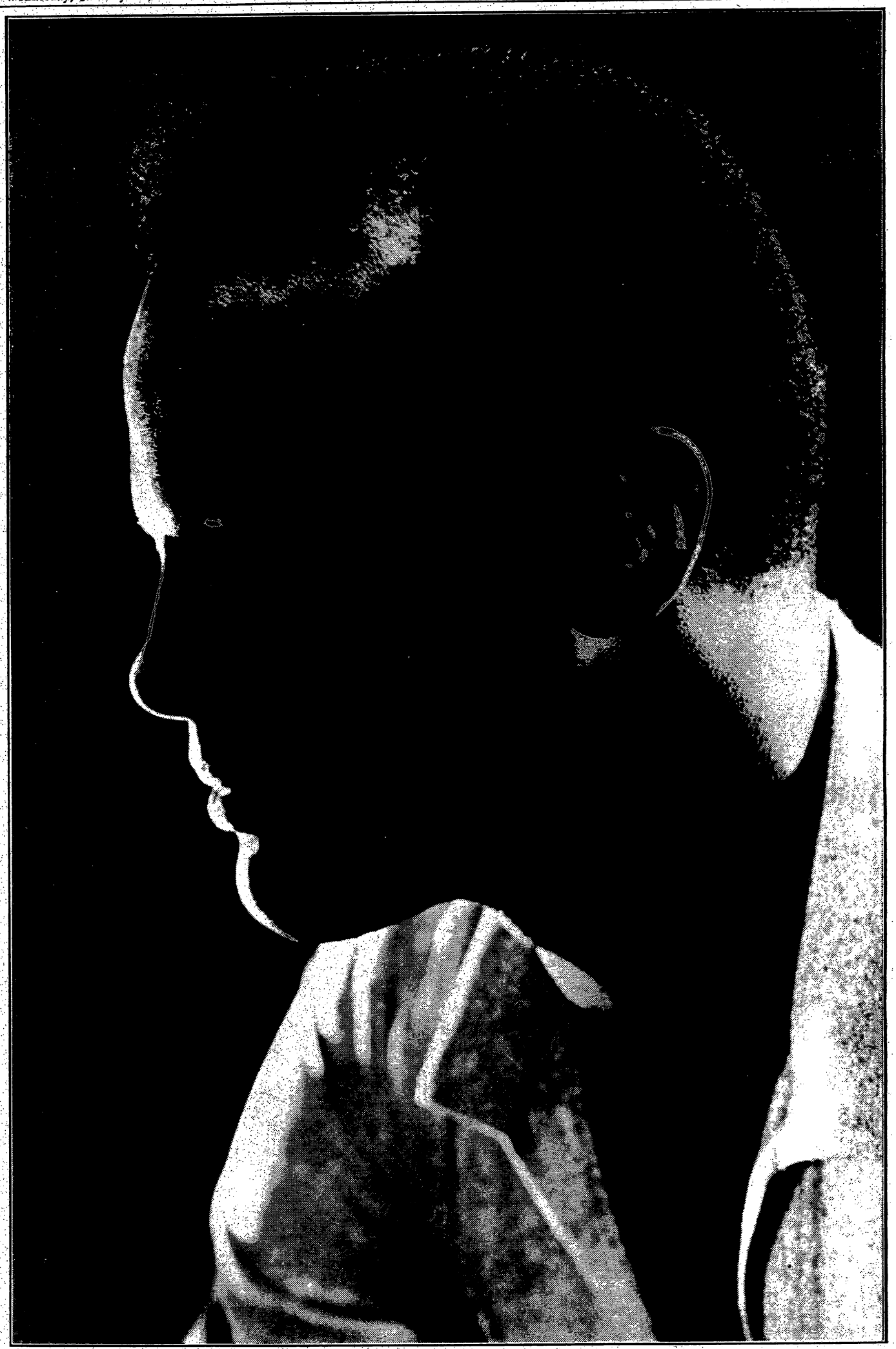

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ARENA PRODUCTIONS, INC.
*In Association with*
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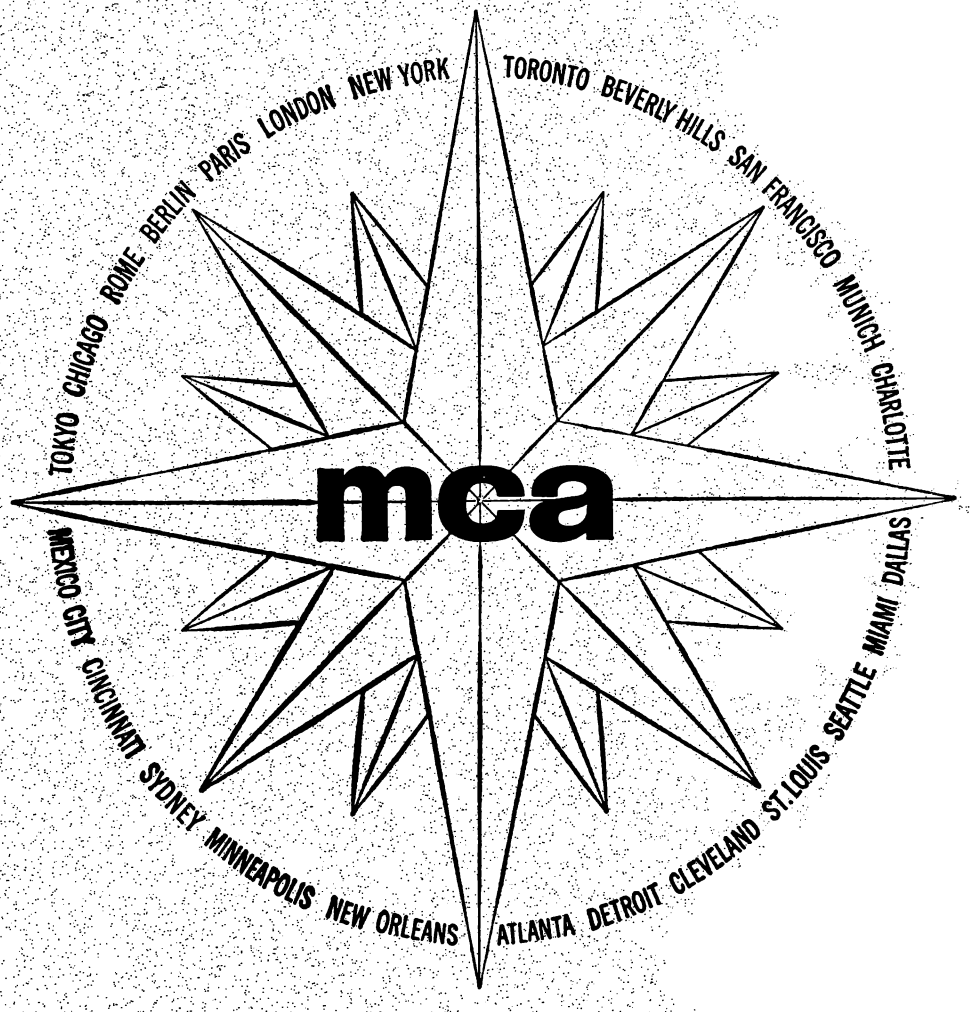
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DAILY · 12:15 P.M.
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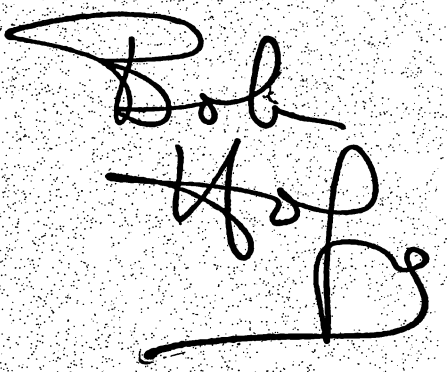
*See T. v. A. R.-N. Y./Ken MacDonald-Boston*



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NBC – TV

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But where is the car? Here we are floating . . .

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# FILM does the unusual!

A writer is in deep thought . . .

"M-m-m—magic ride. How can we do that? A flying carpet? M-m-m—could be? But can't we do better?"

The writer drops back into deep thought. Suddenly . . .

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Film was the answer—film with all its versatility—its adaptability. Film with a special prism camera—plus time, patience, skill.

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**"HERE'S GERALDINE"**
**"JIM STEWART AND THE GLOVABLES"**

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**National Syndication**

**"LIGHT TIME"**

# TELESISTEMA MEXICANO, S. A.

EDIFICIO TELEVICENTRO — AVENIDA CHAPULTEPEC No. 18
MEXICO 1, D. F.

## MEXICAN TELEVISION — 1961 REPORT

Mexican Television is nearing adolescence: 1962 marks its eleventh year. Commercially operated and privately owned, television in Mexico has been strictly a Mexican job. Because no electronic equipment is produced in the country, the transmitters, cameras, videotape units, etc., are imported but the human element is native.

In a period of only eleven years, Mexican TV, now operated by Telesistema Mexicano, S.A., has grown into an industry with a monthly payroll of about one and a half million pesos. The number of people on the payroll is very close to one thousand. Another million and a half pesos, or perhaps more, is paid to talent. Television is now, without any doubt, larger source of income for talent—actors, singers, comedians, musici . m...'s —than either the movies or the stage.

These figures are the result of only five years of hard work. It was in 1955 when the three channels 2, 4 and 5—installed in Mexico City merged into the corporation called Telesistema Mexicano, S.A. Two years after this merger, the three channels were out of the red. In the last three years, Telesistema has expanded to achieve a nation-wide operation. Telesistema now feeds seventeen stations, owned, partly owned or affiliated with it. Of these seventeen stations, four are repeaters.

Channels 2 and 4 service Mexico City (five million inhabitants) and with microwave links up in the hills (Channels 3, 6, 7 and 9) reach some twelve States. The potential viewing audi covered by these repeaters is estimated at another five million people. Channel 5 in Mexico City covers only the metropolitan area. All programming to feed the repeaters originates from Channels 2 and 4 in Mexico City. This operation constitutes the only and permanent network.

Ten TV stations are spread over the northern section of Mexico, located in large cities. (See Map, circles.) Monterrey and Guadalajara have studio facilities and all ten stations have one, in some cases two, AMPEX videotape units. Mexico City has five. Today most of the five programs and commercials are taped for distribution. Not long ago Telesistema purchased a large AMPEX videotape Mobile Unit, self-powered, with 25 KVA.

Three new local stations will be on the air very soon, in the cities of Merida, the southeast, and Culiacan and Ciudad Obregon, the northwest. (See Map, dots.)

Mexicans of all ages and conditions are becoming more and more addicted to TV. Sales of iving sets are going faster than ever and today the estimated number of sets in use is figured at just under, if not slightly over, one million. Of these, six hundred thousand add to the entertainment of the Mexico City homes. Four of the local stations operating near the Mexico-U.S.A. border (two in Tijuana, one in Mexicali and one in Nuevo Laredo) have a potential viewing audience in the U.S. territory, with an estimated 400,000 sets.

Channels 2, 4 and 5 in Mexico City are on the air daily, with schedules that vary from ten to sixteen hours. Channel 2 begins its telecasts at eight in the morning and ends around midnight. Channel 4 opens at three-thirty in the afternoon and closes around one o'clock in the morning. Channel 5 starts at three in the afternoon and signs off at midnight. The three chanels offer the audience a choice of some sixty programs every day. Around seventy per cent of all programs originating Mexico City are produced in the studios, either, live or taped.

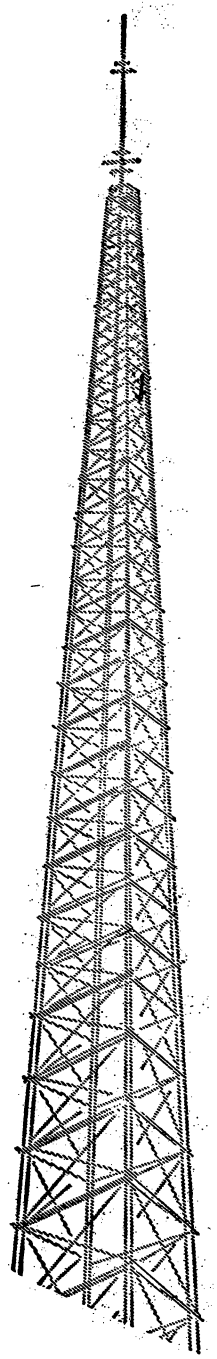
Telesistema's working force has almost reached the 1,000 mark, as mentioned above. They are all together in one building, called "Televicentro," housing eighteen studios and all facilities. Everything needed for broadcasting is within or atop the building: the towers, the transmitters, the master controls, the videotape units, the film projectors. But each channel has its own staffs. Yet, the location of the equipment and the facilities all close by, including set building, prop department and maintenance, means a very large cut in the costs of operation. Thus the company is able to adjust itself to the economic conditions that prevail in the country and which calls for low tariffs. In fact, rates for time and facilities are exceptionally low as compared to those in the U.S.A.

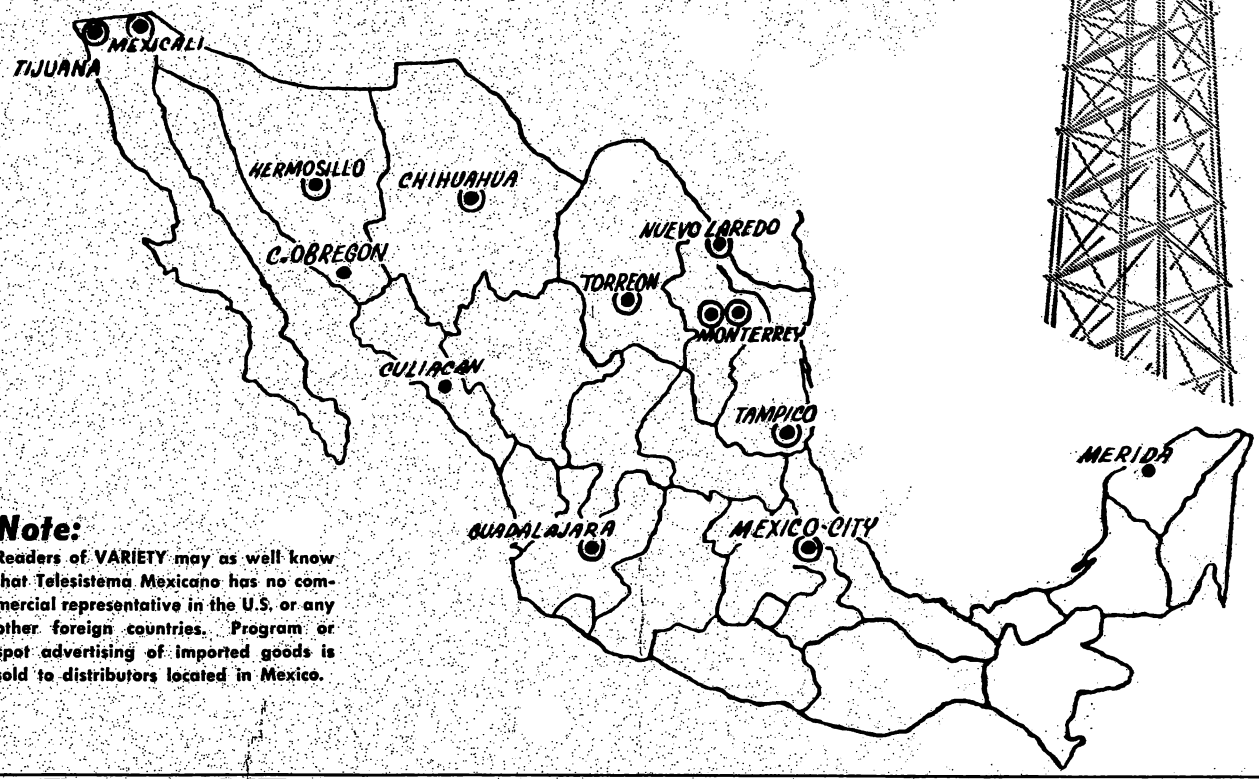
Mexicans are very happy with TV, mainly the middle-income groups. Their preference is clearly shown in the ratings. Month after month and year after year, ine of the first ten programs are Mexican shows, mainly drama, comedy and musicals, all produced in the studios. As of this writing there are being telecast forty-two Hollywood film programs, dubbed into Spanish, every week.

Aside from the seventeen stations and repeaters operated by Telesistema, Mexico has six independent stations located as follows: one in Guadalajara, one in Monterrey, one in Nuevo Laredo, one in Nogales and two in Ciudad Juarez.

As in the U.S.A., television programming is carefully watched in Mexico by the Government. There is a clear trend towards more informative, as well as an increase in educational and culture programs. Now and then certain groups complain about the excess of TViolence in American films series.

The little screen has increased the popularity of theatrical actors and actresses and, while in 1951 Mexico City had only two or three legitimate theaters, there are now about twenty.






**Note:**
**Readers of VARIETY may as well know that Telesistema Mexicano has no commercial representative in the U.S. or any other foreign countries. Program or spot advertising of imported goods is sold to distributors located in Mexico.**

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**ABC-TV**

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***Exclusive CAPITOL Recording Artist***

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# BONNE ANNEE 1962

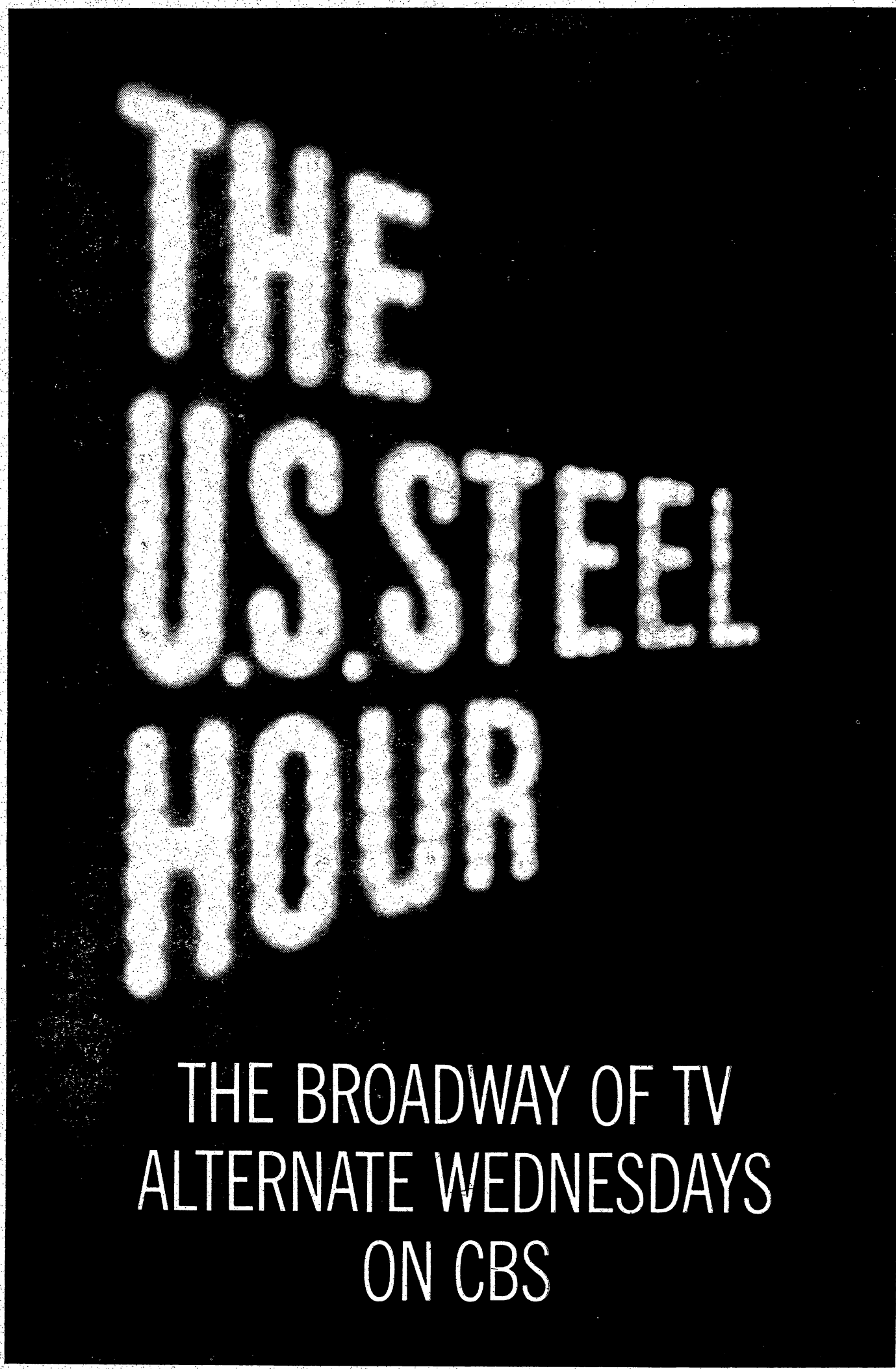
THE FRENCH BROADCATINSG SYSTEM extends the season's greetings to its friends in the U.S.

We look forward to another year of cooperation between America and France for the strengthening of the bonds of peace and understanding through the media of Radio and Television.

PIERRE CRENESSE,

*Director in North America*

# GOODMAN ACE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**and UNCLE WETHBEE**

*Together in Weather for 12 Years*

11:10 PM

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**STUDS TERKEL**

"WAX MUSEUM"

WFMT—CHICAGO

*Season's Greetings*

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WGN - Chicago

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PL 2-1764

and in this corner

**MILLARD HANSEN**

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KSTP television 5 100,000 WATTS NBC MINNEAPOLIS • ST. PAUL

**CONGRATULATIONS**

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Concluding Her 3½ Year Starring Role

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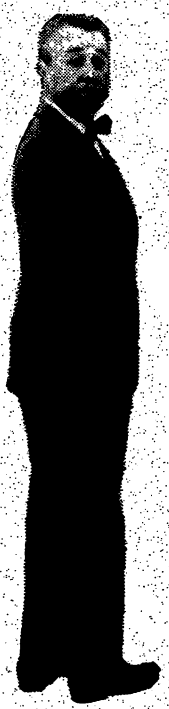

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TRUTH OR CONSEQUENCES

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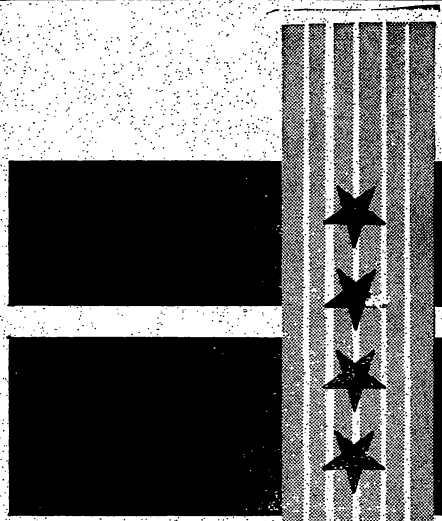
Congrats to VARIETY on my 56 Golden Weeks in Show Biz.

WNEW, N.Y. BIG WILSON 8-11 pm nitely



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*have a happy!*

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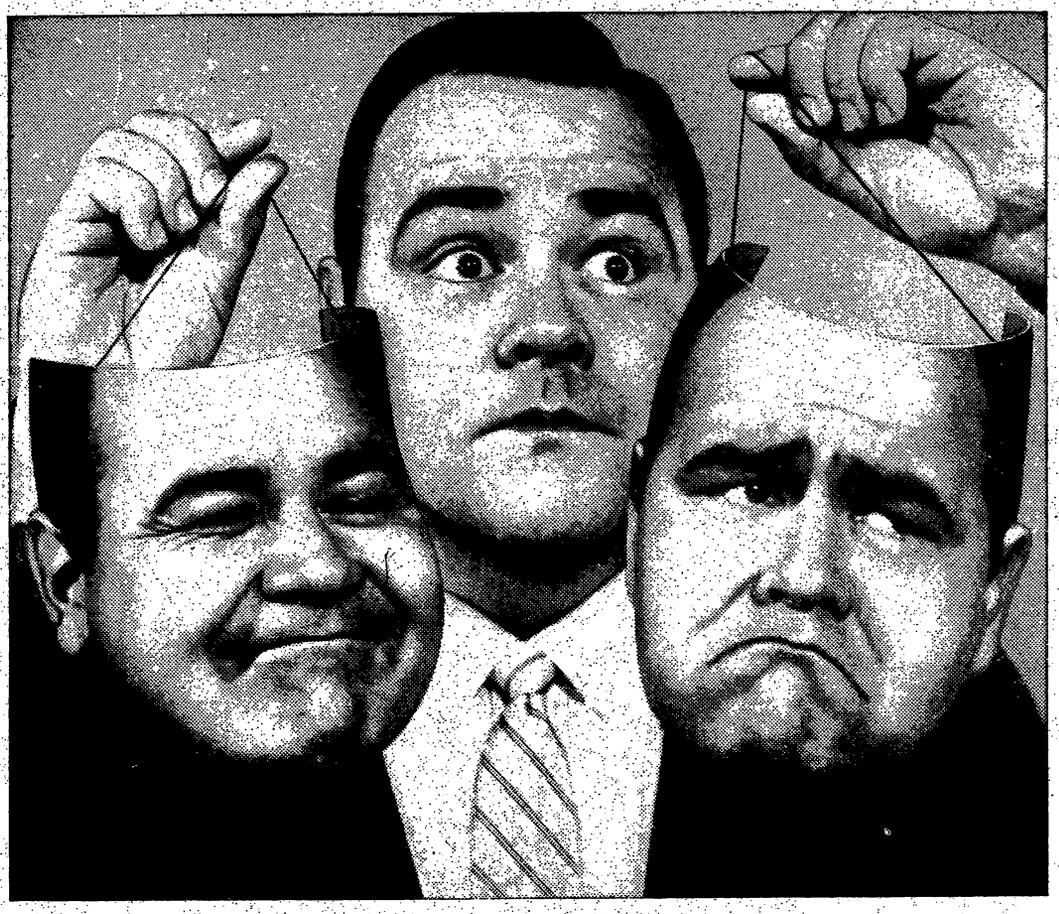

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## TV Director McLaglen: 'If Violence Becomes Necessary, Then Use It'

Minneapolis.

Andrew McLaglen, who has directed numerous segments of television's "Have Gun Will Travel," "Gunsmoke," "Rifleman," "Gunslinger" and even 'Perry Mason" series, which undoubtedly are as replete with what its critics consider "violence" as anything on video, defends its use when "it's essential."

Here with his wife to visit the latter's family, McLaglen told an interviewer that, like others, the adverse criticism of tv which he hears most "is that there's too much emphasis on violence and sex in it."

As far as he himself is concerned, McLaglen said that he believes violence should be used when it is necessary to the point of the story, when it's sometimes absolutely necessary but only then.

"We get characters into violent situations and we have to get them out," he explained.

## Canadian Radio

Continued from page 116

with Greek mythology on AM. Good in theory, but not in practice, he added; "Too many people still look to radio for all or most of their broadcast fare."

Radio and tv may be complementary at times, Quimet believed, but they will go their own ways.

Canadian radio has cleaned up its own rugs in recent years. As in the United States, AM showed a trend to rock 'n' roll which grew to practically take over the disk-spinner shows and filter into almost any shows except news. The trend was reversed about a year ago in Canada when the pressure went on the last few holdout stations. BBG kept a close watch on programming with the hanging threat that licenses wouldn't be renewed if the stations didn't come around to airing better shows. The smart-aleck gabber also went out with the rock 'n' roll craze and with the exception of a few announcers and deejays who will never reform because they know nothing else, listening to AM in Canada is once again a pleasure at almost any time—and dialers can pick those times.


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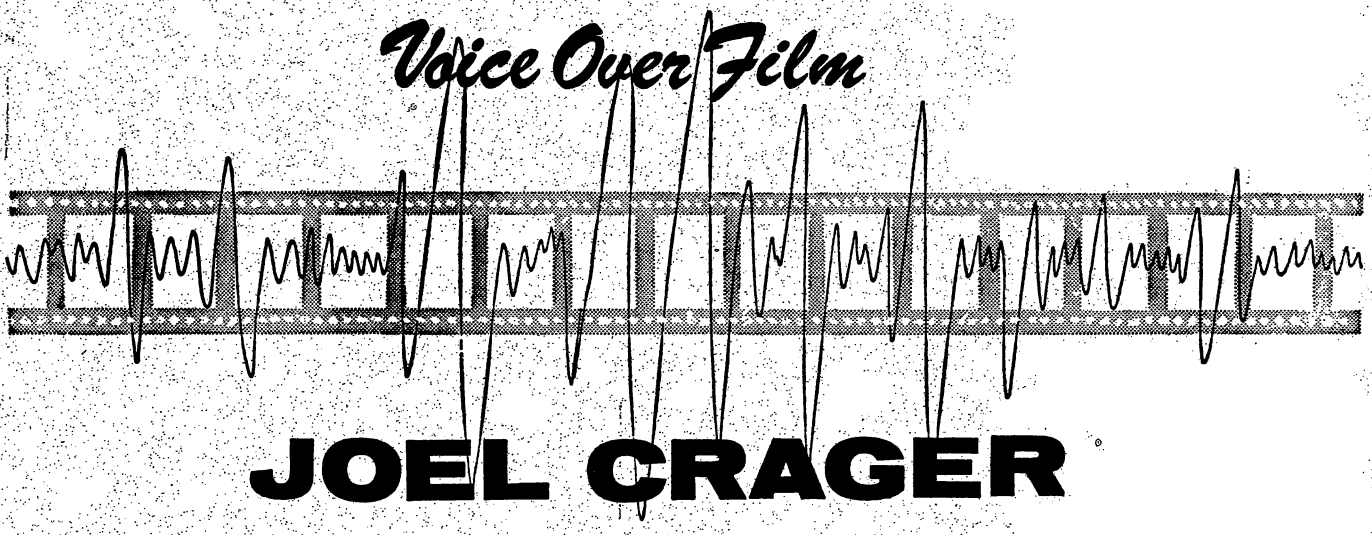

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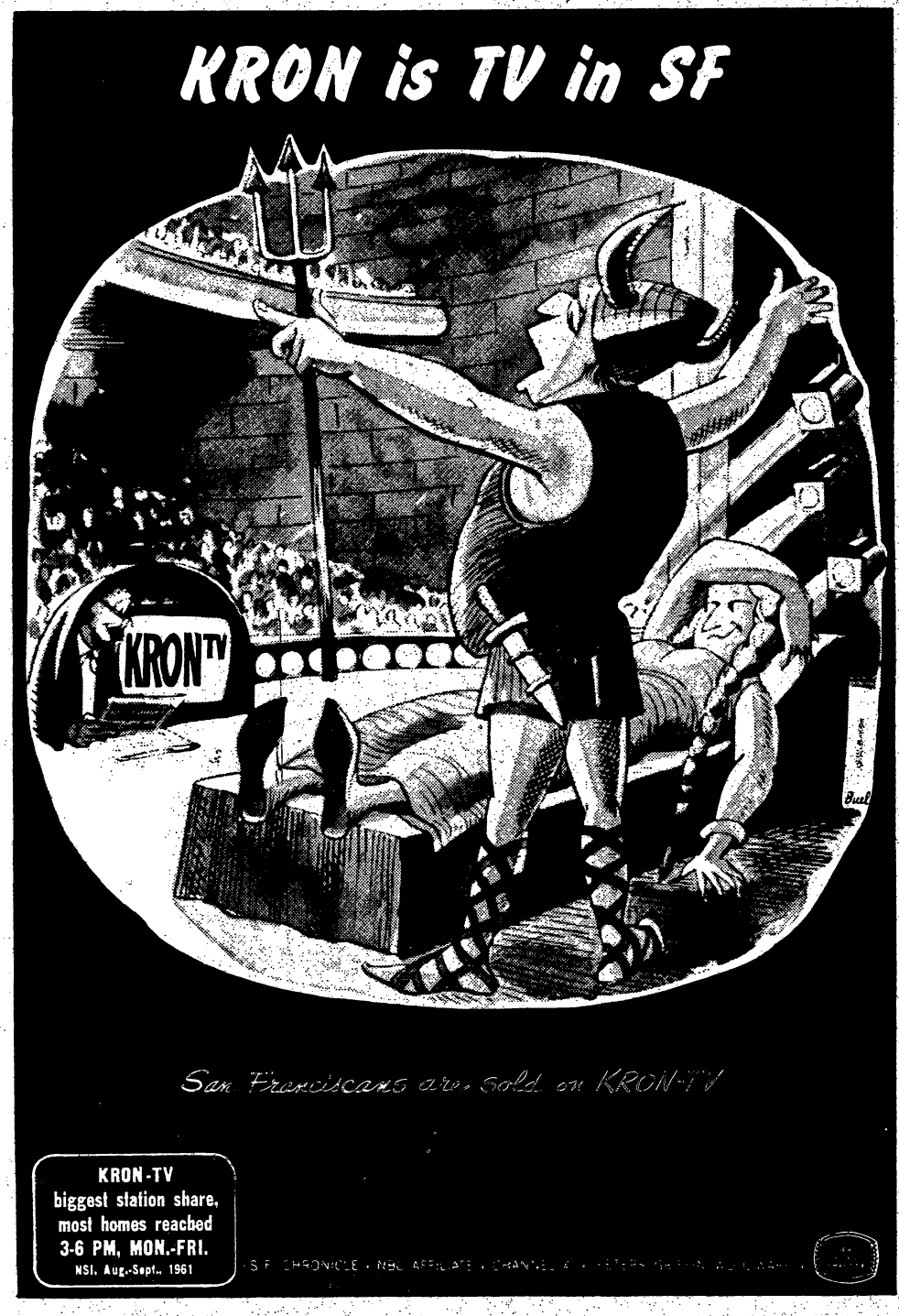


## Bucolic Heaven

Continued from page 116

smells of the hay it held all those years, two cameras taped my efforts for Conti shampoo. In my little study the executives viewed each take and passed on it. By 5 p.m. we had finished and I had changed from my working uniform (blue dress with white collars and cuffs) back to the pants and smock that I wear in the Catskills.

Lester, volunteer agent (I hope this won't wreck him with his union), has produced other profitable deals, one involving a dress, another a cookbook. But he mailed me the papers and I didn't have to go to New York.

"You do better not working," he quipped recently. I reminded him that he's doing pretty well as my "former" agent—he still gets his 10%.

I haven't been to New York for months and hope I'll not be going soon. Only a dire crisis could send me there. I did put on a corset once, though, in that period. This was when WGHQ opened its new transmitter and I sat on a dais at the Governor Clinton in Kingston, N. Y., among such visiting celebrities as Ambassador Jock Whitney, Senator Jacob K. Javits, Walter Thayer, president of the Herald Tribune, and Martin Stone. Delightful as the gentlemen were, I couldn't get home fast enough to tear off my gala attire.

The air up here has been breathed only by me. The only noise is bird song, insect hum or cricket chirp. In fall the color is unbelievable. In winter everything is covered with snow that falls as lightly as down and stays unsullied for months. On a little redwood platform outside my west window, chickadees and nuthatches banquet on suet and seed that I put there. Weekends come my regulars, old friends who are fugitives, poor things, from the city. They efficiently garden in season, cook, wash dishes and do any chores that require getting down on your knees (mine are rheumatic). A 72-year-old neighbor keeps my lawn mowed.

What's it like to be away from New York City's rat race? Answer: it's heaven! I've never been so serene and contented in my life. So come up and see me sometime.

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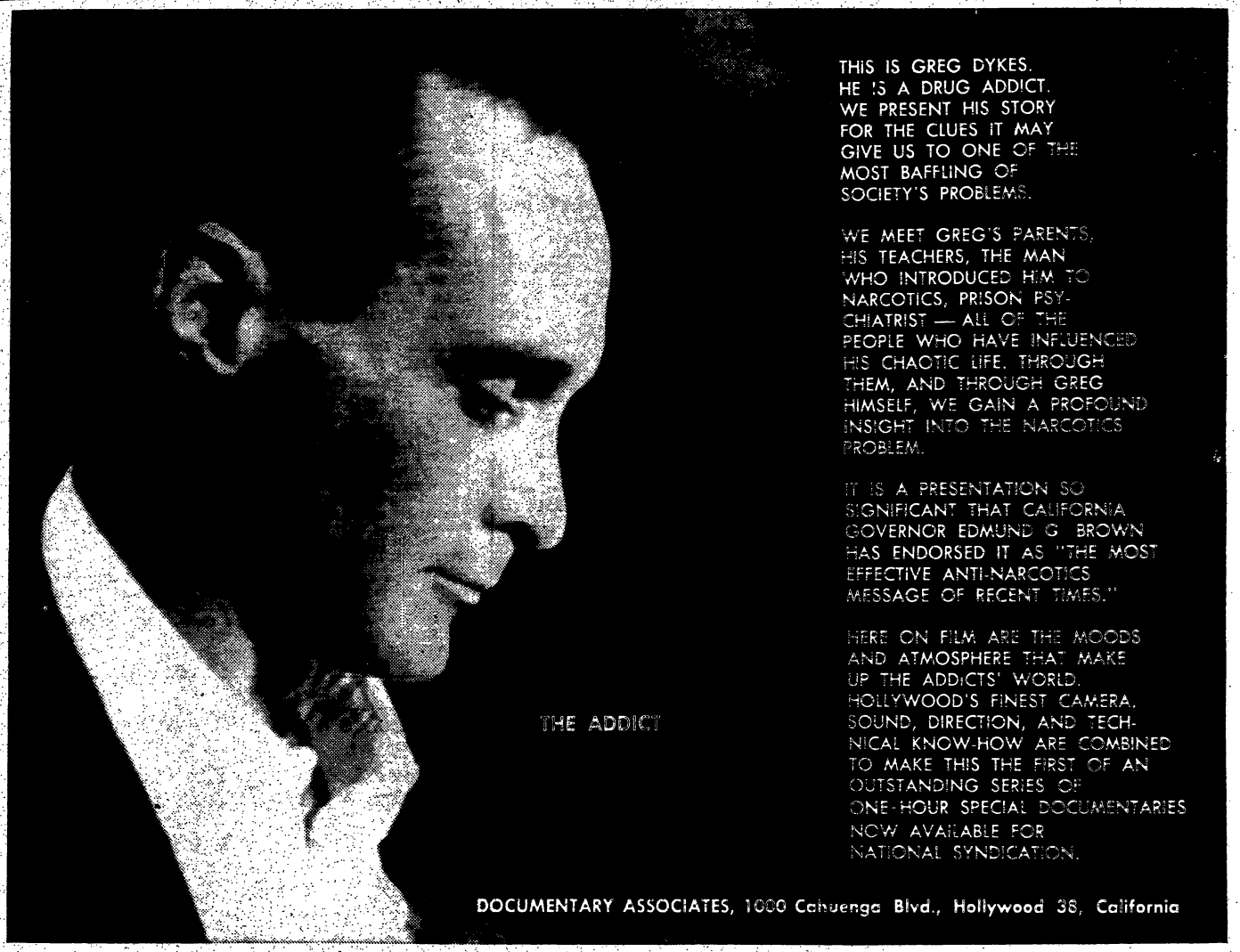


# WILLIAM SELF

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# The Theatre In The English Provinces

## Biz Up—No Dependence on Yank Acts, Which Are Overpriced Anyway—Completing the Cycle, TV Now a Fountainhead of Talent

By LESLIE A. MACDONNELL
(*Managing Director, Moss' Empires Ltd.*)

London.

About three years ago when I joined Moss' Empires with the job of looking after some 15 theatres, even my best friends told me I was stark raving mad, and to quote one or two of them I needed the job like a hole in the head.

What was the reason for this pessimistic outlook? It was quite simple. There was no business in the provincial theatres.

Admittedly, our three properties in London, namely, the Palladium, Victoria Palace and the Hippodrome, were all pretty well fixed up but literally they were subsidizing the rest of the provincial theatres.

What is the position today?

I am happy to report a very more optimistic one, and I can sincerely say that whenever we play first class attractions in the provinces we do first class business.

What are the reasons for this great change around in a comparatively short space of time? In my opinion they are many.

Firstly, television's impact is no longer as strong as it was three years ago and people are now accepting tv as a service and not just as a novelty; consequently, they are returning to the theatre in much greater numbers.

Secondly, the type of entertainment that they are being offered has radically changed. Three years ago we were running a series of twice-nightly music halls. Now, we are running theatres and the majority of our attractions are once-nightly.

Variety as such is as dead as the proverbial dodo and only occasionally can we get away with a twice-nightly variety bill, and then only with the biggest names. By this I do not mean that we never play variety—on the contrary, we wrap it up and sell it as a spectacular with boys and girls, scenery, costumes, etc., and many of the acts working together in production. By doing this, it can often run six weeks in a major city whereas the same acts would only last one week. This, naturally, is a blessing to the booking committee because with the shortage of supply, it is more than a considerable help.

In addition, we play ballet, opera, D'Oyly Carte, straight plays, revues and similar once-nightly attractions for which the public will pay almost double compared to the old music hall prices.

The position as we find it today is that there is room, except with rare exceptions, for a modern theatre in practically every major city in the country, but what used to be regarded as the No. 2 dates have no hope whatsoever and the majority of these theatres have already been closed.

It may seem paradoxical that three years ago even some of our own people in the company felt that it was a waste of time to persevere and keep on pouring money down the drain as far as the English provinces were concerned, whereas now the exact opposite point of view is taken and we have acquired one new theatre, namely the Palace Manchester, and plans are actively in hand for the building of two possibly three new theatres in the next two or three years.

In other words, the five-year plan should work out that we have as many theatres at the end of five years as we did at the beginning, with the exception that they will be modern and literally of London Palladium standard.

### Yank Angle

Where do our American friends come into this picture? Very rarely, I am afraid, because the very few American headliners who would be boxoffice in this country are certainly boxoffice in their own country, so why should they spend 30 or 40 weeks in Manchester, Liverpool, Glasgow, Birmingham, etc., when they can possibly pick up more money by staying in their own backyard.

I am not being too critical when I say that the majority of the American artists who do want to come here are overpriced and more and more are we relying on British attractions, and strangely enough many of these attractions have been created by television so we are turning the complete circle.

In other words, these attractions who almost put us out of business are now earning a very lucrative living by coming back to the live theatre having created a new public by their television exposure. One of the outstanding examples is the BBC's Black & White Minstrel Show.

It is quite reasonable to suppose that my company were not going to spend large sums of money in modernizing, refurbishing and neon-lighting their theatres in the provinces, but I am happy to say that in many theatres we have completely re-seated the auditorium, have installed modern stagelighting eqquipment, and have spent anything up to 30 to 40% more on the orchestra, for example, to get higher standard of musicianship, all of which has paid off.

### Booking Aspect

Another very important aspect is the booking position. Three years ago, I literally did not know what attractions we were playing on Monday next, whereas in the majority of our main provincial theatres for 1962 they are already completely booked, but booked with attractions which can be at this moment underwritten as far as their profitability is concerned. This is naturally a complete turn around in a short period of three years. When I say completely booked, there is just the odd week or two possibly lacking.

I don't want to sound too cynical, but I am afraid that my buying visits to America have become more and more of a social visit, because although I can, on behalf of my company, have a fairly liberal cheque book, it becomes more and more difficult to find the worthwhile attractions that are suitable for our theatres.

On my last trip (which incidentally was my 58th round trip) after travelling 15,000 miles I was only able to buy one show and two specialty acts, and then at the last minute the girl in the specialty act decided to get married and go out of the business so I ended up with one, which is currently playing the Palladium with great success. Hardly a worthwhile trip.

The reason of course that it is difficult to find suitable acts in America is that most of them come from Europe anyway, and it is much simpler to slip over to Paris, Hamburg or Copenhagen where one doesn't have to amortize the cost of bringing back the act to their own Continent.

In conclusion, it has been pretty hard going but I now think we are over the worst and look forward to a continued upsurge of business.

Nineteen sixty-two looks as if it is going to be better than this year, and this year is certainly better than last year, so we are certainly moving in the right direction. After all there is nothing like "The magic of a visit to the live theatre."

# Why Australian Talent Powders

By RAYMOND STANLEY

Melbourne.

General opinion here is that once an Australian artist makes it overseas he's not likely to return for legit appearances. It's not that he scorns the land of his birth, but he likes the money available elsewhere.

Whilst on recent visit to the U.K. this writer quizzed several Aussies in the theatre world. Those contacted were most cooperative and talked freely. Only Peter Finch ignored the request for an interview.

In almost every case those who were seen said they would prefer to live Down Under but lack of employment opportunities kept them away.

Actors like Keith Michell and Leo McKern would enjoy a return for theatre engagements but "receive no offers." Neither is adverse to settling back in Aussie permanently.

John Bluthal, now playing Fagin in London production of "Oliver," puts it more bluntly. "Let's face it," he says, "for an Aussie actor in Australia its rock bottom! The conditions and treatment of local artists are absolutely appalling. "Why should an actor like myself—and many others—who could earn a good living in Australia, pack up with wife and family and leave to face the tough competition of a place like London, knowing full well that we have to start from scratch? Because there seems to be no room back home. There's little or no recognition for talent any innate ability. Many of the managements—particularly in television—are tough businessmen who want to turn over a quick buck.

# West Berlin 1961 Aide-Memoir

By HANS HOEHN

Berlin.

*Despite the fact that W-Berlin is a political hurricane, 500 pix are annually shown, big-scale festivals are regular, top foreign ensembles and performers keep finding their way. Here is W-Berlin's show biz of 1961 in capsulated superlatives.*

| | |
|---|---|
| **Highlight of the Year** | Cultural Festival (Sept. 24-Oct. 10) |
| **Most famous guest** | Igor Stravinsky |
| **Best visiting stage ensemble** | Theatre Guild-American Repertory Co. |
| **Best acting—female** | Helen Hayes in "Glass Menagerie" |
| **Best acting—male** | Ernst Deutsch in "Before Sundown" (local) |
| **Most successful playwright** | The late (1942) Carl Sternheim (several local productions) |
| **Best local stage direction** | Erwin Piscator for "Death of a Salesman" |
| **Most glamorous event** | "My Fair Lady" |
| **Financially most disappointing foreign ensemble** | "West Side Story" |
| **Most surprising local hit** | "Prairie Saloon" (German musical) |
| **Best film—foreign** | Italy's "La Notte" |
| **Best film—domestic** | None |
| **Most photographed foreigner** | Jayne Mansfield |
| **Most expensive German film** | Wicki's "Miracle of Malachias" (reportedly near $1,000,000) |
| **Best cabaret ensemble** | Berlin's Stachelschweine (Porcupines) |
| **Best ice show** | Viennese Ice Revue |
| **Best radio station** | AFN-Berlin |
| **Most important TV program** | Eichmann trial |
| **Most cheered jazzman** | Lionel Hampton |
| **Best criticized jazzman** | Dave Brubeck |
| **Most popular songstress—foreign** | Connie Francis |
| **Most popular songstress—domestic** | Hedi Bruehl |
| **Most popular singer—foreign** | Elvis Presley |
| **Most popular singer—domestic** | Freddy Quinn |
| **Cutest local songstress** | Connie Froboess |
| **Most active local pic producer** | Arthur ("Atze") Brauner |

# *Germany Drips With Arts Fests*

Berlin.

The Germans are music-conscious people, especially when it comes to longhair. Here an incomplete lineup of 1962 festivals, the places in alphabetical order:

**Ansbach:** Bach Festival, July 26-Aug. 2.
**Augsburg:** 10th German Mozart Festival, May 27-June 4.
**Augsburg:** Augsburg Summer Festival, July 8-Sept. 2.
**Augsburg:** Festival At the "Rote Tor," July 15-Aug. 31.
**Bayreuth:** Franconian Music Festival, June 1-7.
**Bayreuth:** Wagner Festival, July 23-Aug. 25.
**Berlin:** Berlin Cultural Festival, Sept. 24-Oct. 10.
**Bonn:** 23d Beethoven Festival, Sept. 16-Oct. 2.
**Brunswick:** Festival of Contemporary Chamber Music (first wk. in Nov.).
**Constance:** International Music Festival, June 18-July 15.
**Darmstadt:** Festival of Contemporary Music, Sept. 7-10.
**Donaueschingen:** Donaueschingen Festival, Oct. 21-22.
**Essen:** 37th German Bach Festival, Oct. 4-8.
**Hanover:** Festival of Contemporay Music, Jan. 19-22.
**Hitzacker:** Summer Music Festival, July 29-Aug. 6.
**Kassel:** Kassel Music Festival, Oct. 5-8.
**Munich:** Nymphenburg Summer Festival, July 5-22.
**Munich:** Munich Festival, Aug. 13-Sept. 9.
**Nuremberg:** 10th International Organ Festival, June 24-July 2.
**Nuremberg:** Evening Recitals, July 29-Sept. 2.
**Passau:** European Festival Passau, June 22-July 13.
**Schwetzingen:** Schwetzingen Festival, May 19-June 11.
**Weisbaden:** Infernational May Festival, May 1-22.
**Wuerzburg:** Mozart Festival, June 17-July 1.

*(In addition to these festivals, there are several anniversaries celebrated in Germany this year; The 80th anniversary of Bela Bartok's birth, the 50th anniversary of Gustav Mahler's death, the 10th anniversary of Arnold Schoenberg's death, the 75th anniversary of Franz Liszt's death and the 150th anniversary of Liszt's birth. Not to forget the countless number of congresses, courses and competitions.)*

# Shaws Vs. Cathay in Malaya

## Singapore & Hong Kong Film Operations Many-Faceted and Dynamically Expansive

By OOI TAW CHIEW

Singapore.

This metropolis and the backcountry region of Malaya are dominated, cinematically, by two corporate entities, (1) Cathay Organization controlled by Dato Loke Wan Thou and (2) Runme and Run Run Shaw, otherwise known as Shaw Bros. Together theirs in a practical monopoly in terms of production, exhibition and distribution of films.

Additionally, the Shaws operate a chain of eight Amusement parks, a cross between a Royal Easter Show and a Disneyland in Singapore and the Federation of Malaya. Each covering acres, they afford recreational facilities plus showcasing for industrial and trade exhibitions.

Shaws cinema circuit now numbers 127 theatres, many air-conditioned such as the Capitol and Lido here. Properties include Hong Kong, Thailand, South Vietnam, Taiwan, the Borneo territories, Malaya and Singapore.

It is the Shaws' policy, per Publicity and Advertising Director, William H. Goodwin, to give its paying guests the "best in entertainment. Such as "King of Kings."

Operation of cinemas, amusement parks, film production studios is just a part of the manifold activities of the brothers. They are one of the largest distributors of motion picture films in the world. In Singapore and Malaya, the product of Metro-Goldwyn-Mayer, Warners and United Artists is exclusively channeled through them. A Shaw affiliate distributes Universal. Shaws have also exhibited the product of RKO-Radio and Columbia, while Republic Pictures, until it ceased production, circulated here via Shaw.

Cinerama is exclusively licensed to Shaws here.

"A King In New York," with Charles Chaplin, was acquired by Shaws for release in Singapore, Thailand, Philippines and Hong Kong.

Shaw Bros. is the sole distributor for Associated-British-Pathe, Anglo-Amalgamated, Lion International (British Lion and other Independents), Miracle Films, Britannia Films, Regal International, Renown Pictures and several other British producers.

### Lotsa Italo Epics

Shaws in recent years acquired practically all spear-and-sandal Italian films for South-East Asia. These include "The Last Days of Pompeii;" "The Revolt of the Gladiators," "Nights of Lucrece Borgia," "The White Devil" (Hadji Murad) and "Hercules & the Queen of Lydia" (American title: "Hercules Unchained)," "Aphrodite the Goddess of Love" and the recently-shown "David & Goliath."

From Germany, Shaws handled UFA's "The Girl In the Tigerskin" and others while negotiations are underway for a longterm distribution deal with UFA. Shaws' other sources of supply from Germany are Carol Hellman's Omnia Films, Transocean, Neuefilm and Union Film, all of whom are in close contact with the Shaw representative in Europe," states a Shaws' press statement.

Just recently Shaw Bros. of Hong Kong signed with Toei of Japan for co-production of three features annually utilizing stars of both lands. First to be filmed is a modern drama to be shot early next year. The still-valid existing deal for Shaws to handle Toei product in South-East Asia was extended for two more years calling for 15 items per annum.

Shaws' production studios in Singapore and Hong Kong, produce averagely above 60 feature films in Mandarin, Cantonese and Malay. Its Merdeka Films Studio in Kuala Lumpur, Malaya, in partnership with Ho Ah Loke, has turned out five full-length black-cum-white features since its inception early this year.

Shaw cinemas, offices, branches, printing sections, studios etc., provide regular employment to 5,000 men and women, excluding the 10,000 "extras" and casual workers employed in film productions and other occupations in Singapore, Malaya and Borneo.

### Asian Film Fest

Shaw production studios have been responsible for a succession of top box office attractions including technicolored "Hang Tuah," which has been shown in "Art Houses" in the United States and "Sumpah Orang Minyak" (the "Oily Man") which together have won awards at Asian Film Festivals in the last five years. Hang Tuah, based on a Malay legend, was presented at the Berlin Film Festival two years ago. Metro-Goldwyn-Mayer is distributing it in the Middle East. Recently, Shaws Chinese coloured-historical "Diau Charn of the Three Kingdoms" won awards for the Best Actress (Lin Dai), Best Direction, Best Music and Best Scenario. Seventh Asiatic Film Festival held in Tokyo April 4-9, 1961, saw Shaws' "Back Door" sweeping the field of

(Continued on page 182)

# August Strindberg, Genius: Swedish Type

## *50 Years After His Death He's a Demigod in Native Land Which Abominated Him When Living—Was a Mass of Angers, Prejudices and Progressive Ideas—Enormously Fertile Playwright*

By FREDERIC FLEISHER

*(In last year's Anniversary Edition, correspondent Fleisher described a Swedish genius of the cinema, Ingmar Bergman. It happens that at the present time Sweden is preparing to celebrate the 50th year since August Strindberg's death. He, too, had the flamboyance of high talent, incredible drive and energy. His characteristics and his artistic standing are indicated below.—Ed.)*

Stockholm.

August Strindberg was a man driven and fascinated by opposites. He was sincerely and enthusiastically carried away by his loves which were always mixed with hate. At times he wanted to be a man of the people and at other periods, under the influence of Nietzsche, he had only contempt for the "masses." In his youth Strindberg planned to study medicine but shortly afterwards he tried to become an actor. He was fascinated by occultism and different religions and felt perseecuted by evil spirits. He was equally attracted to scientific research and even tried to chemically produce gold. His literary favorites included such varied authors as Shakespeare, Zola, Hans Christian Andersen and Mark Twain.

Throughout his works and life Strindberg was spontaneous and extremely involved in everything he did. He often claimed he wrote out of anger and his anger was almost constant though its targets changed. He attacked many aspects to Swedish society and sought to gain revenge on his enemies and loves through his writings. Most of his friendships and loves led to violent breaches and he often felt spiritual persecuted by his former friends and loves.

Strindberg's works were characterized by spontaneity, straightforwardness and explosiveness. It is here that Strindberg's translators have failed him as they have been unable to convey his vitality and eruptiveness. Even the better translations of Strindberg's works, which have become available in more recent years, are almost always watered down versions. Many translators, however, have either had an insufficient knowledge of English or Swedish to come anywhere close to presenting the real Strindberg. All translators have been unable to catch Strindberg's constant revolution and shattering intensity.

During the 1961-1962 season most Swedish theatres are commemorating the 50th anniversary of Strindberg's death with at least one production of one of his plays. The Swedish Broadcasting Co., government-regulated monopoly is airing one Strindberg play each month during an eight month period which started in October.

Strindberg was born in 1849 and died on May 14, 1912. Soon the copyrights on his works will run out. Against this background a survey of Strindberg's finances during his lifetime and changes of attitudes towards his works may be justified.

Strindberg's prolific literary output was enormous. His collected works, which include dramas, autobiographies, short stories, novels, essays and poetry, numbers 55 volumes. The Strindberg Society in Stockholm is in the process of publishing his collected letters. Seven 400-page volumes have already been released and it is believed that the entire collection will fill 14 volumes in all.

### *Always in Jam*

Although Strindberg was immensely productive, he was constantly in financial troubles. Temperamentally explosive, he often changed publisher and for many years experienced difficulty getting theatres to stage any of his plays. A victim of a persecution complex which drove into periods of almost total isolation, his easily irritated personality made for major complications in his relationships with the many publishers who tried, usually without much success, to support and encourage him.

Strindberg published his first major work, the play "Master Olaf," at his own expense. The following year, 1879, a Stockholm publisher took on his novel "The Red Room," which was immediately heralded as an outstanding work of Swedish prose. Somewhat later Karl Otto Bonnier, the young son of Albert Bonnier who had founded what is today Sweden's largest publishing house carrying over 200 new titles annually, wanted to become the publisher for the new generation, and he had been quite taken by some of Strindberg's writings. With his father's permission, Karl Otto Bonnier contracted the debt-plagued Strindberg in 1883. Although Strindberg had expressed strong anti-Semitic feelings, he saw an opportunity to improve his finances through his tie-up with the Jewish publishing family, and he persuaded Bonnier to pay off his debts.

Hardly a year after the firm of Bonnier contracted Strindberg, "Married," the famous collection of satiric short stories about marriage, was put on the market. In the book Strindberg had emphasized the importance of the physical side of marriage relations and this gave rise to a storm of protests. Finding no legal support for an attack on Strindberg's discussions of sex, the author's enemies charged him with "blasphemy" as he had made a slurring reference to the Lord's Supper. Living in Switzerland at the time, Strindberg saw no reason to return to Sweden to defend his work in court. Worried over the situation, Karl Otto Bonnier rushed to the Continent and persuaded Strindberg, nervous and apprehensive, to return with him.

### *His Famous Trial*

On arrival in Stockholm Strindberg was met at the station by friends and here he made his first "platform speech." The trial of "Married" opened the next day and lasted a month, but in the end Strindberg was acquitted. Immediately flooded with orders for the book from all over Scandinavia, Bonniers decided, however, not to print a second edition.

The court decision did not purify Strindberg—or his publishers—in the eyes of many persons. Three years later, in 1887, a Stockholm school teacher published a booklet, "Strindberg's Literature and Immorality Among School Children."

The following years, Strindberg's persecution complex grew to such proportions that some feel that he crossed the border into insanity. His divorce from Siri von Essen, who is believed to have been his first and great love (Although Strindberg loved Siri von Essen intensively he later sought equally intense revenge when he portrayed her as Laura in "The Father" and Tekla in "Creditors"), his breach with Bonniers, his second and only few month long marriage and numerous other emotional problems can be regarded as causes of his so-called "Inferno" crisis. Living in Paris in 1894, Strindberg experienced a conversion which he described as "the big crisis at the age of fifty, revolutions in the soul, desert wanderings, devastation, Swedenborg's hells and heavens." Strindberg wrote two books in French describing his Inferno crisis.

After this period of Strindberg's life he entered another one of extreme productivity. During the last 15 years of his life he wrote 29 plays, 15 books of prose and a volume of poetry. After his "Inferno" crisis Strindberg apparently released much of his previously repressed originality. His first post-"Inferno" play was the three section of "The Road to Damascus," written between 1898 and 1901, showed that he was no longer a realist or a naturalist, but he had chosen to portray an inner reality, where words and motions became symbols.

During the last few years of his life Strindberg tried to run his own little theatre as he still had difficulty getting Swedish theatres to produce his works, and those who were interested did not want to stage his more recent plays. Operating his own theatre Strindberg soon found himself facing economic disaster and his publisher Bonnier came to his rescue.

During the final four years of his life Strindberg was seriously ill and he began to negotiate with Karl Otto Bonnier to turn over the exclusive rights to his works. He settled for $40,000—a tremendous figure at the time. In 1912, when Karl Otto Bonnier went to see the ailing writer to discuss the publication of Strindberg's collected works, the publisher saw the morning paper headlines: "Siri von Essen, August Strindberg's first wife, deceased." August Strindberg died a few weeks later.

During his lifetime, Strindberg's dream and chamber plays received little attention in Sweden. A few years after his death Max Reinhardt visited Sweden with his productions of these plays and laid the ground-work to their later appreciation. They did not gain a secure position until Olof Molander, a leading Swedish stage director, actor and one-time head of the Royal Dramatic Theatre, staged a number of them during the Thirties and Forties. During the past two decades Ingmar Bergman has also staged several of Strindberg's chamber plays.

At the time of his death, his greatness had only begun to be recognized in Sweden. Strindberg was a much too disputatious figure for the Swedes to calmly evaluate his importance. They were too involved in his life and his attacks on aspects of the Swedish society. A few years ago, however, a Swedish professor of literature summed up his importance as follows: *"Each of us who writes Swedish now is—with or against his will—a student of Strindberg."*

# Be Kind to Critics?

By HOWARD M. TEICHMANN

One of the glaring omissions in the brand new Dramatists Guild dandy little Minimum Basic Agreement is a paragraph stipulating the Rights, Privileges, and Responsibilities of the playwright toward the critic after the party of the second part has written a murderous review of a play ascribed to the party of the first part.

H. M. Teichmann

Now you and I know that this sort of thing, a bad notice, happens from time to time. The fact that it happens to some of us more than it happens to others is why this little article is being written in the Christian Science Reading Room on Fifth Avenue rather than in the master's study of a villa overlooking Cap Ferrat.

By next year, it is to be hoped, the Minimum Basic will contain such a paragraph, and it is my privilege to be able to give you a small pre-season glimpse into the advices and suggestions which our subcommittee is drawing up. Following a disastrous opening night, a complete psychoanalysis of several years' duration is recommended. After that, a number of actions may be taken to fit many situations.

Suppose, for instance, you are at a picnic and a critic shows up. In such cases, always bring along a small child. After the adults have seated themselves at the picnic table, a good idea is to prod the little fellow to crawl under the table and sink his teeth into the critic's leg. This is a foolproof method as no matter what they say, no Critic would kick a five-year-old kid full in the face. Not publicly, at least.

Other situations in which the playwright might find himself are as follows: you are trapped in between floors in that self-service elevator with a critic who has just panned you. It will be a matter of hours before you are freed. Do not entertain him with the plot of your next play as it is well known that, under such conditions, many critics are poor sports and have no appreciation of art. An offer to share the hidden cache of Miltown which you have strapped around your waist will, under the circumstances, create a more favorable field of conversation.

Another possibility: you are jetting to the coast, first class (as the studio is footing the bill). The man who is seated next to you turns out to be one of those critics who gave it to you last time out. To insure a pleasant flight, refrain from saying you are not a playwright, as he will say "you are telling me, bub," and that will only cause more bad blood.

It is a lovely summer day. You are steering your little sailboat (the power cruiser they took away from you two flops ago) and you see a critic who was dissatisfied with your last effort being swept out to sea by that undercurrent they have arranged off the Hamptons. As he drifts by your bow, do not attempt to save his life as chances are his wife will never forgive you and will knock all of your plays as they ride to the theatre in a taxicab.

Suppose you give up the writing of plays and begin to practice dentistry in Montpelier, Vt. A critic who once slaughtered you rushes into your office with a terrible toothache.

Now about arguing with a critic regarding his artistic opinions. An eight-year study by our subcommittee has revealed that a playwright trying to prove to a critic that a bum notice was not justified stands as good a chance as a customer in a hurry trying to get his bill from a waiter. We do not recommend artistic arguments for, while the playwright has his integrity, the critic has his own integrity as well as a newspaper or magazine to back it up.

Nor do we recommend the "You were absolutely right, Kiddo" approach. These critics are not dummies. After all, they are smart enough not to write plays themselves so they will not be taken in by the you-were-absolutely-right-Kiddo routine.

Do not attempt flattery upon first encounter after a failure by telling him that in your set he is considered the critic's critic. He knows only too well that the critic's critic is the lady he married.

Of course, when you come face to face with them you can ignore them but this is not a good idea either as after a while, these critics will begin to notice that you are not pestering them and that will give them the thought that you are trying to curry favor, and then they will macerate you the next time around.

It is far, far better to adopt the look of a martyr and go around the streets saying they are only doing a job. The worst that can happen then is that a friendly policeman will pick you up and you will be sent to a rest home where you will be allowed to do nothing except take flights of fancy such as these. Either that, or you will end up writing another play for them to review.

# Move Over, Nostradamus*

By GEORGE OPPENHEIMER

I have been asked by thousands of my admirers to set down my predictions for the theatre year of 1962.

*Jack Paar will take Peggy Cass and a camera crew to Laos. On his return he will take the same aggregation to the U.S. Senate.*

There will be published a new autobiography, "Money Or Your Life—or Both," the story of Gerold Frank as told to Brendan Behan.

*David Merrick will produce a version of "Oedipus Rex," which will be about to fold until a woman in the audience will come on stage and shoot Oedipus. The woman will state in an exclusive interview, "I did it first for the sake of the mothers of the world and secondly for David Merrick who so kindly hired me." At the request of the actor's widow and children, Equity will arbitrate and decide that it was for the good of the show, now slated to run two years, thereby providing scores of actors (an actor will be shot every week) with employment.*

Claudia Cassidy of the Chicago Tribune will bitterly attack the original company of a New York musical comedy smash because one of the chorus girls died and was replaced.

*The Old Vic will do a New Wave drama.*

**The understudies for "An Evening with Yves Montand" will quit, giving as their reason "little opportunity for advancement."**

Theatre '62 will present a new play by Samuel Beckett with no actors at all. In their place will be a wind machine representing the author, a broken Victrola record and two Mexican jumping beans. Critical opinion will be divided, one pro, one con, two on the fence and three missing.

*Jerry Wald will announce a forthcoming epic, "The Life of Jerry Wald." The script will be written by Arnold Toynbee and Jerry Wald.*

Tennessee Williams' new play will be titled, "Daddy-Withered-Legs."

**Marlon Brando will walk off the set of "Mutiny on the Bounty," little realizing that shooting was completed and the set had been closed down for two months.**

The "Young Dr. Kildare" series will do a Western episode entitled "Have Erysipelas, Will Travel."

*Frank Sinatra, Peter Lawford, Dean Martin, Sammy Davis Jr. and others of the clan will do a roundtable panel discussion of David Susskind.*

*The New York theatre will fold. Immediately thereafter there will be a booking jam.*

Roger L. Stevens will resuscitate the New York theatre. Critical opinion will be divided.

**A fortune-telling act on the French circuit, circa 1555.*

# Argentina's Oil Boom & Show Biz

By NID EMBER

Buenos Aires.

"La Dolce Vita" has reached Comodoro Rivadavia, most southerly straggly and struggling Argentine oiltown, where hitherto life has been rugged, men are men, and women . . . at a premium.

Formerly "Comodoro" was little more than a name, hard to pronounce after several "claritos" at a cocktail party. The climate is as tough as the surrounding Andean range can make it, with wind always howling down from the mountains, or up from the Atlantic seas.

Originally Comodoro was a port, from which wool sailed up to distant Buenos Aires, from immense surrounding sheep farms, run by dour Scots or unlettered Welsh settlers. Then oil became a Comodoro staple, inefficiently extracted by the State oil organization. Farmers hate the thought of finding oil on their land, as this doesn't mean wealth Texas-wise, but on the contrary, State expropriation against indifferent "compensation."

Neither sheepmen nor oilmen did anything to improve amenities in the primitive port town. The scanty residents' one thought has always been to make coin fast and get the blazes out of Comodoro.

Around two years ago, however, the 60-year-old city began to buzz with Yank oilmen, as the Frondizi government admitted foreign capital exploitation of oil deposits. Subsequently Comodoro teems with Argentines, Yanks, Chileans and Germans, all eager to make money fast, and vieing for the few hotel beds, and the favors of the few women. Rumor reached B. Aires that a "white slave" traffic was in full blast down there, and Yank oilworkers, far from abandoned wives, were said to be seeking divorces to marry the Comodoro floozies.

**They're On Own**

As usual rumor exaggerated: most of the nitery hostesses buy their own trips down, and seek jobs once they get there. Probably they "retire" after a couple of years, considerably richer and certainly wiser. Some do have their passages paid, but the girls are at liberty to leave when they wish, though niteries are strict about schedules, they can't leave until closing time, which is usually 4 a.m.

The city—or town—is now surrounded by shantytowns, as the population has spread well beyond the original 57,000. The "villas miseria" are mainly inhabited by transient Chilean workers. Board and lodging are at a premium for everyone, and youngsters who believe they are going down to earn "fabulous" pay, find it all goes on mere accommodation. American firms provide housing for their workers and explovees in prefabs, quonset huts or trailers. Entrepreneurs have ambitious building plans, mostly still in planning state, due to excessive bureaucratic delays. However, Comodoro is bound to grow in a big way, and especially to become an important entertainment market.

Room and pseudo-private bath in the "best" hotel, costs around $7 a day, a shoeshine costs 80c. At the start the Yanks were rooked for everything, particularly drinks in bars and niteries, but they are now considerably wised up.

It would be easy to say there is no social life, but the American wives and few secretaries get together for bridge teas etc. and a small Bill's Bar provides a "family" meeting place, as does the Hotel Colon for occasional meals away from home. Entertainment—of its kind—plays an important role due to the number of bachelors and married men with families some place else. The Grand Hotel Tearoom is a spot where "bien" (nice) girls and boys go; an orchestra, Los Cometas, plays soft swing music, while the girls look at the boys and the boys pretend to look elsewhere.

At present there are two film theatres (plus two on YPF camps, which are for oilworkers only). The large and modern Coliseo (Roque Gonzalez) seats 1,400 and has a coffeeshop in the mezzanine. This firm evidently finds exhibition good business, as it is building another larger film theatre. A distinctly expurgated version of "La Dolce Vita" (Church interference) had got to Comodoro by last October, but so much cutting had been done, the picture was almost unrecognizable. The first film theatre the town had, Espanol, is an 800-seat joint, also owned by Roque Gonzalez.

Of the niteries, the Folies Bergere is in a basement and far too large for sophisticated customer taste, as it's rarely full and lacks the intime atmosphere necessary for success. The hostesses also are somewhat of the rowdy type. Pseudo-Scotch costs around $2 a shot if the customer is alone, but he must pay double if one of the gals sit with him to drink weak tea disguised as liquor, which costs like gold. These prices include the cost of the "show," mostly engaged in B. Aires by owners who make frequent trips in search of talent. If one listens to the master of ceremonies, all the shows are "imported," but mostly the talent is local, with a plethora of "Spanish" dancers, singers, etc. This year Comodoro had one attraction in Javanese singer Kovi Novi, who did imitations of practically every musical instrument, the clack of castanets, or bird cries. No one understood how so good a turn had got there.

Most attractive of the nite spots is the Moulin Rouge, which has three bars, growing in intime quality with the gradation in prices of the drinks, the bars run by the most winning of all the hostesses. The M.R. owners were killed this year in a plane crash and it's feared the place may lose its charm under a new management.

The "Gruta" (Grotte), operated by a Sr. Lucas, is the most popular nitery, has two bars in a Jean-Paul Sartre type of cave decor.

The Bagatelle has three bars and unusually attractive hostesses. Congo is in one of the poorer neighborhoods, near a redlight district, catering to a rough clientele.

The newest joint is the Bar Americano, badly located and trying to make a good job of a bad start. More nightclubs are opening near the American encampments, one pueblito, Caleta Olivia, about 100 kms south of Comodoro, has four niteries, all doing roaring business.

All these joints tend to produce monstrous bills for new Yank customer faces, but only the new arrival lets himself get stuck; most are a tough bunch of Texans it's best to keep on the right side of.

Large industries are growing up around Comodoro, big petrochemical plants, textile mills, etc. Canneries and fishing industries are also a certainty in the near future, so any embryo Ziegfeld looking for new fields to conquer could do worse than take some capital and get started near the very tail end of Argentina.

# Likes And Dislikes of Spaniards

By JOAQUINA CABALLOL

Barcelona.

Whatever the plot, the presentation, the star or the prucess, the Spanish audience undoubtly goes big for pictures. It is usual to hear people complaining about the quality of the feature when they leave the house, but that does not mean that that same person will not go back to the theatre as soon as the program changes.

Besides the 28 firstrun houses and 68 second runs in the Barcelona area, new houses are being built constantly. Also two legit theatres have become cinemas during last season the Novedades and Comedia in the heart of the city, and the Roma is likely to fall any day. Two new houses are being built, belonging to impresario Pedro Balana who owns a chain of seven first run houses in town, with capacity over 2,000 seats.

Films are considered a "need" and people go as routine. Some every day, others three times a week and others once a week, rain or sunshine, they must go to the "cine" as it is called here.

**What Audiences Like**

Barcelona audiences enjoy "well-dressed drama." Westerns with plenty of action, but turn up their noses to what is called here "tunic" pictures, of which they have had too many. Mass audience which does not make much distinction between a Roman or an Egyptian, has decided to name those big, more o. less historical epics "tunic" films, which do not offer enough interest for their simple imaginations and cannot live up to the reactions of the characters presented. Highbrows simply turn their backs on the Sandal epics. On the other hand they tend to too long, over three hours often, for local sitting capacity.

When the plot is a modern date affair it is easier to follow and to understand. Mass audiences prefer a two feature program to a three hour pic. They believe that they get more for the price.

Fastidious audiences who go to "premieres," are not enthusiastic either of the long feature, they have been deceived too often and are scared when told to be "punctual." Besides this class of people are more cultured and tremble at the way History is interpreted. There has not been much luck in the productions shot in Spain by American producers ever since Stanley Kamer came over to make "The Pride and The Passion." After this which greatly disappointed came "Solomon and Sheba" which even Yul Brynner could not save. "The Colossus of Rhodes" and "King of Kings", have not received a very warm welcome.

**Supremacy of U.S. Pix**

Looking at facts, however, the result is that American pix still hold the supremacy among audiences since the longest runs during the 1960-61 season have been of seven American features besides the most surprising success of the GWTW reissue which ran during 17 weeks at the Comedia blocking all dates.

European product is undoubtly good in many instances but does not appeal so much to the mass audience as American product. American stars are better known, are more publicized and very often when a new actor or actress apears for the first time in a pic, they are already known through fan mags, and stories which have appeared in weeklies and even in the cinema page of some dailies. This is very important and European producers have not up to the present publicized their stars like Americans have, this being so much so that many European stars become popular once they have appeared in some American production. Gina Lollobrigida, Sophia Loren, Maurice Chevalier, to name only a few, have reached mass audience when appearing in American product. People enjoy more a pic when they know the star, it is like meeting an old friend.

**Old American Comedies**

The older generation remembers with nostalgia the American comedies of the first talking pix which contributed to bust American pix in Europe. Comedies with simple clean plots for all the family. The sex pic so much in vogue now displeases a great part of family picture goers, and those who don't worry about morals, very often don't understand the film. In real life it appears that no such troubled characters exist as those shown by the writers of the new wave and people consider it fatiguing to have to endure on the screen the whims and nonsense of those false characters.

But in spite of all these obstacles people keep going to see pix in the hope that the sexy phase will one day pass and clear the way for cleaner and better pix.

## Barcelona Legit's S.O.S.

Barcelona.

New Director General for Cinema, Jesus Suevos, is taking concrete steps to offset the Barcelona legit decline over the past year, by laying the groundwork for a government subsidized National Theatre.

In cooperation with the Barcelona municipality, Suevos plans the inauguration of this new legit showcase to coincide with highlight festivities that annually mark Cataluna's Fiests de la Merced in late September of next year.

# Show Biz in New Zealand

## Films, Concerts, Touring Revues Did Excellently In 1961—But Disks Languish

By D. G. DUBBELT

Auckland, N.Z.

Touring revues of the pop-and-family variety, glossier imported shows, acts ranging from hypnotists to magicians, ballet, grand opera, musicals, straight plays and, more recently, television in three of the country's four biggest cities all made a hard play for the nation's entertainment attention and money but in New Zealand's 1961 show business motion pictures still maintained its traditional lead.

Big thinking has charaterized Robert Kerridge since he erected his nation-wide film empire back in the 1940s from a modest provincial circuit. Year's most spectacular showing example of this spirit.

Kerridge is also the country's largest concert promoter and imported from Russia the 52-strong Leningrad Ballet. He also booked Todd Duncan, Anna Russell, Lonnie Donegan, etc.—Teenage appeal packages were handled by youthful promoter Harry Miller who set his own pace with Connie Francis, Jimmie Rodgers and the Everly Brothers. Even so the year's biggest noise in that area was made by the five-city tour, under the Kerridge banner, of English rockster Cliff Richard—second here to Elvis Presley.

Neat live show feat was pulled off by Australian promoter Harry Wren, who toured two vaude shows, cleaning up both times. In the face of earlier New Zealand downbeat revue biz, Wren's clicks left many Kiwi showmen agog.

But if the flickers were buoyant and the live side breezy, the same could not be said for the disk business. Hit hard by a trading recession, retail sales dropped and distributors swapped some of the smaller labels with a "Here, you take it!" air. All felt the impact of the British E.M.I.-sponsored World Record Club so strongly that most, in one way or another, got into the act too. Even cutrate disks were not selling well, however, and at least one club, owned by Australia's Consolidated Newspapers, folded before the year was out.

**Television**

Until now, video has been State-controlled, but from April next it will be administered by an independent commission, rather like the British B.B.C. Advertising time will still be sold, but no program will be "sponsored." Also, the way will be opened for private interests to own and operate their own tv stations and networks.

Little short of phenomenal has been the continued growth of nightspots in Auckland, the country's largest city, despite the ban on alcohol. (Officially, that is. Patrons still smuggle it in, disguised as Coke, with everybody taking the risk on a raid—rather like the old Prohibition days in the U.S.) One result of this boom has been the demand for entertainers, many of whom are now full-time professionals—a rarity in this country not many years ago. Until the lifting of the liquor ban (a licensing scheme is currently under review) it is unlikely that any hostelry will be able to afford to import overseas acts, although visiting artists sometimes work a night spot after their stage show. Some of the home-grown acts have worked overseas, some successfully, but only one registers as having the oomph to make it in the Yank big time: the Howard Morrison Quartet, an all-Maori vocal group with a musical and stage savvy that would make them a standout in any company.

# Austrian Films: For Germany

By EMIL MAASS

Vienna.

Wien Film's studios here were rented solidly through 1961 and advance space reservations are substantial. New stereo sound apparatus enhances its facilities appeal. This studio was rented by Walt Disney for "Vienna Choir Boys" film and by director John Huston for his Austrian location work on "Freud." Latter's for Universal with Montgomery Clift, Sussanah York and Larry Parks in lineup.

French companies have included Films Matignon ("Duke of Reichstadt"), Film du Cyclope ("Le Caporal Epingle"). West Germany television shot Franz Lehar operettas at Wien. Austrian producers are showing "No Night Without Morning" (Schoenbrunn), "The Bat" (Sascha) and "Please Lie to Me" (Excelsior).

Austrian features no longer are competitive in export. The chiefs of every company make this clear. Export is too risky.

American participation in the Austrian market rose from 31.3% to 41.2% and might reach 50% in a year or so. This figure does not include the oldies, which did in many cases better business than the new ones. For the year 1962 not less than 181 American titles were registered here. Vienna itself broke all records, in 107 houses 1.570 films were shown. "Windjammer" in the Gartenbau Kino and "Ben-Hur" in the Tabor Kino scored despite the fact, that practically every visitor complained about the length and the rather uncomfortable seats.

**Germany Bosses**

West Germany's distributors, as heretofore, finance Austrian productions, the state guaranteeing also a certain sum, thus no risk to producer at all.

Admission in Vienna cinemas is up an average of 30%. Socialist as well as even the ultra-capitalistic newspapers were unanimous in their condemnation, all asking where did all that money go during the boom days? The answer is easy. It was spent for personal use and not one cent laid aside. In general, the admission raise was accepted as a fait accompli, just another proof of the growing inflation (same in U.S.—ed.).

There were several conferences to enact a uniform law on admission of juveniles, but no progress was made, the provinces insisting on autonomy as heretofore. A commission of five experts is working out a plan to mark motion pictures with "recommendations," valid in all provinces. Meanwhile the Constitutional Court of Austria cancelled a Salzburg law, which imposed fines on films, that hurts ethical or religious feelings on the ground, that this is not clear enough wording.

# TOP GERMAN AUTHOR TURNS TO FILM PROD.

Berlin.

Heinrich Boell, 44 years of age and postwar Germany's most successful writer (his books have been translated into 18 languages), has gone into the German film business. Boell's book, "The Bread of Former Years," is currently being filmed in West Berlin.

It looms as an unusual production. "Bread" is being shot without dialog. Director Herbert Vesely and Boell have agreed that the author will write all dialog after the shooting has been completed. Boell has been given the privilege of giving the final okay on the film. Vesely, an avantgardist short film producer, is directing the film his first directorial assignment of a feature pic.

Cast of "Bread" is composed of relatively unkown players. There are only five principal players, Christian Doermer, Vera Tschechowa, Karen Blanguernon, Eike Siegel and Gerry Bretscher.

# MADRID'S SHOW BIZ RESOURCES

By HANK WERBA

Madrid.

The 400th anniversary of Madrid, celebrated this year with fanfare in the Spanish capital city, is a mere historical drop in the bucket when seen in relation to the B.C. Roman Aqueduct at Segovia 60 miles out of town, or to nearby Toledo—flourishing throne seat of Alfonso VII back in the 12th Century. Madrid was late aborning, slow to develop and looked upon as a country-seat upstart by such lordly townships as Barcelona, Valencia, Seville, Granada, Toledo, Segovia and Leon. Yet, four centuries after its birth, Madrid emerges as Spain's most heavily populated city (2,000,000), Spain's geographical hub fully dominating the Iberian Peninsula and as Spain's most modern, bright and cheerful metropolis.

There is little doubt the town secretes a kind of even-tempered, casual, cosmopolitan good-naturedness that marks it as one of the friendliest and most comfortable on the continental circuit.

Equally beguiling to tourists and to foreign residents based here are the enduring provincial overtones that seem to hold off the disturbing impact of troubling times and the tense tempo of modern life.

For added color, Madrid is the melting pot for every oddball strain imaginable—Moorish and Jewish, the gypsy as differentiated from the Andalucian, the Iberian as distinguished from the Basque and a potpourri of regional shadings that have filtered into the Castilian blood stream to distinguish local inhabitants as Madrilenos and Madrilenas.

All this and a low cost of living has put Madrid on the tourist map with no less an influx than close to 2,500,000 visitors last year. TWA reports a 38% passenger increase this year for the tourist season that starts annually with the Easter Week hooded processions and the Seville Fair and lasts well into November.

On a short drive in from the airport, the average comment is "Why, it looks like Southern California." In quick succession comes the observation that Madrid has as much modern housing as any city in the world. The latter is more to the point for in the last five years the city has literally mushroomed from the confines of Paseo de la Castellana, the Bullring, the Royal Palace and City University to double its housing capacity and merge into outlying suburbs. Extent and speed of this growth in a land of timeless ones defies rationalization.

### *American Air Force Part Of the Population Explosion*

Partial explanation is the presence of Uncle Sam on Spanish soil. The Air Force population alone is reported to be approximately 25,000, while Yank tourists in transit reached 200,000 in the past year. Besides, Madrid has played an important role over the same short period of five years as an active re-location center for Hollywood abroad.

The distinction must be drawn between those based here and the average American vacationer. The latter is thrilled to the marrow with toros and flamenco. The former is hip to toro caste and torero talent and catches the finger-snapping, heel-stomping local ballet art at the Zambra, El Duende, Corral de la Moreria and Torres Bermejas. Solid aficion (a native definition for good taste) comes only with time and maturity which a Madrid-by-night excursion (half a dozen cabarets in three hours) could not possibly inspire.

With the growing effort to probe beyond the obviously typical, more and more of Madrid's native rituals are being brought to light. Chief among these, is the "let's talk it over" gathering, known here as the "pena." Every cafe worth its name has one. Perhaps the most prominent here is the Pena Valentin where the most representative figures—literary, legit, fourth estate, cinema and art—meet weekly at this chic showbiz eatery where Felix is host. Cafe Gijon has several "penas" going at the same time (mostly art and theatre) every day in the week. There are thousands of these gab fest groups all over town, assembled before or after the sacred siesta to give each member the fraternal sense of belonging. In short, conversation is the champion mass form of entertainment.

Next in popularity is the European version of football. World champion Real Madrid has stirred millions of Castillians to a frenzy reminiscent of the best years at Ebbetts' Field. The Real Madrid football stadium holds 125,000 with empty tiers rarely in evidence for home games. It is not surprising that the sports sheet "Marca" claims the biggest circulation in Madrid.

### *Bullfighting Addicted to The Scalping of Its Buffs*

Though bullfighting is gradually outpricing itself for the 10 best rows at Madrid's 25,000-seat Plaza de Ventas arena, Castillians continue to fill the bleachers every Sunday from May to September. The genuine bullfighting fever comes in mid-May during Madrid's own San Isidro holidays. This is the only time of the year when Yank tourists compete with locals for the $5 to $10 seats at ringside to watch the best taurine cards of the year. Except for a reduced number of special programs and charity events, the Sunday matinee bullfight (usually made up of three-year bulls and lustreless cape artists) depends principally on tourists for a profit-taking gate. A word of advice to Madrid-bound travellers: the Ventas arena on an ordinary Sunday afternoon is not the best place for a first sampling of blood and sand. Any hotel concierge can recommend a worthwhile corrida in one of the nearby cities or provinces.

Tasca-hopping is another favorite pastime. This is a ritual that starts out with vino and hors d'oeuvres over the counter and continues through the cafes of old Madrid until the point of no return is reached. Other favorite alleys for this type of standup on-the-town feedbag are the Calle Echegaray and the Plaza Santa Ana. All these sectors are colorful, noisy and filled with the music of strumming guitars and the improvised flamenco rhythm of gypsy minstrels.

Whether you are looking for a medieval shoe-horn or a modern madonna, the chances are you will find it at the Rastro, old Madrid's sprawling SRO Sunday morning flea market. Here, the art of reproducing antique jewellry, furniture, maps and paintings has reached a new high. Even the Guides look the other way when the hustling arcade tradesmen offer up El Puente de Toledo (Toledo Bridge) for a song. Nonetheless, the flea market has a Sunday morning panorama the "unitiated" should see—even at the risk of having to discard fraudulent originals later.

While the living is easy for residents and exciting for newcomers, the local showbusiness contours cannot be compared to those of Paris and London. The moral standards of the regime have been adapted with rigor to all of the commonly accepted forms of entertainment. Madrid strikingly lacks a permanent opera, a stimulating musical calendar and practically any form of modern ballet distinct from the local flamenco variety. There are no foreign-language movie houses. Few art films get by the censor. And little thought is given towards slanting entertainment for foreign consumption. On the other hand, Madrid can proudly point to its Prado, one of the world's top art museums, innumerable cafe terraces, siesta-breaks, numerous holidays, year-round sunshine and no pressure to keep the appointed hour.

### *Moral Conservatism Restrains Comparisons With Paris*

Make no mistake, entertainment is plentiful. There are some 20 motion picture showcases along the main stem Gran Via, and almost as many of the off-stem variety. For instance, three Cinerama programs each held to excellent trade for a full calendar year at a first-run house most foreigners couldn't find without a guide. Metro's "Ben-Hur" held for 40 weeks at a house tucked away in a quiet little plaza, and United Artists' "The Alamo" did staggering trade at a salle a kilometer from main street.

Movie-going, once a gold-lined habit, still makes for block-long queues on weekends, but has gradually yielded ground to cafe television and the accessibly-priced motor scooter. Uniformly reliable warm weather air-conditioning even in first-run houses charging top price of 65c for the best film show in town (b.o. scales have been frozen by the Government since 1956) cannot yet be reported.

Legit is part of the Madrid scene. Houses like the Teatro Maria Guerro, Teatro Espanol (both state subsidized) Luis Escobar's Teatro Eslava, Comedia, Infanta Isabel and the newcomers of recent years such as Recoletos, Teatro Goya and Beatriz are all part of an undying tradition that will be hypoed this year with the opening of two modern theatres—Teatro Bellas Artes and Teatro Torre de Madrid. Nor do locals fail to support the music halls and vauderies well represented over the years by the ricketry but colorful Teatro Calderon, Fuencarral, La Latina, Teatro Martin and at least a half dozen others.

Class inns, such as the Ritz, Palace, Castellana-Hilton, Fenix, Suecia, Plaza, Wellington and others, are following the international trend of being identifed with the people who run them. At the Ritz, Carmen Guerrerdiain is as much a public figure as members of the Franco Cabinet. In her charming, gentle manner she has resisted the incursion of film celebrities to give her hostelry the subdued hollowness of a Tibetian sanctuary. She will frankly admit that neither BB, MM nor any of filmdom's headlined notoires will get past the reception desk while she still draws breath. There is no ban, however, on film stars dining at the Ritz or in the summer season Ritz Gardens—one of the loveliest olde world settings for al fresco dining in Spain.

### *The Hotels Display Up-to-Date Boniface Showmanship*

Alberto Font runs the terminal-sized Palace Hotel like a three-ring circus master. The Palace has modernized its chambres but has wisely refrained from tinkering with its Vienna-like lobby and spacious dome-topped salon of distinguishedly old fashioned and gracefully dix-neuvieme siecle. Font really deserves a bow for his Grill Room with its unparalleled cuisine and impeccable service.

The Castellana-Hilton is a miniature version of the George V in Paris and the Excelsior in Rome. The foundation of this edifice has been slowly sinking for the past five years and hectic efforts are being made to keep it at ground level for future generations of Yank tourists who find bell captain Alfredo and his bilingual staff indispensable in fathoming the historical and monumental riches of Castile. Like the George V and the Excelsior, Hilton's Castellana is a film industry beehive. It is also a catering place for oil, real estate, Air Force brass and the American Club. Spanish is spoken here in hushed tones, if ever. Nevertheless, you can get a comfortable single room for $7 or less, and an express lunch in the palatial dining room for $2, tip and wines included.

A host of new eateries have sprung up to compete for the Yankee dollar and tourist boom trade from England and the Continent without in any way affecting the popularity of such long-standing favorites as the Jockey Club, Horchers, Commodore, Valentine and Botin. The first four are the chi-chi darlings of Texas oilionaires and celebs. Botin, on the other hand, is the moderately-priced standby with a waiting line dating back to the early 18th century.

Cuisine connoisseurs now give as much frequency to newcomers Club 31, Hotel Suecia's Belmian and Casanova—show biz haunts with "don't miss" ratings.

### *The Culinary Versatility Of Madrid Fully Demonstrated*

Because Madrid is dead center kilometer zero, it is approvisioned with Spain's choicest sea-food trucked in daily from both Atlantic and Mediterranean fishing ports. Among the deep-sea delicacies unfamiliar to the American palate are October-to-April tid-bits ranging from barnacles and toothpick-sized baby eel to squid in its own ink and octopus rings. Though underwater life and gruntins are served in most restaurants and bistros, Old Madrid's Hogar Gallego is best known for its unlimited variety.

A roll-call of steak-houses automatically includes Alabrasa and El Rancho Tranquilino (both featuring succulent Argentine specialties) and the more moderately-priced but very popular Casa Paco—a sirloin tasca in the old quarter.

In the wake of the tourist upsurge, the regional eateries—Gure Toki and Casa Vasca for the Basque, La Masia for the Catalans, La Barraca for Levantine paella, etc.—now face competition from a rash of newcomers featuring foreign wares. Among these are the pasta palaces like Luigi's in town and Casa Napolitana ten miles out on the highway to France; Yatel who single-handedly has upheld the high standards of good French cooking; the gland-warming menus of Mexico at El Charro and Mexico Lindo; the Hotel Suecia's once-a-week (Thurs. only) parade of smorgasbord, shashlick-shakers at the Bosforo and a sprinkling of Chinese and German (particularly the Edelweiss) restaurants.

By resisting the temptation of such top-tab items as smoked salmon and lobster, the gourmet can get the best for as little as $5 per meal including a good brand of vino. But there are many bistros, taverns and tascas, including Botin, Hogar Gallego, Paco's and many others, where la nota is half that amount.

After-dinner fun and flamenco are most often synonymous. Despite the apparent monotony of the native song and footbeat, the standpat Corral, Duende and newcomer Torre Bermejas get the bulk of foreign residents and oriented tourists. The Zambra show is rated four-stars year after year for its uncompromising stress on flamenco as a Spanish art form rather than as a modified entertainment for tourist digestion.

Though the long hand of the regime makes it compulsory to program native folklore in the score or more of non-flamenco boites, bonifaces at Pasapoga, Bigmbo Chino, Morocco, Michaleta, Casablanca, Flamingo, Rex and the Alcazar still manage to incorporate international acts which give the late spenders a choice of spectacle imported from South and Central America, the Continent, Middle-East and, once in a rare while, from the U. S. A.

Yank acts are more of a minority than ever since the recent AGVA ruling that dollar fees to performers had to be banked in escrow prior to actual engagement.

Most of the cabarets around town are dissimulated fleshpots. The oldest profession in the world, once organized as a separate sphere of entertainment, was shrouded in illegality some years ago with a consequent shift of this segment of the female population to the niteries. Some of these Spanish gals has have contributed to the fame of well-known spots like Riscal and Chicotes. Riscal's popular boniface, Alfredo Camorra, likes to think of them as courtesan playmates but he also makes it clear that he serves the best paella in town at what has been known for many years as a meeting-place for the seven lively arts as well as for Madrid's most notorious playboys.

The Spanish capital city is on a consistently upbeat drag as a conspicuous anchor of the London-Paris-Rome axis. For the moment, it could almost hold its own as a tourist beacon with any city on the Continent. In its 400 brief years Madrid has become a sun-splashed metropolis, sans cardiacs, with a tempo that excludes the worry and fear harassing the minds of men in other principal cities of the world.

## Vet Stage Manager On Show Biz Jinxes

By BOB DOWNING

As a youngster in the stocks, reps and showboats of the midwest, I heard most of the catalog of superstitions that showfolk mention. I can substantiate the yarn that green is widely considered a bad luck color. We had a set designer with the Boyd D. Trousdale Players in Des Moines circa 1932) who would not put green any place on stage, and who had hysterics if any of the actors wore green. I got the impression he was the last of an apostolic succession of stagers who cultivated this notion. I wonder why? I soon learned it was a global superstition.

In a dressingroom, the actor's trunk placed nearest the door by the propman (when trunks were delivered to the dressingrooms) was said to be in danger of being the next person to lose his job in the case.

Picking up pins backstage is also one of Lynn Fontanne's pet superstitions. She will sometimes engage in this activity onstage during a scene if she spies a pin on the floor. She also has an abhorrence of passing anyone on stairs backstage, and will go back to the top or down to the bottom of a flight to avoid this if the person approaching appears unwilling to retreat.

One never signs contracts, starts tours, or opens shows on Friday if it can be avoided. I might add that almost every contract I have ever signed, by some peculiar coincidence, was signed on Friday. I consider it my good luck day, which is very contrary of me.

It is supposed to be good luck if it rains opening night. Well, it rained on the opening nights of almost all the hits I've ever been with, from "Streetcar" to the present ("Camelot").

Nuns in the audience are supposed to presage bad luck. Priests, good luck. On stage, nuns are obviously the best of luck (witness "Sound of Music," etc.).

It is considered by many performers, particularly in variety and circus fields, to be good luck to touch the hump of a hunchback. In fact, dwarfs, hunchbacks and midgets have been mascots of many shows for reasons of "luck."

Concerning "Macbeth", many dramatic actors consider it bad luck to quote from the play.

As for talking to an actor in the mirror while he is making up, I have heard the superstition; but nearly every star I know *prefers* to chat this way with a caller while making up: Lunt, Fontanne, Merman, Mae West, Julie Andrews, to cite examples.

Cats in theatres are lucky; bats are not uncommon; but a bird in a theatre can strike terror to certain superstitious hearts. This is not strictly theatrical. A bird in a house is supposed to presage a death in the house. I speak, of course, of a bird that has flown into the house and a caged bird.

Many theatre people believe it is bad luck to leave the theatre by any other entrance than the one through which you entered. This belief, too, is known outside the theatre. Some people believe if a person enters your home through one door, leaves by another, he will not return.

Lucky costumes, props, types of makeup are almost too familiar to itemize.

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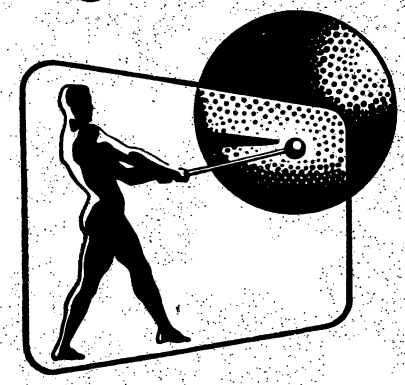

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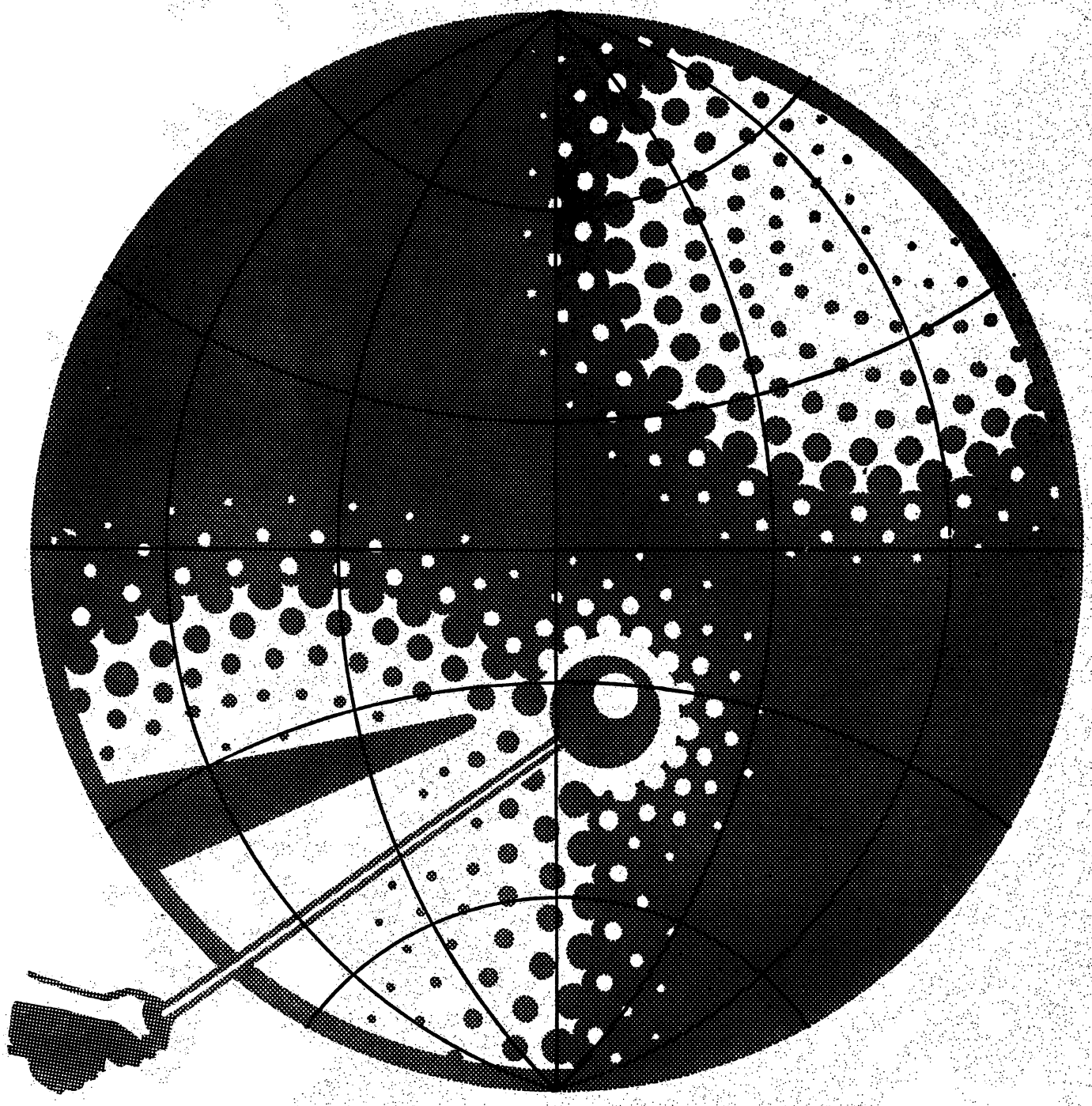

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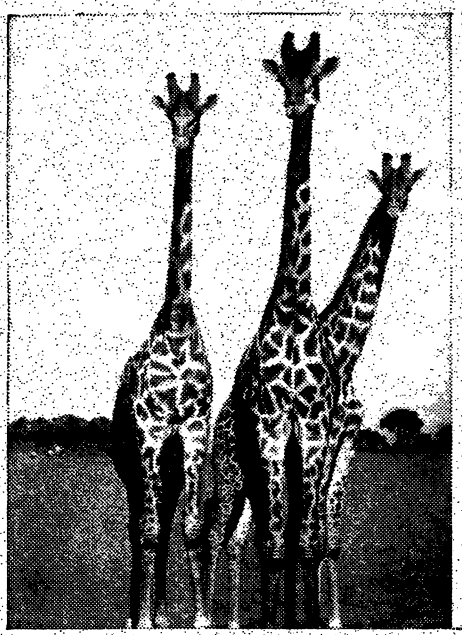

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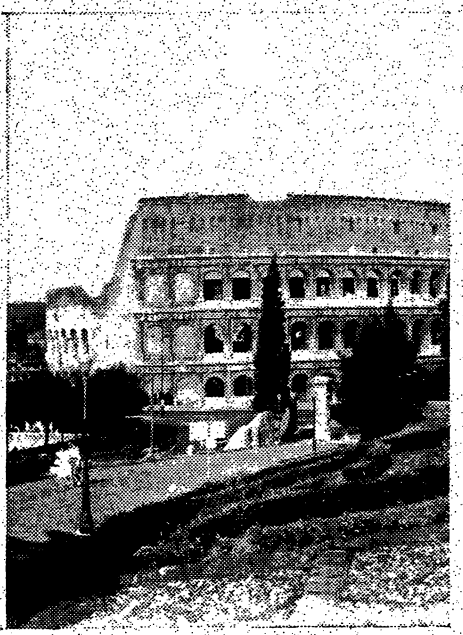

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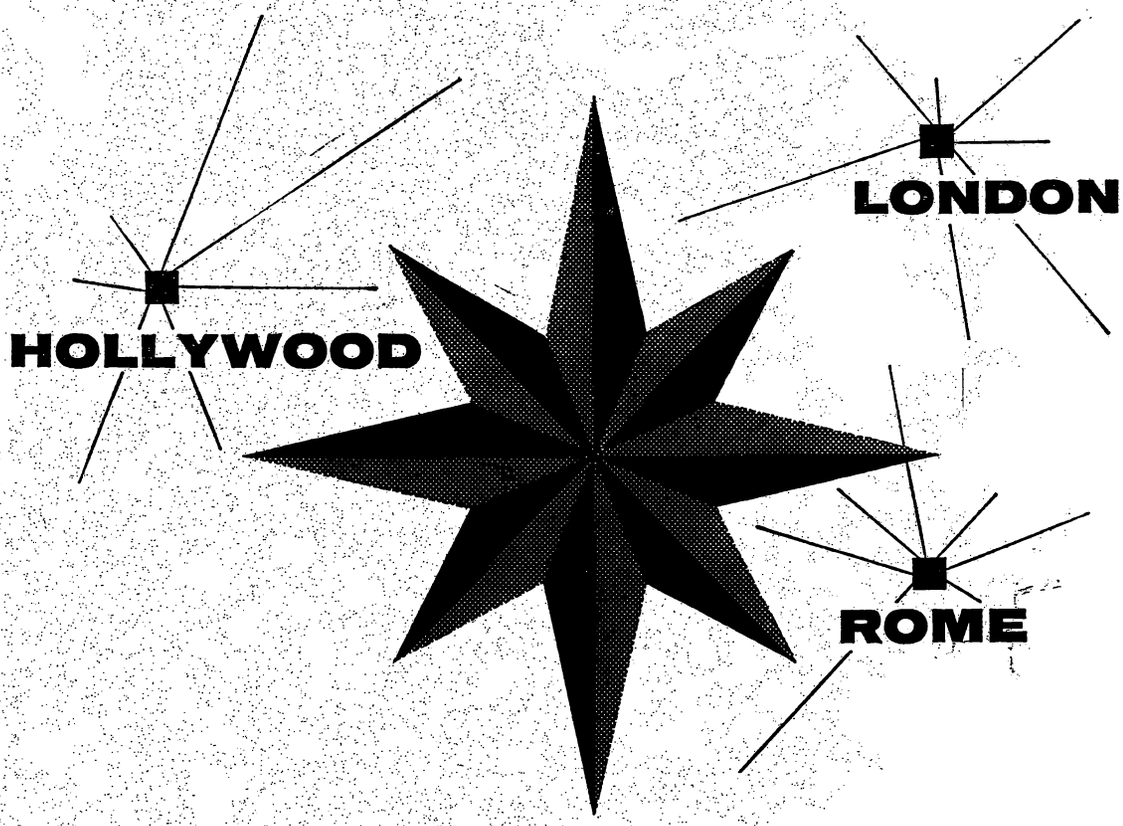


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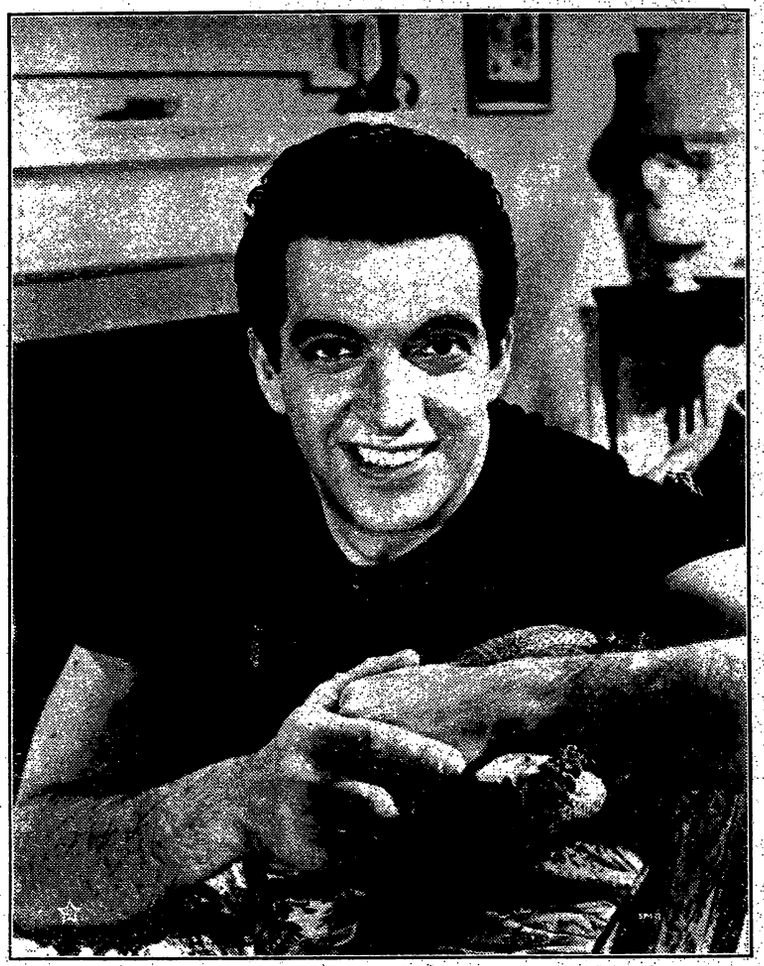

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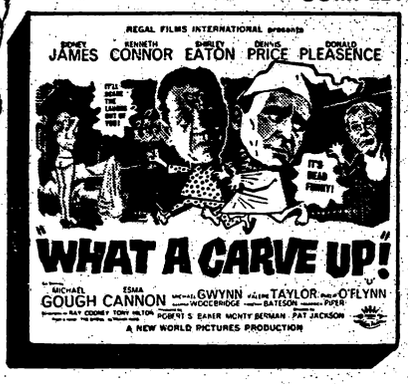


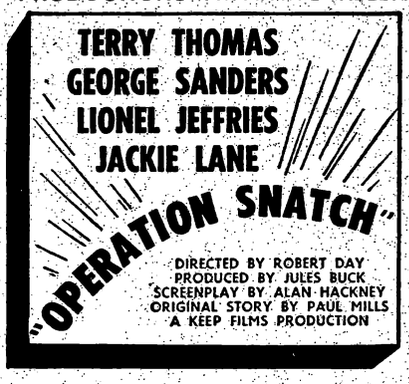

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*Production Schedule for 1962*

Seasons of new shows scheduled to commence approximately
February 16—May 2—July 11—September 19—December 5

All Communications — Gordon C. Cooper, Tivoli Theatre, Melbourne

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## Shaws Vs. Cathay In Malaya

Continued from page 156

awards receiving the honor for Best Film plus 11 additional awards.

The Shaws are hard-workers like most Chinese. When Masaichi Nagata, President of Daiei, Japan, mooted the idea of forming a Federation of Motion Picture Producers in Asia to organize and hold annual film festivals in Asia, Run Run Shaw gave him the fullest possible support and closely identified himself with the Asian Film Festivals from their conception some seven years back.

A Chinese film "Yang Kwei Fei" a coloured coproduction by Messrs. Masaichi Nagata and Run Run Shaw—was released in Paris.

Today under the Shaw banner are shown pictures produced in India, Pakistan, Japan, Taiwan, the Philippines, Thailand, South Vietnam and Indonesia plus the U.S., the U.K., Europe and the Middle East.

Run Run Shaw's latest participation at the Cannes Film Festival was his Chinese production "L'Ombre Enchanteresse" in eastmancolor, starring Betty Loh Tih.

Shaws also operates its own self-contained equipment department which imports all latest cinematograph equipment, embracing screens, theatre supplies, chairs, generator sets, lighting and so on.

Shaw Printing Works is another subsidiary to ensure self-sufficiency in the printing of advertising materials, posters, leaflets, booklets etc. to take care of their vast commitments.

Shaws besides, publishes four national film magazines, the English Movie News, and Chinese, Malay and Indian movie magazines circulated all about South-East Asia.

Property and Real Estate Department lists and manages the choice properties owned by Runme Shaw and Run Run Shaw in Hong Kong, Singapore, the Federation of Malaya, British North Borneo and in other territories.

### Cathay Coming Up

In ferocious competition with Shaws' Brothers is, of course, the Cathay Organization which in 1957 launched a $3,400,000 U.S. ($10,000,000 Malayan) scheme of building new cinemas within two years throughout Singapore, Malaya, Sarawak and Borneo. Its chairman Dato Loke said his company was looking for expansion in his part of the world. He told VARIETY (in his air-conditioned office at Cathay Building) that he was fully aware of competition from Shaws which was all the more reason why Cathay sought a great expansion scheme.

"No business can afford to stand still. We don't look back but we must go about things with caution. Besides, here is the slow process of evolution."

Cathay, he stated, has 60 cinemas, one in Bangkok, the rest in Malaya, Singapore and the Borneo territories. Two months ago it added two more theatres to its circuit of first-run houses throughout South-East Asia. A significant task was the 1,123 seat New Boonpang Theatre in Brunei where as cinemas went, a thousand seater was quite a thing. Opened Sept. 20, it is drawing crowds today.

Cathay has signed with K. Asif, producer of the US $2,000,000 Indian epic film "Mughal-E-Azam," a contract here for its release in Singapore, Malaya and Sarawak. Brunei and North Borneo. This picture has been shown in Bombay where it has netted US $8,000,000!

Cathay also recently went into co-production work with Precitel of France and Da Ma Cinematographic of Rome for an original screen play "Cast the Same Shadow" by Malayan writer, Han Suyin of "Love is a Many-Splendoured Thing" fame. Shooting has begun in Cambodia where the love tale is based. Joint producers are Pierre Courau of Precitel and Tom Hodge of Cathay-Keris Films.

Story tells of adolescent love and conflicting cultures in post-war Cambodia. It portrays the trials and tribulations of two young lovers—Sylvie, of French stock, and Rahit, a young Cambodian. Director is Andre Michel who has won the Grand Prize for the Best Short-Subject at the 1948 Venice Festival with "The Rose and the Minuet." Director of photography is Edmond Sechan.

"You may wonder why Cathay-Keris, a studio whose main occupation is the production of Malay language feature films, has signed a co-production agreement with a French company for a French-English language film for world exhibition. The reason is we need more money to put into making Malay films and we expect the arrangement to make a good profit for the Studio. "The Malay film business has always been highly unprofitable and the Studio lost over one and a half million dollars in its first eight years. The industry is new to the country, the domestic market is very small and now there is virtually no overseas market. We used to get about U.S. $17,000 for each film sold to Indonesia but today we are fortunate to receive $4,000 U.S. for each of the very few films we are permitted to sell there.

"The technical quality of Malay films has improved tremendously but even to maintain the audience we now have, we need to make better films. And better films cost more money."

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# 'SUCCESS ON A HOT PLATTER'

## It's What's In the Groove That Catapults Pop and Classic Artists to Fame

By GEORGE R. MAREK
*(V.P. & G.M., RCA Victor)*

Not too many years ago, Show Business was in a pickle. You could hear the agonizing cries, which echoed through the hectic halls of talent agencies, for miles. Tears were shed copiously by any 10%ers worth their slice. They had a problem: The slice—*the sine qua non* of agentry—was getting thinner. "Better," bleated one sect member during that time of crisis, "it should happen to my kids." It is unquestionable fact that rather than endure this indignity any handsome vant-to-talent would turn in his dark suit, horned-rims and quit.

The Slice was getting thinner because Talent, which is Show Biz's chief import, export, Only Commodity and total raison d'etre, was wasting on the vine. Tomorrow's Jolsons, Sinatras and Garlands, Comos and Carusos, Bings and Berles were in the wings, cooling their heels. Unpunched Meal Tickets. Where could they work out the raw kinks of their artistry? How was the public to know, even, that they were alive?

With vaudeville irretrievably committed to faded memory, burlesque gone the way of all flesh and nightclubs economically structured to sustain only Big Names, where, indeed, were the New Names to embryo? Where would talented youngsters neophyte for their Show Biz lives?

At the agencies, a new cliche was born. "Baby, you're great!" lyrics were told, "but where can we build you?" For these budding boffo headliners—historically the life-blood of the world of entertainment, which seemed to be suffering from a glaring case of varicose veins—were there no Canavs, crash, no launching pads? To their entrepreneurs, it seemed that way.

Even the Catskill Mountain plusheries tightened their borscht belts. The Catskills, perennial break-in Mecca for would-be, could-be stars, had become something less than Nirvana for the young professionals. Hotel owners there, who had, in the past, springboarded many a worthy on his way, were now building bigger and better nightclubs of their own, but signing only bigger and better attractions. Thus, in effect, they were beginning actually to compete with their brethren butterers to the south. The flow and/or turnover of young talent, so vital to Show Biz, was bottle-necking. The situation was getting sticky, panic was operating just around the corner and tranquilizers were booming.

### The 'Answer'

Fortunately, however, the "answer" to the puzzlement was just around the corner, too.

The answer, I suggest rather strongly, was the phonograph record.

If the record industry must assume the responsibility for the allegedly lamentable state of popular music in America I don't happen to agree with this criticism then it must also assume the credit for developing the whole new generation of Show Business personalities. No fact of Show Biz is more obvious than that the disk is the one certain passport to international fame. Stars, traditionally "born" to their mantles, are now spun into being. Instead of wasting on the vine, they're zooming on vinylite.

The plethora of platter-made-and-developed talent includes such fresh headliners as Elvis Presley, Shelley Berman, Paul Anka, Bobby Darin, Bob Newhart, Ricky Nelson, Neil Sedaka, Chubby Checker, Brenda Lee, Fabian, Connie Francis, Ray Charles, Ann-Margaret, Brook Benton, Bobby Rydell, Anita Bryant, Pat Boone, Johnny Mathis, Guy Mitchell, Tony Bennett and Dick Gregory. For the Kingston Trio, The Limeliters, The Tokens and dozens of other vocal groups, success came on a hot platter. Al Hirt, television's ubiquitous trumpet giant, was launched with missile speed on a pair of bestselling albums.

I believe it is a mistake for many critics to characterize modern popular music—which has jetted so many youngsters to fame and fortune and stabilized The Slice, in the process—as merely congeries of caterwauling adolescents bereft of taste and deficient in talent. These pundits are unable to explain why the contemporary idiom of pop music has had such an unfailing and universal appeal. It literally amazes them that the talents of a Paul Anka, Connie Francis, Neil Sedaka or Johnny Mathis are in constant demand all over the world, for huge sums of hard cash. By closing their ears to the new sounds in popular music, perhaps they have also closed their eyes to the fact that the music evidently satisfies a deep emotional need in a way that the older forms no longer do.

But there is hope for the saltiest sages. One of our most esteemed music journalists and critics recently atoned for his earlier, rather low assessment of Elvis Presley by stating, in a syndicated column, that he'd changed his mind—or, rather, Elvis had changed it for him. There was much more to Mr. Presley, he now opined, than sideburns and undulation. This amazing phenomenon of the record industry was an artist, pure and true. With listening, I'm sure that similar defection in behalf of Presley's many contemporaries will shortly be commonplace.

What's in those vinylite grooves does as much for an artist as spreads in the most widely read national publications, and often leads to same. It is much the same on the Classical Music scene where celebrated divas like Callas, Tebaldi, Leontyne Price or the more recently adored and acclaimed Joan Sutherland are preceded in their glittering debuts by already-established and glowing reputations on records.

It is announced that a Russian pianist named Sviatoslav Richter will appear in concert at Carnegie Hall. The announcement is in the form of small ads taken in Manhattan newspapers. There is no contingent of press agents scurrying Richter's name into print. His arrival in this country goes comparatively unnoticed. Yet, he sells out Carnegie Hall. He then tours the United States and it's S.R.O. whenever he sits down to play. The same thing happens over and over again, with Emil Gilels, another great Soviet artist, or David Oistrakh, the violinist. In the vernacular of this journal, they "have arrived" before they actually arrive; they are "socko clicks" and "boffola at the boxoffice" before they sail by the Statue of Liberty. Thanks, it must be obvious by now, to that most useful harbinger—the phonograph record—they conquer before they do battle!

Thus, new names are created, developed and promoted, keeping the Entertainment World's pot boiling, and that worrisome Slice thick. Hollywood, television, niteries, and, once again, the Catskill spas are abounding in freshly sprouted, patiently nourished and patently professional talent.

Now, if we in the Record Industry only know where our next million-seller was coming from . . .

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# *British Music and Disk Trades Reassert Lead Over U.S. Rivals*

By ROGER WATKINS

London.

Apart from another boom year in the disk biz, the British music trade is particularly pleased about the fight back of home talent and with it the reappearance of the melody line. Publishers who suffered severely at the hands of imported rock 'n' roll, found that, last year, the going wasn't so tough.

As one executive puts it, even the American-owned publishers in Britain discovered that they could make more money in promoting British hits than importing the American ones. Of course, British shops needed only a little coaxing to adopt this view.

The songwriters Guild of Great Britain, also on a "Go British" kick, ceaselessly nagged the BBC about the "excess" of American music played on sound radio, BBC's monopoly. And an independent group, the Authors and Composers Representative Committee tried, unsuccessfully, to pressure the Performing Rights Society Britain's collecting agency) into demanding a high quota of British music from BBC.

**Radio Census Now Shows British Plugs Top Yank**

Some effects of the strong feeling in London's Tin Pan Alley on this subject seems to have reflected in the Corporation's radio programming. In the Current Items (newly-written music) domestic compositions are now topping U.S. songs. But the largest part of broadcast music is catalog material—and largely American. BBC-compiled figures for August 1961 illustrate this.

Some 1,872 current items were played that month of which 783 were American, 827 were British and 262 other foreigners. But the Corp. played 4,961 oldies of which 3,156 were U.S. songs and only 1,418 were native. Other foreign numbers amounted to 387. British songwriters and publishers are hopeful that, at last the U.S. grip on the British music trade has been loosened, though none would care to forecast it.

Of the whole trade, disking is one side that has no complaints. Despite a strictly bolt year in 1960 in which $42,000,000 went into manufacturers' pockets, last year is expected to top even that figure.

**British Pop Stylists Share In The Comeback**

Headed by two giants, Decca and EMI (Electric and Musical Industries)—which share 80% of the disk trade— all U.K. labels have been trying to establish British talent. By the end of last year, homeland thrushes gained 50% of the pop market and there were times when only one Yank singer figured in the U.K. top 10 disks. A year earlier, it was mostly the reverse, with only one non-American singer in the top charts. Anglo newcomers, improving on U.S. prototypes, now seem to make a silver disk with incredible ease. Helen Shapiro and Johnny Leyton are examples. Miss Shapiro won two silvers out of three numbers while Leyton has a score of 100%, two out of two.

During the year disk sales were helped (not that they necessarily needed it) by tv and film theme tunes. Leyton's initial number "Johnny Remember Me," was featured in Associated TeleVision's "Harpers West One" series and the disk was instantly in business. Several tv themes—"Sucu Sucu," "Coronation Street," "Rawhide" for instance—have made handsome returns. Cliff Richard, Helen Shapiro, Adam Faith disks all had boosts from feature films with noticeable success.

Most surprising success of the year was the rise of Matt Monro, whose balladeering earned him U.S. nitery dates. Along with the acceptance of Shirley Bassey (who also scored in the hit parade this year) and Frankie Vaughan, plus the fluke success of Lonnie Donegan's gimmicky "Does Your Chewing Gum Lose Its Flavor," record execs here say they have noticed a marked increase in American interest in British talent. Bookings in key U.S. cities have become easier to fix, they say.

Probably the most important trend for British musicians has been the development of traditional (Dixieland) jazz. Although this has not meant much diskwise, there are now a half-a-dozen trad bands making big money from fours abroad, radio, tv and concert dates. Scores more are making not-so-lean livings from clubs, fetes, etc.

Broadcasters have really caught the trad bug and slotted a whole lot of air time for the music. Now some sections of the trade feels the music is facing over-exploitation and will grind itself into the ground in a short time. Certainly, top-notch bands are few but, to the suggestion they are on the way out, they blow a very blue note.

# The 3 Top Songs of All Time

By SIGMUND SPAETH

It is now a recognized fact that our popular songs provide the best possible index to the manners, customs and general characteristics of each generation of Americans, including even the clothes, the slang, the jokes and the current events of the day. But if one tries to select three or four numbers that have been sung more often than any others in our history, one is likely to find them all of the convivial type, having no topical significance, but definitely adapted to celebrations, occasions and anniversaries of all kinds, when people almost automatically break into song.

Such a list would not include any of the lyric inspirations of Stephen Foster, or "Home, Sweet Home," or "Dixie," or even "The Star-Spangled Banner," which is frequently played under compulsion, as our National Anthem (since 1931), but hardly ever sung by more than a solo voice.

Actually the song that has been heard most often in this country (and perhaps in Europe as well) is a simple, unpretentious little two-line ditty originally called "Good Morning to All." We knew it best as "Happy Birthday to You," but it can express equally well such a wish as "Happy New Year," "Merry Christmas" or even "Happy Anniversary." It was written in 1893 by two New York school teachers, the sisters Mildred and Patty Hill, and for many years it was believed to be a folk song and therefore "in the public domain." A number of people discovered this to be a costly error, including Irving Berlin, who quite innocently used the song in "As Thousands Cheer," to celebrate the birthday of John D. Rockefeller. It is now free to all, having long passed the copyright limit of 56 years, and will probably continue to be sung indefinitely at parties, in pubs and taverns, in restaurants, or wherever an anniversary of any kind may demand attention. Incidentally, "Happy Birthday" is generally pitched too high, since the singers forget about that octave jump in the middle. The key of G is about right for average voices.

Contesting first place today with the little birthday jingle, and perhaps the world's most popular tune for several centuries, is another convivial song, best known as "We Won't Go Home Till Morning" and "For He's a Jolly Good Fellow." Our Kiwanis and Rotary clubs have given it a nonsensical text of their own, beginning "The bear went over the mountain."

A certain William Clifton was responsible for the first of these American versions, described as a "Favorite Glee for Three Voices" and published in 1842, with a cover picture that fully justified the optimism of the title. Actually the familiar melody goes far back into European history and its exact origin has never been determined.

In France and England it was known as "Malbrouck" or "Malbrough" and apparently dealt with the Duke of Marlborough and his "famous victory" at Blenheim. (The French words concentrated on the phrases *"Malbrough s'en va-t-en guerre, Ne sait quand reviendra."*) But it has been argued that the music was known as early as the Crusades. Chateaubriand heard it sung by Arabs in Palestine and claims that it was brought there by Godfrey of Bouillon. Marie Antoinette is said to have used it as a lullaby for the infant Dauphin in 1781. Beaumarchais put the tune into his "Marriage of Figaro" three years later, which made it a favorite for local and topical parodies. Beethoven quoted it extensively in his "Battle Symphony" to represent the French troops.

Charles Dibdin, in his "Musical Tour" (1788), referred to "young ladies hammering Malbrouk out of tune." It appeared as an instrumental number in various violin and flute collections of the 18th century and also as a harpsichord lesson with variations. As late as 1867 an opera bouffe, "Malbrough," was based upon the song, with Bizet, Delibes and other composers contributing to the score. If one places the time even as early as the 18th century, when it was already universally popular, "Malbrough" may well have been sung and played more often than any other composition in all history.

**'Auld Lang Syne'**

To complete the top trio of all-time popular songs, the choice almost inevitably falls upon "Auld Lang Syne," again a symbol of conviviality, ideal for any occasion of nostalgic significance. It has long been the recognized theme song for New Year's Eve the world over, and it fits perfectly into any situation representing the end of a long association for a group of almost any kind, such as the actors in a successful play or the graduating class of a school or college.

Actually the melody of "Auld Lang Syne" has been used by a number of our educational institutions, including Vassar's "The Rose and Silver Gray." Many a Princetonian is unaware that this was the tune of his Alma Mater, "Old Nassau," before Karl Langlotz composed the original music sung today.

The phrase "Auld Lang Syne" is much older than the song itself in the language of Scotland. The text as we now know it is partly traditional and only partly by Robert Burns, who generally receives full credit for its creation. The original melody was an ancient strathspey, "I Fee'd a Lad at Michaelmas," and was also used for another old song, "The Miller's Wedding."

After selecting these three leaders in the popular music of the world, the choice becomes more difficult. Probably the melody we know as "America" would rank very high. Through the years it has quite possibly been sung more often than our National Anthem, because it is far more singable. It is well-known also as a hymn-tune, in addition to its official position in England and more than a dozen other countries and States. The melody is also very popular among American colleges and has been fitted to the words "So say we all of us" as a tag following "For He's a Jolly Good Fellow" and other convivial ditties. The music has been variously credited to Henry Carey and the fittingly named John Bull. The American words were written by Rev. Samuel Francis Smith in 1832 and introduced by Lowell Mason on July 4 of that year. Beethoven and Weber are among the composers who have used the melody instrumentally, and its popularity shows no sign of diminishing.

# VARIETY All-Time Pop Standards

By ABEL GREEN

Columbia Records, which is packaging an "alltime hit parade" for one of its custom-made disk customers, brought to a head a tabulation VARIETY has been wanting to do for some time, but even now cannot be anything but inconclusive.

An attempt to alphabetize the following, as a sampling of what the music biz may least challenge is fraught with advance knowledge that the elements of omission and commission are ever-present for any number of realistic reasons. The realities of some new cycle in pop music can throw this roster awry. The current vogue of the Mitch Miller Sing-Along tv show, for example, has added countless added values, via performances, folios, revitalized disk sales and the like to a flock of dormant standards.

The current Twist craze, for example, must give the thematics of the Joey Dees and kindred exponents of the new dance wave immeasurable values in ASCAP and BMI performances, dancehall, nitery and disk assets.

So in order to appraise a "modern," i.e. 20th Century Hit Parade (and thus bypassing the mauve decade's Stephen Foster and kindred oldies) all those potentials are not to be ignored.

**International Hit Paraders**

Furthermore, such is the global impact of the pop music business today that, for example, a "Volare" of a few seasons back or a "Never On Sunday," as of now (incidentally, the first time a foreign, in this case Greek, song ever copped an Academy Award as the best motion picture song), must be reckoned with. In their concentrated performances, international recording versions, global performances and sales, in multiple languages, these add up to a quick fancy score that has taken most of the list herewith many accumulative years to achieve. So here goes for what is a sampling of an All-Time Hit Parade, with the advance knowledge—it should be established here quickly for the record and to forestall further footnoting—that some of these are "seasonal" songs. This means "Easter Parade," "Rudolph the Rednosed Reindeer," "White Christmas" and the like.

**Smash Sales**

Incidentally, the Columbia Records' custom department, in seeking the well-nigh impossible "Top Ten," wanted to rule out the seasonal smashes, such as the two Irving Berlin standards above which, according to a preliminary VARIETY survey, were high up there on performances and sales. As detailed in VARIETY recently, some 34,000,000 platters of "White Christmas," including Bing Crosby's own 29,000,000-sales mark, along with the 33,000,000 disks of "Rudolph," can't be ignored. Both, also, have enjoyed sales into the millions of pianoforte copies, multiple band and vocal arrangements, and the like. The Columbia Records' mapping of whatever package (for Goodyear Rubber) may emerge also put accent on "strictly popular" and not the seasonal or patriotic standards, such as John Philip Sousa's "Stars and Stripes Forever," Berlin's "God Bless America," Reginald DeKoven's "Oh Promise Me," Carrie Jacobs Bond's "I Love You Truly" both of which, along with Berlin's (there's that man again) "Always" are the staples at weddings and anniversaries.

**Ingredients For Durability**

The elements of what makes for "most popular" are frequently immeasurable, such as the mass appeal to the man-in-the-street (whistle while you work etc.), the accumulative millions of sheet music, the different folio and orchestral, vocal, band, barbershop quartet, choral and kindred arrangements; the countless radio performances by hinterland radio stations (not fully logged by either ASCAP or BMI for per-plug payoffs); and the general longevity of the copyright. Obviously, the older the tune, if it remains fresh in memory and enjoys repetitive renditions, the greater its values—performance income, record and music sales, synchronization and other mechanical reproduction usages, and the like.

It is generally conceded in that euphemistically orbit called Tin Pan Alley—no longer tinpanny nor an alley, nor has it been for decades—that "St. Louis Blues" and "Stardust" are neck-and-neck for the two most recorded pops. Each has some 800-900 different American disk versions, and their waxings by foreign artists, on global labels, also runs into scores of different interpretations.

**Perennial Signature Songs**

"Auld Lang Syne" gets repeated performance in niteries, dancehalls and for everything ranging from politico to sentimental occasions. FDR put "Home On The Range" on the musical map, and President Truman dittoed "The Missouri Waltz." New York Mayor Wagner's theme song is the "Carousel" excerpt by Rodgers & Hammerstein, "You'll Never Walk Alone," which is a favorite also at graduations and similar fraternal occasions, as is "Auld Lang Syne."

Coincidental with that are other important considerations — album anthologies; utilizations in motion pictures, video and radio either as "theme," atmospheric or period songs; and sheet music, song folio and orchestration sales. The last phase is minimal, in sharp contrast to another era when mechanical performance income was the *by-product*, and the fundamental business of music publishing and selling of copies was the *prime* source of revenue.

Today the recording is the kingpin of the business and the platter-chatterer (disk jockey) the prime purveyor and disseminator of music.

The galaxy spotlights a number of songs which survived flop shows and became perennials. "Begin The Beguine" and "Just One Of Those Things" meant little in the original "Jubilee," a moderately successful Broadway musical despite the fact that librettist Moss Hart and songsmith Cole Porter went on a round-the-world cruise to write it.

In the same idiom as "Jubilee," Berlin likes to point out that despite the cast presence of such musicomedy favorites as Marilyn Miller, Helen Broderick, Clifton Webb and Ethel Waters in "As Thousands Cheer," his 1933 Music Box Revue was chiefly panned for its score. "Heat Wave," "Not For All The Rice In China" and other tunes in his 14-song score were "liked" by the critics but eventually it was "Easter Parade" which survived as the standard.

Cole Porter's "Night and Day" dates back to the 1932 original stage source, "The Gay Divorce." When it was filmed later, Hollywood chose to add an "e" and the title became "Divorcee," and the tune has been an evergreen for virtually a third-of-a-century.

**'Stardust' & 'St. Louis Blues'**

Hoagy Carmichael's 1929 "Star Dust," originally an instrumental, also was a slow starter but really took off after Mitchell Parish added a lyric. "Star Dust," "Beguine," "Tea For Two" and "St. Louis Blues" are the most prolifically recorded tunes in pop song history.

W. C. Handy's "St. Louis Blues," from its original 1914 cradling in Memphis, is of the same pure Americana jazz strain as "Alexander's Ragtime Band" and will remain symbolic of the wealth of American Negro music that has become part of our musical heritage.

"Tea For Two," circa 1924, by Irving Caesar (words) and Vincent Youmans (music), from a modest Broadway musical, "No No Nanette," has been the perennial boy-meets-girl "double number." Countless "bench acts" in vaudeville—the dapper juvenile, usually *avec* strawhat and cane, and the sweet ingenue, usually in flouncy lace and *avec* parasol—have glorified this dream of young love. And almost 40 years later it got a big play as a chacha.

"Tenderly" had an inauspicious start but snowballed with increasing impact, first as a particular favorite of the nitery chanteuses, and in recent years this Jack Lawrence-Walter Gross ballad has been reprised in countless albums and versions, instrumental and vocal.

**Legit Fountainhead**

As this Top Pops roster indicates, legit has been the springboard of some of the richer heritages of the American popular music scene and the following will achieve similar distinction. Some already have. Among them are "Some Enchanted Evening," "People Will Say We're In Love," "I Could Have Danced All Night," "June Is Busting Out All Over," "On The Street Where You Live," "Mack The Knife" ("Moritat"), "Summertime," "If I Loved You," "All The Things You Are," "There's No Business Like Show Business," "Where Or When," "Makin' Whoopee." In fact, a glance at the VARIETY Music Cavalcade will produce dozens of tunes by Porter, Rombergs, Friml, Gershwin, Berlin, Rodgers & Hart, Youmans, Rodgers & Hammerstein, Lerner & Loewe, Hirsch, Stamper, Hubbell, Dietz & Schwartz, Loesser, DeSylva, Brown & Henderson, Merrill and others which would also qualify in this category.

**Evergreen Ballads**

Smash ballads that have lasted are of the calibre of "Till We Meet Again," "Memories," "Poor Butterfly," "My Buddy," "Beautiful Ohio," "Three O'Clock In The Morning," "When You and I Were Young Maggie," "Sidewalks of New York," "Down by the Old Mill Stream," "Isle of Capri," "South of the Border," "Paradise," among many more.

Periodically revived have been such perennial pops as "California Here I Come," "Avalon," "Remember," "That Old Gang of Mine," "Laura," "Winter Wonderland" (another Christmas perennial), "Santa Claus Is Coming To Town," "Third Man Theme," and many others. This list, too, is far from complete.

**More Global Hits**

The global cycle, especially post-World War II, spawned such international favorites as "La Vie En Rose," "The Seine," "Autumn Leaves," "At Last," "Lisbon Antigua," "April In Portugal," "Torero," "Cia Cia Bambino," "Under Paris Skies," "A Paris," "Poor People of Paris," "Never On Sunday," "Volare" and others. The last-named tune was so popular at one stage that the Brill Bldg. denizens dubbed it "Mussolini's revenge." In another era, when the John Golden-Raymond Hubbell ballad was equally overly familiar, a coupe of Tin Pan Alleyites whipped up an "answer" song, "I'd Like To Catch The Guy Who Wrote 'Poor Butterfly.'"

The music business is replete with cycles and frequently a social evolution, as with the Latin dance vogue, creates greater receptivity for such old and new standards as "Siboney," "Granada," "Green Eyes," "Valencia," "Amor," "Peanut Vendor," "Rum and Coca-Cola," "You Belong To My Heart," "Brazil," "Bahia," "Frenesi," "Besame Mucho," "Malaguena" and the like.

Pop music also traditionally reflects the moods and mores of the times. It may be the religioso, such as "I Believe" and "He's Got The Whole World In His Hands." It may be George M. Cohan's "Over There," "Yankee Doodle Dandy," "Mary's A Grand Old Name."

**Instrumentals**

It includes great instrumentals. Right up there with "St. Louis Blues" would be "Nola," "12th St. Rag," "Livery Stable Blues," "Memphis Blues," "Kitten On The Keys," "Canadian Capers," "Indianola," "Ragging The Scale," "In The Mood," "Mood Indigo," "Canadian Sunset," "Deep Purple," among others. And, on a grander scale, Gershwin's "Rhapsody In Blue" and Grofe's "Grand Canyon Suite."

And always it includes the zanyisms of a period of which "Purple People Eater," "Splish-Splash" and "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini" are samplings.

When historians hark back to the frenetic '50s with its plethora of country music and rock 'n' roll, representative of that era will be such items as "Tennessee Waltz," "Blue Suede Shoes," "Rock Around The Clock," "Earth Angel" and "Hound Dog," for example. And now it's The Twist.

**Still Others**

And still others come to mind as durable standards, big sellers in their heyday, and constantly being revived and reprised, for this or that interpretation, album, filmusical synchronization, video period songs, etc. Among the would come such other titles as "Carolina Moon," "The Best Things In Life Are Free," "Chamaine," "Diane," "Jeannine (I Dream of Lilac Time)," "Ramona," "My Wonderful One," "I'm Forever Blowing Bubbles," "I'm Always Chasing Rainbows," "Paradise," "Dream Love Song," "Sin

(Continued on page 206)

## THE 'GOLDEN 100'

*(A listing in alphabetical order of "active" pop standards based on performances, sheet music and disk sales.)*

AFTER YOU'RE GONE
AH, SWEET MYSTERY OF LIFE
ALEXANDER'S RAGTIME BAND
ALL ALONE
ALL THE THINGS YOU ARE
ALWAYS
A PRETTY GIRL IS LIKE A MELODY
APRIL IN PARIS
APRIL SHOWERS
AS TIME GOES BY
BALLIN' THE JACK
BEGIN THE BEGUINE
BEWITCHED, BOTHERED AND BEWILDERED
BLUE MOON
BLUES IN THE NIGHT
BODY AND SOUL
CHICAGO
COME RAIN OR COME SHINE
DANCING IN THE DARK
DARKTOWN STRUTTERS' BALL
DINAH
EASTER PARADE
EXACTLY LIKE YOU
FOR ME AND MY GAL
GET HAPPY
GOD BLESS AMERICA
GOODNIGHT SWEETHEART
GREAT DAY
HAPPY DAYS ARE HERE AGAIN
HEARTACHES
HOW DEEP IS THE OCEAN?
HOW HIGH THE MOON
I BELIEVE
I CAN'T GIVE YOU ANYTHING BUT LOVE
I COULD HAVE DANCED ALL NIGHT
I GET A KICK OUT OF YOU
I GOT RHYTHM
I'LL BE SEEING YOU
I'LL SEE YOU IN MY DREAMS
I'M IN THE MOOD FOR LOVE
IT MIGHT AS WELL BE SPRING
I'VE GOT THE WORLD ON A STRING
I'VE GOT YOU UNDER MY SKIN
I WONDER WHO'S KISSING HER NOW
JUST ONE OF THOSE THINGS
KISS ME AGAIN
LA VIE EN ROSE
LET ME CALL YOU SWEETHEART
LOVE ME OR LEAVE ME
LOVER
LOVER COME BACK TO ME
MARIE
MY BLUE HEAVEN
MY FUNNY VALENTINE
MY HEART STOOD STILL
MY MELANCHOLY BABY
NIGHT AND DAY
OLD BLACK MAGIC
OL' MAN RIVER
ON THE SUNNY SIDE OF THE STREET
OVER THE RAINBOW
PEG O' MY HEART
PENNIES FROM HEAVEN
POOR BUTTERFLY
RUDOLPH THE REDNOSED REINDEER
SCHOOL DAYS
SEPTEMBER SONG
SHINE ON HARVEST MOON
SMOKE GETS IN YOUR EYES
SOMEBODY LOVES ME
SOME ENCHANTED EVENING
SOME OF THESE DAYS
SOMETIMES I'M HAPPY
STARDUST
ST. LOUIS BLUES
STORMY WEATHER
SUMMERTIME
SWANEE
SWEET SUE
'S WONDERFUL
TAKE ME OUT TO THE BALL GAME
TEA FOR TWO
TENDERLY
THE BIRTH OF THE BLUES
THE MAN I LOVE
THE NEARNESS OF YOU
THESE FOOLISH THINGS
TIGER RAG
WAIT TILL THE SUN SHINES NELLIE
WAITING FOR THE ROBERT E. LEE
WHAT A DIFFERENCE A DAY MAKES
WHAT IS THIS THING CALLED LOVE
WHITE CHRISTMAS
WHO?
WITH A SONG IN MY HEART
WITHOUT A SONG
YOU GO TO MY HEAD
YOU'LL NEVER WALK ALONE
YOU MADE ME LOVE YOU
ZING WENT THE STRINGS OF MY HEART

# Music Rights—Another Vestige Of U.S. Cultural Downgrading

## Reasons for Much Needed Copyright Revision—ASCAP's General Counsel Comments on the Register's Report

By HERMAN FINKELSTEIN

The report of the Register of Copyrights on proposals for revision of the Copyright Law was the most important single event of interest to the copyright fraternity during the past year. In a related field, so-called "Neighboring Rights," a convention was formulated at Rome last October, but there is little likelihood of ratfication by the U.S. in the foreseeable future.

The year ahead will find serious consideration being given to the Register's Report on Copyright Revision. The next step will be the drafting of legislation to implement that report. The Register's recommendations for changes in the Copyright Law of 1909 are regarded as only tentative at this time. One of the most important recommendations is that the existing term of copyright be extended for an additional period of 20 years. In last year's annual issue of VARIETY I presented the reasons for enlarging the term of copyright, and shall not discuss that part of the Register's recommendations at this time.

From the point of view of the creator of musical works, two other proposals in the Report represent important advances:

(1) The elimination of the compulsory license provision which now permits all phonograph record manufacturers to record any copyrighted musical composition without securing the copyright owner's consent, for the price of 2c. which frequently is never paid;

(2) The elimination of the exemption for performances by means of coin-operated machines —the so-called jukebox exemption.

In recommending that the compulsory license provision be eliminated, the Register states:

*"The compulsory license provisions are rather severe in their effect upon the copyright owner. Once he exploits his right to record his music, he is deprived of control over further recordings. He cannot control their quality nor can he select the persons who will make them. There have been many complaints of inferior recordings and of recordings by financially irresponsible persons. What is perhaps even more important, the statute places a ceiling of 2c. per record on the royalty he can obtain. In essence, the compulsory licence permits anyone indiscriminately to make records of the copyright owner's music at the 2c. rate fixed in the statute."*

The Register points out that the record companies argue that the existing system insures a greater number of recordings of those works that are successful, but that the author's and publishers answer that "the possibility of granting an exclusive license might give new and unknown authors more opportunity to have their works recorded."

With respect to the Jukebox exemption, the Report makes these interesting observations:

*"The jukebox exemption is a historical anomaly. The exemption was placed in the law in 1909 at the last minute with virtually no discussion. The coin-operated music machines of that day were apparently a novelty of little economic consequence. The jukebox industry is now among the largest commercial users of music, with an annual gross revenue of over a half billion dollars.*

*"Jukebox operators are the only users of music for profit who are not obliged to pay royalties, and there is no special reason for their exemption. No such exemption is made in any other country, except that in Canada the playing of music on jukeboxes comes within a general exemption of performances by means of a gramophone. A Canadian commission appointed to review its copyright law recently declared that the exemption of jukeboxes is not warranted, but that since the royalties collected in Canada would go mainly to copyright owners in the United States, the withdrawal of the exemption in Canada might await like action in our country."*

**Reforms Long Overdue**

Both these reforms have been long overdue. The Register of Copyrights is to be applauded for espousing them.

There are other parts of the Report, however, which leave much to be desired. For example, it is proposed that there be added certain new exemptions in favor of users, which are not contained in the existing law, namely:

(a) Recommending that "The statute should exempt the mere reception of broadcasts from the public performances right, except where the receiver makes a charge to the public for such reception." This would allow commercial establishments to escape payment for public performances by means of music furnished to their patrons through loudspeakers connected with radio receiving sets, even though such use is both public and for profit.

(b) Allowing charitable enterprises to make free use of copyrighted music to raise funds by giving public performances of musical works and charging admission fees to the public. This too is not permitted under existing law.

Taking up first the proposal—to exempt public reproduction of radio broadcasts—there is no indication of what is meant by "mere reception" as used in the proposal. Is "mere reception" to be defined as including only the home-type receiving set without any added loudspeakers, or would it include reproduction over several loudspeakers? The Report does not define the nature of the "charge" which will prevent the performance from qualifying for the exemption, but it would seem to indicate that the exemption would apply even if there was a cover charge or hat-check charge or a charge for food or beverage. The Report expressly states that it would not exempt such performances if there was "an admission charge" or a fee for operating the receiving set. Does "admission charge" mean only a charge where money is taken at the door? If so, it would seem to be an arbitrary distinction.

**How It Works Out**

If the proprietor spends the money to install loudspeakers, he must find that it stimulates the sale of food or beverages. The user's benefits are apt to be just as great as if there were an admission charge, however small. As Mr. Justice Holmes said in *Herbert v. Shanley*:

"If the rights under the copyright are infringed only by a performance where money is taken at the door they are very imperfectly protected. Performances not different in kind from those of the defendants could be given that might compete with and even destroy the success of the monopoly that the law intends the plaintiffs to have . . . The defendants' performances are not eleemosynary. They are part of a total for which the public pays, and the fact that the price of the whole is attributed to a particular item which those present are expected to order is not important. It is true that the music is not the sole object, but neither is the food, which probably could be got cheaper elsewhere. The object is a repast in surroundings that to people having limited powers of conversation or disliking the rival noise give a luxurious pleasure not to be had from eating a silent meal. If music did not pay it would be given up. If it pays out of the public's pocket. Whether it pays or not the purpose of employing it is *profit and that is enough."*

In discussing the existing law, the Register concedes that the unauthorized reproduction of a broadcast of a musical work in a public room in a hotel is an infringing use under the decision of the Supreme Court in Buck v. Jewell-LaSalle Realty Co., 283 U.S. 191 (1931). The Report states, however (pp. 30-31):

"As a practical matter this problem has been confined so far to broadcasts of music, though it could conceivably arise also as to broadcasts of dramatic and literary works and even of motion pictures. We understand that the two principal organizations controlling the performing rights in music (ASCAP and BMI) have generally followed the policy of confining their demands for license fees to those establishments, such as the hotel in the Jewell-La Salle case, that retransmit broadcasts to their various rooms. Other similar organizations, however, may not have the same policy. And there have been complaints from some small establishments that they were asked to obtain performing licenses for the mere operation of receiving sets. In any event, the free use of receiving sets should not be left to the grace or forbearance of the performing rights organizations or other copyright owners."

This statement does not correctly set forth the policy of ASCAP. I know nothing about the practice of other performing right organizations. ASCAP has seen fit not to charge for the reception of music in the hotel's individual guest rooms, even though the programs available to the guests are controlled by a master set, nor has it charged for music in public rooms of hotels or in other public places such as restaurants or stores if there are no loudspeakers other than the one normally found in a single ordinary home-type device employed on the premises. If, however, there are several loudspeakers in public places operated for commercial gain, the use is often more effective than a single live instrumentalist or a phonograph. The Register concedes that in the latter cases a charge may be made if the performance is in public and for profit.

The mechanization of music has seriously affected the opportunities of musicians and composers. A Congressional hearing recently examined the possibility of finding remedies, including serious proposals that the living arts be subsidized in our national interest. Composers and other copyright owners would much rather collect only from those who use their works, than to tax the general public as a means of securing encouragement. The proposal that copyright owners be denied the right to charge for the use of canned music under circumstances where it would be appropriate and necessary to charge for live music, moves in a direction which is contrary to the public interest. It would give an added incentive to displace the live performer. This is certainly not desirable.

One of the reasons given by the Register for exempting public performances by "the mere reception of broadcasts" is that "complaints from some small establishments" have been received with respect to one unregulated licensing organization. If a remedy is needed, it lies in proper regulation of the rates of all licensing organizations. The Register has touched on this in Chapter XI E of the Report (pp. 136-138), but he states: "We have made no study of this problem [regulation of performing rights organizations] since we believe it is beyond the range of the present project for revision of the copyright law . . ."

The proposed exemption is illogical and economically unsound. Purveyors of wired music and of FM background music services pay for such reproduction. They generally clear at the source for their subscribers. These uses can be licensed at the source because the ultimate user must have an agreement with the "source" in order to use the music lawfully. This also applies to network broadcasts which are "cleared" for stations affiliated with the network, and to the exhibition of motion picture films in theatres which have leased them from the producer of the film. The private operator who taps the airwaves without any contract with the broadcasting station cannot expect that station to clear the program "at the source" for him.

**Charitable Enterprises**

Now let us turn to the proposed new exemption for performances by charitable enterprises which would apply even where the public pays for admission. No such performances are now exempt if someone receives payment in connection with the performance.

Actually, the statute should be changed by giving broader rights to musical works rather than granting broader exemptions to users.

There is no reason why a composer of a symphony should have any lesser protection for performances of his works than authors of dramatic works. Yet the existing law does not protect the composer of a symphony unless a performance of his work is both public and for profit, whereas the author of a dramatic work is protected against performances whether or not they are for profit. Both types of works should be protected against public performances regardless of the profit element. They are so protected throughout the world.

Incidentally, careful research has not disclosed a single lawsuit for infringement of performing rights before the statue narrowed the composer's right. Except for the expectation of commercial users that their performances would be regarded as not "for profit" if no admission fees were charged, it is difficult to see what type of user expected to get something under the 1909 limitation, that he was not previously enjoying as a matter of practice.

The Register justifies the narrower grant of performing rights to composers imposing the "for profit" limitation) than to dramatic works on the following grounds (page 28 of the Report):

"The audience at a nonprofit performance of a dramatic work is less likely to pay to attend another performance than is the case with nondramatic works.

"Public performance is usually the main source of revenue from a dramatic work; in the case of nondramatic works, revenue is also available from the sale of copies and sound recordings.

"Dramatic works are not as readily or as frequently performed for charitable, educational and similar purposes as are nondramatic works."

Every composer of a symphony or concerto from Beethoven to Barber knows:

That the audience at a first performance of his work is not likely to attend another performance of that work during the same season, and often not for many years thereafter;

That the public performance income, limited as it is, is greater than that from the sale of copies and sound recordings;

That their works are more readily and more frequently performed for alleged "charitable, educational, and similar purposes" without payment than are dramatic works; and that authors of dramatic works have substantial incomes from both professional and amateur performances which are denied to the composers of symphonies.

There is no reason to downgrade musical works. Composers have the same needs, appetites and desires as other authors. Their struggles for recognition and survival are just as intense. If their works are attractive to the public, they should be entitled to compensation —especially where most of the uses are by those who fly under the banner of philanthropy. A composer should be free to contribute his work to the cause of charity, or to withhold it if he cannot afford to make the gift. Unless an equal tithe is exacted of others, it should not be exacted from the composer.

We hope the Register of Copyrights will take these problems of the composer into consideration when final proposals for copyright reform are made.

# Japan's Sun Rises In West's Music; A Revolution

By TOSHIYA ETO

When I first came to the United States in 1948 to study with Efrem Zimbalist at Philadelphia's Curtis Institute of Music and went on to make my Carnegie Hall debut three years later, I was a surprise to a great many people—an Oriental capable of interpreting the violin masterpieces of such typically Western composers as Bach and Mozart. But two summers ago, when I returned to my homeland after a decade's absence, in the peculiar position of observing Japan's musical life for the first time through Americanized eyes, I must confess that I was the one who was surprised to note the great crescendo of enthusiasm for Western music which is rising in Japan.

Record sales are booming, with many of the world's major labels represented as member companies of the Japanese Phonograph & Record Assn.

Western orchestras and concert artists on tour have found highly receptive audiences all over the Orient, but nowhere more so than in Japan. The growing enthusiasm for classical music has been fostered largely by the country's youth, but any "man on the street" knows the name of Beethoven, shoppers are treated to continual symphonics over department store loudspeakers and radio and television commentators proclaim the day's news accompanied by "long-hair" sound asks.

**Compulsory Music!**

The Japanese government is contemplating making either violin or piano study compulsory in all schools.

Musical instruments used to be rather inferior in Japan, at least by Western standards, but recent improvements in manufacture by such firms as Yamaha, long the foremost Japanese piano makers, have brought new vigor to the industry. A good upright piano can now be had for about the yen equivalent of $300, while a violin of satisfactory quality may be purchased for $15.

A Nipponese musician makes a fine living today in the practice of his craft, earning more than some college professors and finding year-round employment in local orchestras. Such ensembles as the NHK Symphony—sponsored by a government-controlled radio station—and the renowned Japan Philharmonic provide an excellent income from concerts, radio-television appearances and recordings. This situation contrasts sharply with that prevailing in the U. S. where few major orchestras can offer the security of unbroken seasons and annual stipends.

My countrymen have long been famed for their versatility in imitating the ways of other lands, in adapting Western know-how to Oriental needs. Having for years exported much of the world's complex scientific and industrial equipment and novelty goods of all descriptions, they are now sending out their young musicians in a cultural exchange between East and West. These artists must first overcome a number of inborn psychological factors—the thirty centuries of discipline and rigid traditionalism which tend to inhibit both the response to and the performing of classical masterpieces. With typical Japanese intellectual curiosity, for example, young violinists up to the age of 18 diligently explore and master basic elements of Western music but then lack the ability to register the necessary emotion in its performance.

The challenge has been met and conquered by such recent visitors to the U. S. as Seiji Ozawa, currently one of Leonard Bernstein's assistant conductors with the New York Philharmonic, Kunie Imai, soprano star of the Metropolitan's recent authentically-Japanese production of "Madama Butterfly" and Yoshio Aoyama, the director who staged this widely acclaimed new version of Puccini's masterpiece.

# STUNTS PASS, CONCERTS GO ON

## Disk Business In 3 Words: Original Cast Albums

By GLENN E. WALLICHS
*(President, Capitol Records)*

As we at Capitol close out 1961 and head hopefully into the new year, we find our thoughts once again centered about those three not so-little words, "original Broadway cast."

This is only natural, for—like the other major firms in our industry—we find ourselves drawn irresistibly (it seems) to Broadway and to the promised land of original-cast albums. As though having released three original-cast albums already this season weren't enough ("Sail Away," "The Gay Life" and "Kwamina"), we received one of the nicest Christmas presents any company could ask for: original-cast rights to Richard Rodgers' first words-and-music effort, "No Strings."

And so in 1961-1962, we are privileged to bring to the American record-buying public the works of such eminent Broadway talents as Noel Coward, Arthur Schwartz & Howard Dietz, Fay & Michael Kanin, Richard Adler and now Richard Rodgers and Samuel Taylor. We find ourselves caught up in the traditional excitement, drama and glamour of a Broadway season—and we like it. Naturally.

But a business cannot be sustained solely on excitement, drama and glamour. Which brings up the question for which I shall try to provide an answer in this short piece: just how important, from a business standpoint, are original-cast albums? Everybody seems to want them—but are they worth having?

The answer to this question is deceptively simple: "Yes."

A quick check of a recent VARIETY best seller chart shows that 15 out of the top 50 albums—fully 30%—were either original Broadway-cast, motion-picture soundtrack (first cousin to a show album) or derived in some way from shows or films. A company like Capitol, Columbia or Victor often owes 20% or more of its current pop sales to this category or product, and you don't have to be an accountant to know that—where chart performance is concerned—you can't do much better than a "South Pacific" (393 weeks on the charts), a "My Fair Lady" (298 weeks) or a "Music Man" (198 weeks).

### This Season's Entries

This season, a number of the new shows are already hot chart items: "Sail Away," "Milk and Honey," and "How To Succeed etc."—with perhaps a half-dozen more destined to find best seller status before Broadway encounters the summer doldrums. From a catalog standpoint, original-cast albums—of which there are over 70 currently available—are extraordinarily long-lived. In a day when an average pop album may appear in January and be deleted in December, show albums exhibit fabulous vitality. "South Pacific," to choose the best possible example, is over a dozen years old.

In summary, then—aside from such phenomena as a "Judy Garland at Carnegie Hall," or a "Sing Along with Mitch" series or a string of albums from an Elvis Presley, original-cast and soundtrack albums are the most exciting things that ever happen to the record business.

### Negative Side

There is a negative side, too. In fairness, we must remember that such promising creations as "Kwamina" and "Let It Ride" have already bitten the dust this season. Yet, the original-cast albums remain — evidence of much that was fresh and inventive and even brilliant about those late-lamented properties. (Capitol recorded its original-cast album of "Kwamina" two days after the show had closed—an act of faith, and perhaps even charity unparalleled in the annals of show business.)

Is sale success, then, the real measure of an original-cast album? I think no—though I am not the least bit opposed to sales success. If original-cast albums are more than financial propositions, they are nothing less than the systematic documentation of the history of the American musical theatre. As such, they possess aesthetic values not related simply to boxoffice. Original-cast albums allow us, at this late date, to look back and sample the national taste of years gone by. The variety is fabulous. The interest is undying. The significance is unquestioned and unquestionable.

### Vital Art Form

Somehow, when dealing with original-cast albums, you feel that you're doing more than just making records. In an important way, you feel that you're participating in the growth and development of one of America's most original, rewarding and vital art forms. It's a good feeling—and one that we at Capitol intend to nurture in seasons to come.

## Status of Disks Among Germans

By HANS HOEHN

Berlin.

The recording industry again proved last year to be the best branch of German show business.

Now as before, half a dozen diskeries rule the land. They are Deutsche Grammophon Gesellschaft, Teldec, Electrola, Philips, Metronome and Ariola. All are linked with important stateside labels.

While still a few years ago, Deutsche Grammophon's pop label, Polydor, dominated half of the domestic market, leaving such companies as Philips and Metronome far behind, the German disk scene now shows a mixed picture. No diskery really dominates anymore.

An obvious trend towards sentimental and melodious music was one of the most noteworthy aspects last year, according to Guenther Birner, 23-year-old Berlin pop composer, who landed with "Schade, schade, schade" (sung by Siw Malmkvist). Young Birner, who's been in the local music biz for around five years and during which he's composed some 200 songs (of which, however, only one—his "Schade, schade, schade"—really clicked so far), opined that the popularity of U.S. singers has been on the decline in Germany within the past years, while more and more German recording stars have taken over the leading positions.

### Two Connies Click

Interesting to note that a number of U.S. singers tried their luck with songs in German last year. The two Connies, Francis and Stevens, were pretty successful in this respect. Their German-language songs climbed the domestic hit parade. "The German public is sometimes rather strange," a local songwriter said. "It shows a like for native songs with a foreign accent." This is clearly evidenced by the successes of such singers as Chris Howland and Bill Ramsey. Both on the payroll of German diskeries, they came along with a good number of top hits last year. Howland is a Britisher, Ramsey an American.)

Bill Ramsey, Gus Backus (like Ramsey a former G.I. and Teddy Wilson are some of the Americans who reached prominence here. The Scandinavian share is particularly big. The Swedes Siw Malmkvist, Bibi Johns and nowadays Lill-Babs Svensson have reached a fine grade of popularity in Germany, not to forget such oldtimers as Alice Babs and Zarah Leander who still have their public. Denmark contributed such an allround talent as Boyd Bachmann, the calypso duo Nina & Frederik, the juveniles Jan & Kjeld, a cutie by the name of Vivi Bach and such oldtimers as Lale Andersen and Svend Asmussen.

This list can be endlessly extended by such names as Vico Torriani (Swiss), Leo Leandros (Greek), Camillo Felgen (Luxembourg), Willy Hagara, Peter Alexander (both Austrian), the Blue Diamonds (Indonesia), Ivo Robic (Yugoslavia) just to name a few.

Reflecting upon the past 12 months, one can regard Freddy Quinn, who's also successful in German movies, Torriani, Peter Kraus (Germany's answer to Elvis), Peter Alexander, Ralph Bendix and the Americans Ramsey and Backus as this country's most successful diskery stars. In the female field, Caterina Valente and 19-year-old Heidi Bruehl, who walked off with a golden disk for her "Wir werden niemals auseinandergehn" ("We'll Never Part), held the top, with 18-year-old Connie (Froeboss) a pretty tight runnerup.

## U.S. BIG MARKET FOR FINE MUSIC

By HERBERT BARRETT

The concert business with which I concern myself professionally today is considerably different from that which provided the treasurable listening experiences of my own star-struck youth not too many years ago. For those were the days — with television still a gleam in the eye of its inventor and cross-country travel a matter of days in non-air-conditioned Pullman compartments—when the legendary names of music, managed by the legendary impresarios, made their slow ways from one large city to another, their every in-person appearance a gala soldout event because there were relatively few of them, relatively few places where they could concertize and relatively little to compete with them in the way of mass entertainment. Those were the days of Kreisler and Hofmann, of Paderewski and Rachmaninoff, of Galli-Curci and Chaliapin.

Herbert Barrett

Then, in the 1930s, along with airliners which flew back and forth across the continent on hourly schedules, came the so-called "organized audience" plan — an ingenious system whereby a thousand or more farflung cities, some with populations under 10,000, were enabled to put on professional concert series for the first time. The slogan was "A Carnegie Hall in Every Town," and concert artists were bought and sold wholesale by the dozen. To fill the suddenly increased demand and service the new widespread market, individual managers, who had hitherto represented small lists of artists and concerned themselves with the most intimate details of a performer's life—from buying a primadonna's gown to doling out a virtuoso's alimony—joined forces to form large booking organizations. Concert management, once done out of the hat, was now definitely big business.

The manager was no longer a discoverer and slow builder of exceptional talent in which he had faith for the future; he was a seeker after the largest possible number of readily saleable attractions. He was no longer the individual artist's confidential adviser and full-time promoter; he was engaged in booking hundreds of artists in widely divergent fee categories with already proven potentials of appeal to a wide variety of tastes. Since he was catering to a new audience and competing, product-wise, against other mass entertainment media, he could no longer concentrate on the soloist presenting a wholly serious program that

(Continued on page 208)

## That Inevitable Question: 'Which Comes First?'

### Ira Gershwin Answers the Usual Query, Words Or Music First? In His 'Lyrics On Several Occasions' (Knopf; '59)

By IRA GERSHWIN

That Certain Question: "Which Comes First?" When I was on jury service in New York many years ago there was a case found for the defendant. Afterwards, in the corridor, I saw the lawyer for the plaintiff approaching and thought I was going to be lectured. But no. Greetings over, all he wanted to know was whether the words or the music came first.

Every songwriter has been put this question many times, and by now nearly all interested know that no rule obtains: sometimes it's the lyric and sometimes the tune. And sometimes—more often than not these days—the words and music are written practically at the same time: this, when collaborators are at work together in the same room, that is—though I have heard of collaboration on the telephone); and a song, sparked either by a possible title or by a likely snatch of tune, emerges line by line and section by section. (*What* comes first, according to show writers in demand, is the contract).

With the great art-song writers of the Elizabethan Age—John Dowland, Thomas Campion, half a dozen others), the words always came first, even though many of these highly talented men were also fine composers and wrote their own lute accompaniments.

But already in that period were numerous instances where lyrics were fitted to music. This was done by satirists and parodists who, discarding the words of folk song and ballad, penned—quilled, if you like—new lyrics to the traditional tunes—lyrics which politicized, thumbed the nose, eulogized, or went in for out-and-out bawdry. Lyric-transformation played quite a part also in early hymnody. In Germany, for instance, Martin Luther was a notable example of the hymnist who took many a secular song, well known to the people, and, retaining the tune, threw out the worldly lyric to substitute one of spiritual quality.

The practice of putting new words to pre-existent song became more and more common and led to the beginnings of ballad opera. England's outstanding opus in this realm was Gay's "The Beggar's Opera," London, 1728. This was so successful that it ran 62 nights, a new theatrical record that "stood unchallenged for almost a century." In the Heinemann edition (London, 1921) I count 68 short "airs"—chosen by Gay from the great store of English, Irish, and Scottish melodies—newly lyricized by the playwright.

Everyone knows that in the Gilbert-and-Sullivan operettas practically all the lyrics were written first. However, earlier in Gilbert's theatrical career he'd also had plenty of experience setting words to music. In the 1860s many extravaganzas and burlesques of his, based on Continental operas, were produced in London. These were adapted by him into English with tricky lyrics and recitatives loaded with puns. Among them were Meyerbeer's "Robert Le Diable," which became "Robert the Devil"; or "The Nun, and the Son of a Gun" and Bellini's "Norma," extravagandized to "The Pretty Druidess"; or "The Mother, the Maid and the Mistletoe Bough."

* * *

My favorite account of how songs are written was told me second-hand many years ago. At a Christmas party in a music-publishing house a shipping-clerk was explaining to an impressed friend how hit-writer Walter Donaldson (who had just written both the words and the music of a hit) went about it: "Well, you see—he sort of gets the scope of the thing and then scopes it out."

## Big Hurdles And Coin Globally

By REG CONNELLY

London.

In the words of the late revered Oscar Hammerstein—"it's a puzzlement—today's music business, that is.

The way I see it, the whole setup is in process of being revamped, an uncomfortable experience for many. And yet the future offers a real challenge, great promise, and the ever-present excitement and fascination, without which I'm certain many of the most powerful contributors would have bowed out years ago.

I suppose broadly the business has always been concentrated in a few hands, in all the main countries. That is not to say great contributions haven't been made by numerous "small operators" with "a lead sheet and a shelf," as our old friend Jack Robbins so succinctly put it.

What does appear essential, is that the few groups at present controlled and operated by fully experienced music men, should continue so in the future, and not be administered by individuals lacking that intangible but unmistakable music business feeling.

### Need Adaptability

By one means or another modern music men must have, not only the aptitude and experience of the past, but adaptability and determination to find ways whereby the new pops can become hits, and so established. The means to do this certainly exist, and bringing them all into line in the relatively short space of time before interest wanes, must somehow be accomplished.

At present, and quite understandably, writers of this calibre are of necessity concerned primarily with "tailoring" a particular record artist, or meeting the wishes of a record man. They can rarely afford the luxury of the longterm approach by producing songs of general quality, although it's significant the greatest ambition of the majority is to create hits that subsequently develop standard appeal.

In the case of show or production writers, and composers of film scores, the hazards are less. There is continuity of performance with successful shows and films sufficient to keep good songs or themes "alive" for sufficient time so the public can get to know them. Substantial additional benefits also derive from LP and other recorded uses of popular show music.

### World Is Your Oyster

The world is certainly your oyster; today where music is concerned. Back in the tuneful '30s, I realized the immense potential of West to East interchange traffic where writers were concerned. Gordon & Revel, Sigler Goodhart & Hoffman, Harry Woods & Arthur Johnston were among the top writers that I brought to London to write show and film scores. In reverse order, top British writers provided hits of the calibre of "Goodnight Sweetheart," "Underneath The Arches," "If I Had You," "Lambeth Walk" and "Let's All Sing Like The Birdies Sing" to top the U.S. hit parade. What proved lucrative for all concerned in that era of great songs can blossom and broaden out of all measure in the present "jet" age, if the opportunities are seized.

Writers in every country are striving to hit that world jackpot. We've seen an unknown Greek composer, Hadjidakis, become internationally famous overnight with "Never On Sunday."

# Songs As Stereotypes And Caricatures

## *Laws of the Land and Customs of Nations Stem From Its Popular Paeans*

By IRVING CAESAR

Make it "light, bright or serious," wrote the Editor when he asked for 1,500 to 2,500 words for the Anniversary Number. In selecting my subject it at once occurred to me that here was a theme that combined, indeed could not be discussed without, a liberal admixture of these three shades of reflection summoned by recalling a category of popular song that has all but passed from the scene.

Now what is a stereotype? It is, on the authority of Webster, "a fixed or conventional expression, notion, mental pattern, etc." Some excellent examples are: "Uncle Tom," Babbitt in Sinclair Lewis' "Main Street," the Lindy coterie in Runyon's "Guys And Dolls," and in the visual art—Thomas Nast's caricature of the Tammany Hall Boss, beady-eyed, of bulbous nose and obese form, cutaway garment draped around him, surrounded by his sycophantic camp followers, no doubt singing "Tammany, Tammany, Big Chief sits in his tepee . . ." which brings us to the stereotype in song.

Inasmuch as a song, when it is nationwide in popularity, provides us with a clue to what the average person is in tune with at the time, a study and appraisal of the history of a people can no more omit the songs it sang, than its food, its housing, its church attendance, its daily labor, and its amusements.

This one category of the popular song, the caricature and stereotype, parallels closely the great migrations of the post-Civil War era, when audiences in music halls, beerstube, vaudeville theatres and burlesque houses found much to laugh at in the lyric that liltingly focussed attention on and mirrored the Old World customs, idiosyncracies, physiognomies, in short, the differences that distinguished the newly arrived German, Irish, Jewish and Italian immigrant, in the same manner that many of the songs of a Stephen Foster and James Bland, and some written after the turn of the century, created for us an image of the "darkie" and his "massa."

And for the most part many were the works of those who were at best one generation removed from the "landsmann" the song pilloried. No, "pilloried" is not the word. They were never planned or meant to be downgrading or cruel even though a sensitive soul here and there might have found some slight embarrassment in the caricature. It was as a rule an attempt at humor, tongue-in-cheek self portrayal, that minorities have through the years indulged in and passively endured until taking their place and rising in the economic and political structure of the day, a newly arrived minority comes upon the scene.

### The Irish

If you had the 10c. admission to Tony Pastor's in the late '90s or the early years of the present century, you might have been regaled by, "I Don't Like the Irish But I'd Like Someone to Say as Much" and here we have a fine specimen of the stereotype of the period.

*Hofmeister gave a party, 'twas held last Thursday night,*
*In honor of the Scheutzenbund's big score.*
*The band and all were Germans, except one Irishman,*
*And that was Slattery who lives next door.*
*The rhein-wine and the lager beer like water flowed about,*
*The' Slatt'ry drank his fill of both the Germans shut him out.*
*He couldn't understand them, though it was meant to slight*
*And this is what he shouted . . . for Slatt'ry wanted fight!*

*Refrain:*

*I don't like the Irish!*
*But I'd like some one to say as much.*
*There's one thing you must give them credit for—*
*'Tis the knack they have of handling the Dutch—*
*Read the history of nations*
*Irishmen will point to it with pride*
*Few heroes therein mentioned couldn't sing*
*Down by the tanyard side.*

Some references in the lyric escape me but there is no mistaking the author's pride in the 24-hour preparedness and willingness on the part of the Irish, a much maligned and downgraded minority of the day to prove itself superior, *at least in a good brawl.* So it goes with "Throw Him Down McCloskey," "Remember Boy, You're Irish," "Paddy Flynn" and so many others in the Maggie Cline repertoire. In the refrain of "Paddy Flynn," Maggie shouted:

*Will ye's all be with me when I tackle Paddy Flynn?*
(*Response*) *We will.*
*Will ye's all be there when the scrap begins?*
(*Response*) *Yes!*
*Let us all be there for the fight is on the square.*
*I'll make a mop of him tomorrow morning.*

That was the "chip on the shoulder" stage in the assimilation of the hearty folk from Erin and before their integration in the political, economic and social pattern of an industrialized United States. However, it is a far cry and a long journey from Al Smith's apprenticeship in the fish market off Oliver Street to the nation's Capitol, or for that matter the many state Capitols, and countless City Halls where the second or third generation Paddy Flynns and McGintys and McCloskeys need no longer to seek status by wielding a shillelagh.

### The Jews

As with the Irish stereotype so with the Yiddish. They were often referred to as "Jew comedy songs" and enjoyed their heyday some three generations ago, the era of Joe and Ben Welch, Julian Rose, Frank Bush, kept alive until the middle twenties by the superb artistry of a Belle Baker, Ruth Roye, Lillian Shaw, a Jimmy Hussey, Sophie Tucker and others of course. I will not dwell on the comparatively recent "Yiddishe Mama," like "Mother Machree," "Mammy o' Mine" prototypes of the serious stereotype, as compared with the majority of those meant as comedy songs. I would however revive for you a song that as a little child I heard (and never forgot except for a word or two) when a friend of the family, a barber down the street holding a pass for two as a reward for the billpost in his window, led me by the hand into the Miner's Theatre on the Bowery:

*So you're going away with an Irish loafer,*
*What a sad disgrace for the race!*
*Whaddye going to do when the wedding is over*
*How you gonna look me in the face?*
*Oy, will you cry, when you eat corned beef and cabbages,*
*Oy, will you cry, when you lose your little Abie boy,*
*your baby boy, oy-oy . . . oy!*

*Refrain*
*Won't you come and make for me a happy life,*
*I got plenty money to support a wife,*
*It's not a business to be single, let's mingle,*
*jingle, jingle,*
*We'll have a happy, happy, jubilee,*
*UNDER THE MATZOH TREE!*

Or you may prefer . . .
*Nat'an and Rosalie*
*They both kept company*
*They kept company for six long years,*
*And ev'ry time she'd ask him*
*"When will you marry me?"*
*He said "I don't make enough salary."*
*Each time Nat'an tried to kiss her*
*Rosalie cried . . .*
*Refrain*
*Natan, Natan,*
*Tell me for what are you waitin'*
*Nat'an you said "We'll marry in June, my dear,"*
*You told me the month—but you didn't say the year,*
*My whole family, they keep asking me, Noo? When?*
*And I don't know what to tell them,*
*Natan, Natan, Natan,*
*I'm sick and tired of waitin', Natan,*
*Ev'ry minute seenis like ages*
*I can't wait till you make heavy wages,*
*Natan, Natan—what are you waitin' for?*

### The Evolutionary Process

But the year is 1962 and "Chaim," like Time, marches on. Thus the romantic maiden grown weary of waitin' for Natan, and harassed by the family's unremitting solicitude, would no doubt be spending the weekend at Grossinger's or the Concord, and would soon be "going steady" with the hero of the Matzoh Tree saga we heard berating his inamorata for running off with that "Irisher loafer." Who would laugh at "Tough guy, Levi, that's my name and I'm a Yiddishe cowboy" when seated not on a bronco, but behind that Jaguar is the heir to Levi's fortune, fresh out of Leland Stanford, slashing his way across the desert for a Las Vegas rendezvous with the sexagonal dominoes that gallop.

How can we sing, "My Mariucca taka de steamboat . . . shez a gonna back to de old countree . . . she make 21, 22, skidoo" when the daughter of Mariucca is enjoying a leave of absence from teaching languages at Vassar, or clerking in Wall Street, or is celebrating the millionth album sold of her latest recordings, and has long since turned her back on steamboats for that jet that is winging her down to the Caribbean for the Easter Holidays?

This is getting to be fun. Let's see! Aren't those the great-grandchildren of Old Black Joe who have just been seated alongside the blonde youth in that Little Rock classroom? And that young colored physician, Dr. R. Brown, fresh out of Cornell, secure now in his own two-level in suburbia . . . isn't he somehow related to one Rufus Rastus Johnson Brown who never knew what to "do when the rent come roun'?"

### Sounds of the Times

There are those who would forever silence the songs that sometimes, with travesty, extravagance and distortion, but seldom with cruel mockery, revealed the social stratification of their times. This would be a disservice to the history of their time.

It is a pity that no oldfashioned minstrel show or faithful vaudeville presentation of the early 1900s would receive serious consideration for a telecast by any of the networks because many of the song caricatures and stereotypes that were an integral part of the performance would today raise a censorious howl of protest by the vanishing remnant of a thin-skinned minority. So today these works gather dust on the shelves of the Music Room of the New York Public Library, and other libraries, perhaps, or in the attic of a collector here and there, for the scholar to pore over and one day descend on us with his magnum opus . . . "An Economic, Social and Ethnic Interpretation of the Stereotype and Caricature in Song."

The good Professor and I would, I think, agree that in the past two generations we have become used to each others differences, we have got to know each other, a little of each has rubbed off on each of us and so we have taken on a homogeneity. Also thanks to intensive industrializing and mass production, we own cars, most of them the *same*, we buy the *same* clothes, the *same* shoes, the *same* hats, are exposed to the *same* entertainments and diversions, have the *same* thought patterns created for us by the mass media . . . radio, television, magazines and newspapers with their widely syndicated columns. We fare on the same packaged labelled foods and on the nights we dine out, it is Chinese food one night, Italian the next, kosher the third, French, Armenian, Greek, Spanish, German, Russian and what have you! Few today would laugh at reference to a pizza or a knish. Veritably a Culinary One World!

And most important we are beginning to speak the same language, English, without accent and a minimum of colloquialism, and in our back door the U. N. itself.

It is beginning to dawn on us that in the world today we, the Caucasians are the minority and that it no longer makes sense to sing . . . "All coons look alike to me" because with more truth and logic the African and Asian could reply . . . "All whites look alike to me" as indeed we do. "Sadie Horowitz, tell me which is whitz" has lost its humor in a country where little children at school are being taught to sing:

*A "ski" or "off" or "witz" or "cu"*
*When added to a name,*
*Just teaches us the family or town from which it came,*
*A name like Thomas Jefferson in some lands o'er the sea,*
*Would not be Thomas Jefferson but Thomas Jefferski,*
*Or Jefferwitz, or Jefferoff or even Jeffercu.*
*So do not let a "ski" or "witz" or "off" seem strange to you,*
*I feel the same towards every name no matter how it ends,*
*For people with the strangest names can be the best of friends.*

# A Life Term For Authors

## *76 Years or Lifetime Protection (Whichever Is Greater) for Writers*

By PHILIP WITTENBERG

There is a ferment in the air of all those fields which depend on the copyright law for the basic protection of property. Since 1957 some 34 studies have been prepared for the subcommittees of Congress on the revision of the copyright law. The Register of Copyrights has prepared a report on the general revision of the copyright law, which was submitted in July of this year to the House of Representatives.

In that report the Register of Copyrights characterizes copyright as a unique kind of property. One of the principal things that makes it unique is the fact that though the author and all those who hold under him have a kind of property it is not a property for life but for a limited term. In a society that depends on property and its acquisition most of us like to think that our rights in property are inherent for our lives and those of our descendants. Copyright is not even for a life term in the United States but is limited to a term of 28 years with a renewal period of 28 years. Why can't the author and those who depend upon him for their rights have at least a lifetime of property?

The whole trouble started with the Constitution, which provided in Article I, (8):

"The Congress shall have Power . . . To Promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries."

Even before the Constitution was adopted the Colonial Congress on May 2, 1783, had recommended to the several states that they pass a copyright protecting books for 14 years. Connecticut, Maryland, New Jersey, Pennsylvania, South Carolina, North Carolina, Georgia and New York did this. Massachusetts fixed a term of 21 years, as did Rhode Island and Virginia. New Hampshire fixed on 20 years.

After the Constitution was adopted the Congress of the United States, in its first copyright act, Ch. 15, (2), provided for a term of 14 years with a renewal term of 14 years, making in all 28 years. In the amendments of 1871 they increased the first term of 28 years, but kept the second term at 14 years. It was not until 1909 that an act was passed providing for the present term of 28 years with a renewal of 28 years, making in all 56 years.

### New Proposal: 76 Years

Now the Register proposes that the act provide for a term of 28 years with a renewal term of 48 years, making in all 76 years, despite the fact that with practical unanimity the rest of the countries of the world protect copyright during the author's lifetime at least.

The argument is made that the United States ought not use the author's lifetime as a term of copyright because of the difficulties of ascertaining the date of death of the author. The important thing is the author's protection during his lifetime. Is it an unnecessary hardship to impose upon those who would use the author's work, the burden of ascertaining whether or not he is alive or dead?

Even if it were important this could be easily solved by providing for a period of 76 years or the life of the author, whichever should be the longer. One could fix a definite date by requiring the author in the last five years to file a certificate of life and address in the absence of which the law could create a presumption of death within the 76-year period. The mechanics are simple.

There is furthermore no reason for a single term of copyright. There is no reason why copyright cannot be made divisible insofar as it concerns subsidiary rights including dramatic, motion picture, television, etc. Such divisible copyrights when granted to an assignee of the author could be for a more limited period, i.e., 20 years, and could revert to the author at the expiration of their limited several life. This would assure the author against improvident grants made by him and would give to his grantees a sufficent lifetime of use.

There is no reason why in his middle years or old age an author should be deprived of the fruits of his planting in his youth. He should have a guaranteed period of at least his lifetime.

There is no reason for dividing the term and providing for a renewal which if not taken for some reason cuts short his term. The writer of this article has known many instances where first-rate authors and others have lost their copyrights through error in or failure to take renewal. This chance should be obviated.

There should be one term of copyright and that should be for life with a period of years thereafter perhaps totalling 76 in which the author and his descendants may have the benefits of the property created.

Elvis

Elvis

Elvis

Elvis

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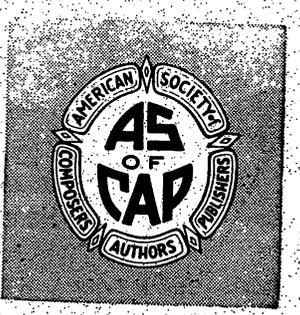

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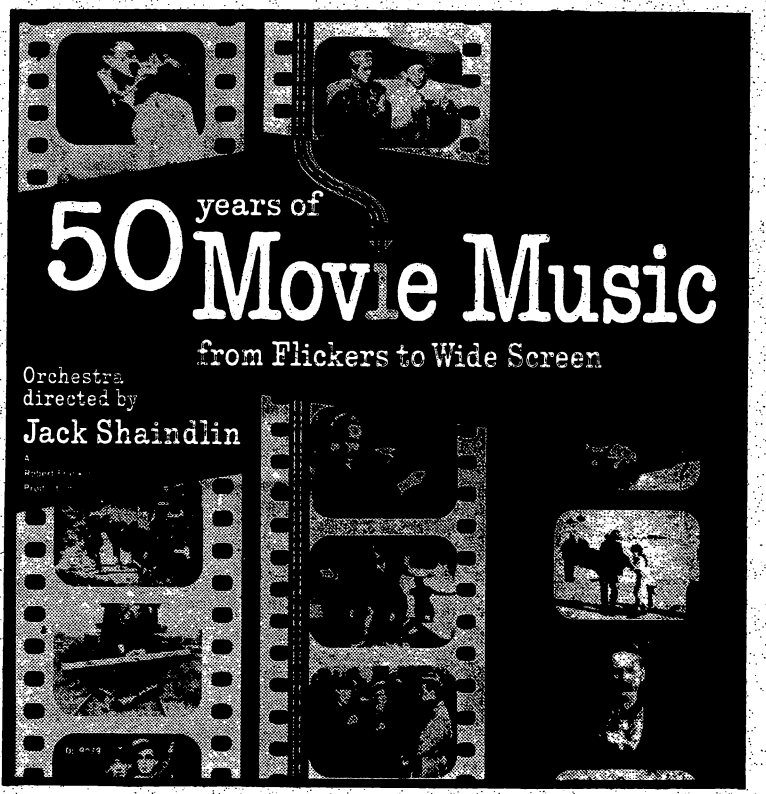


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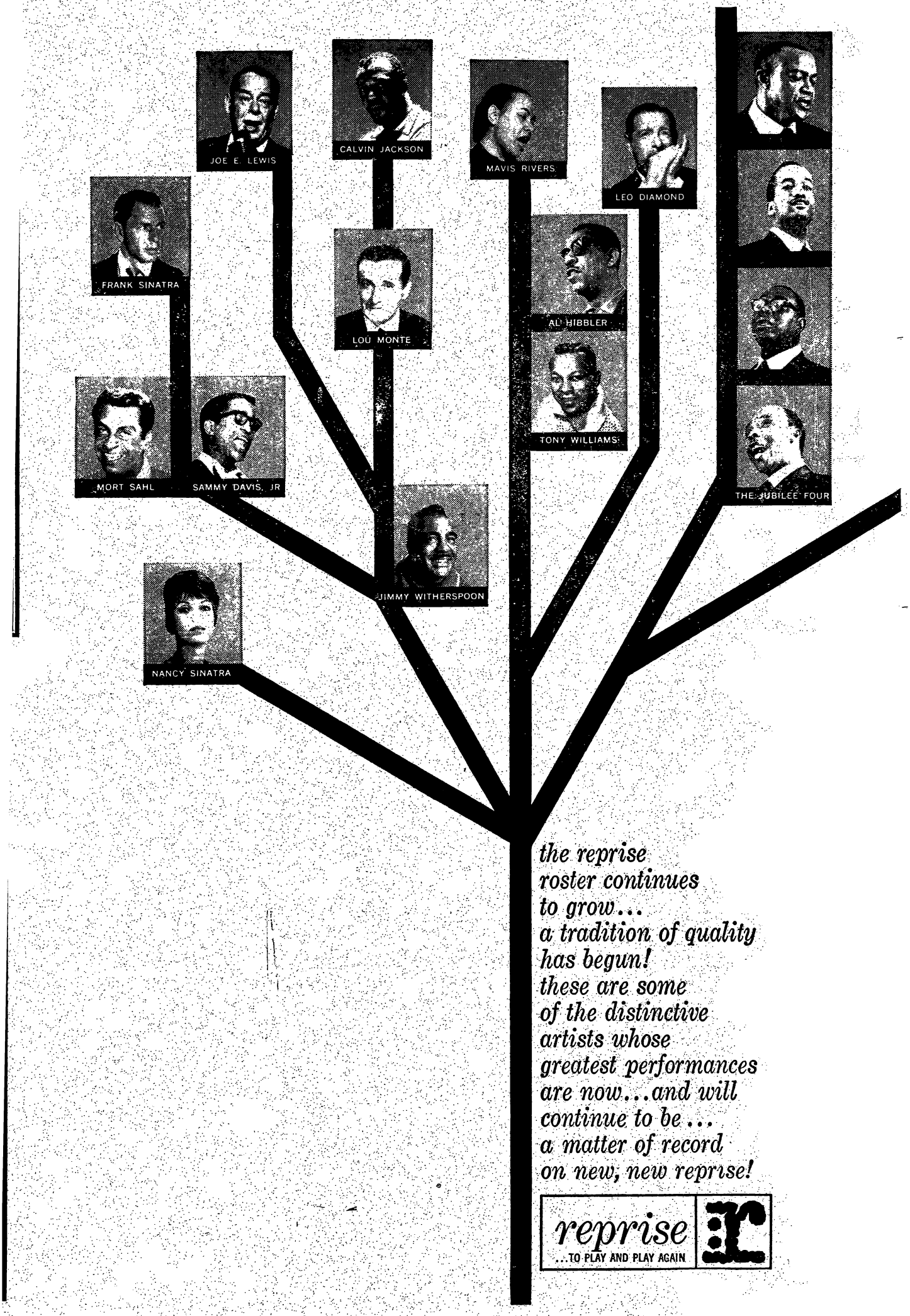


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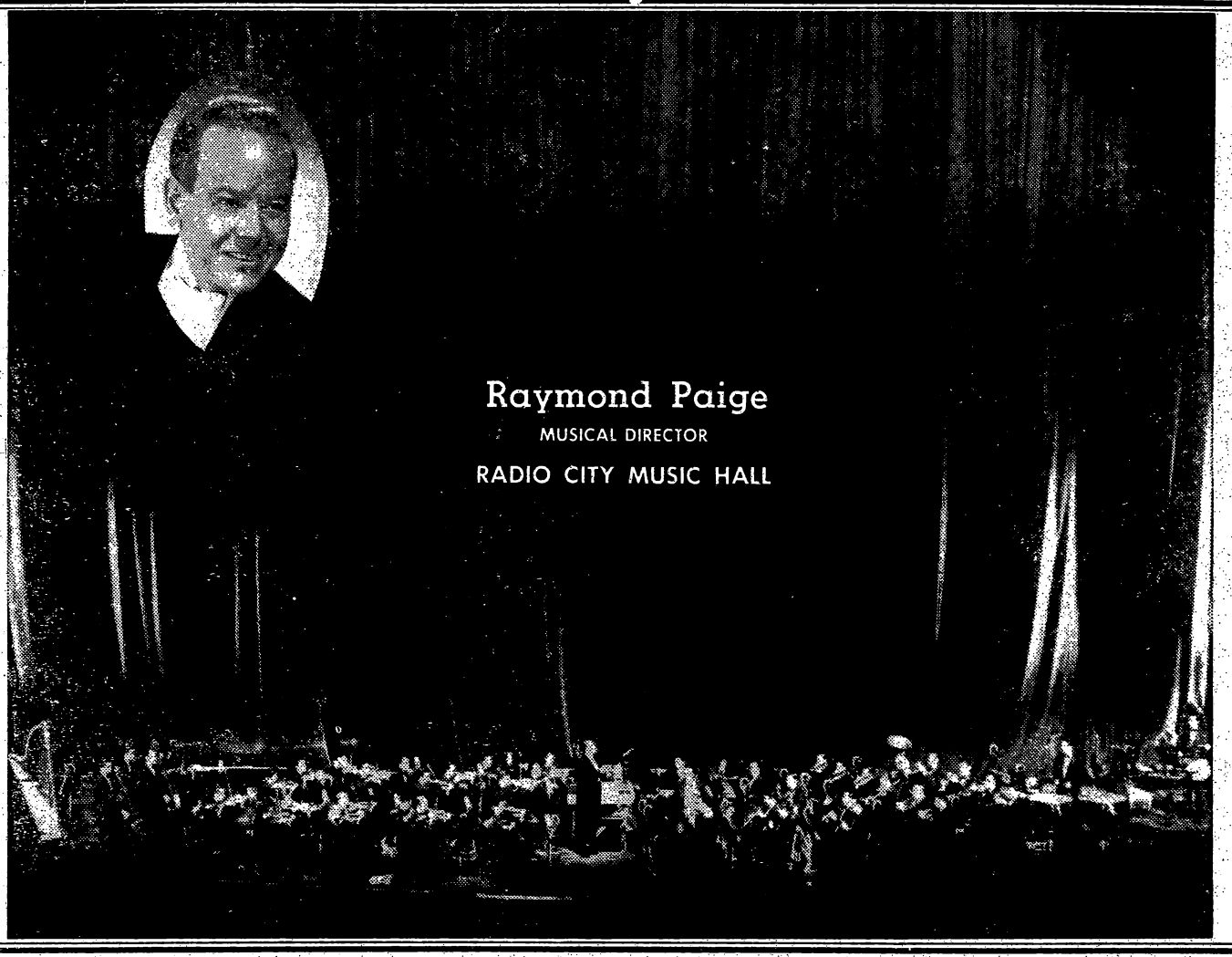

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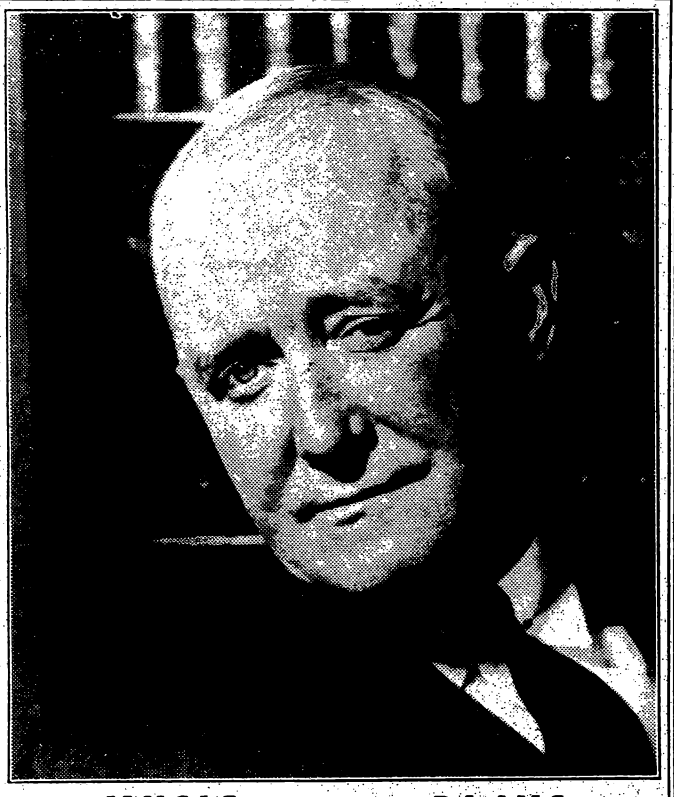

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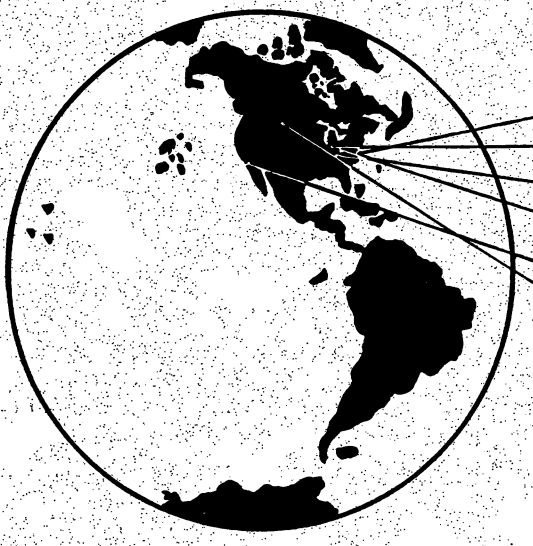

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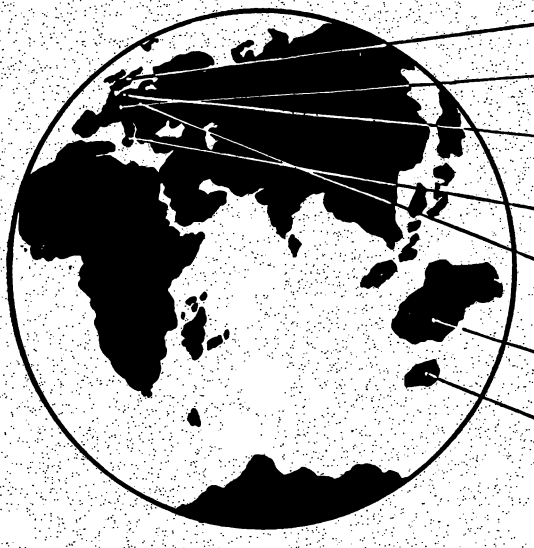

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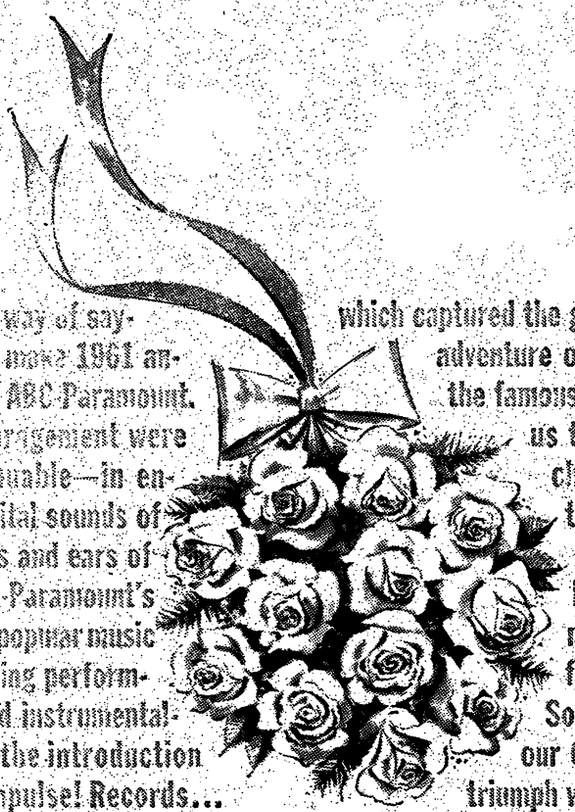

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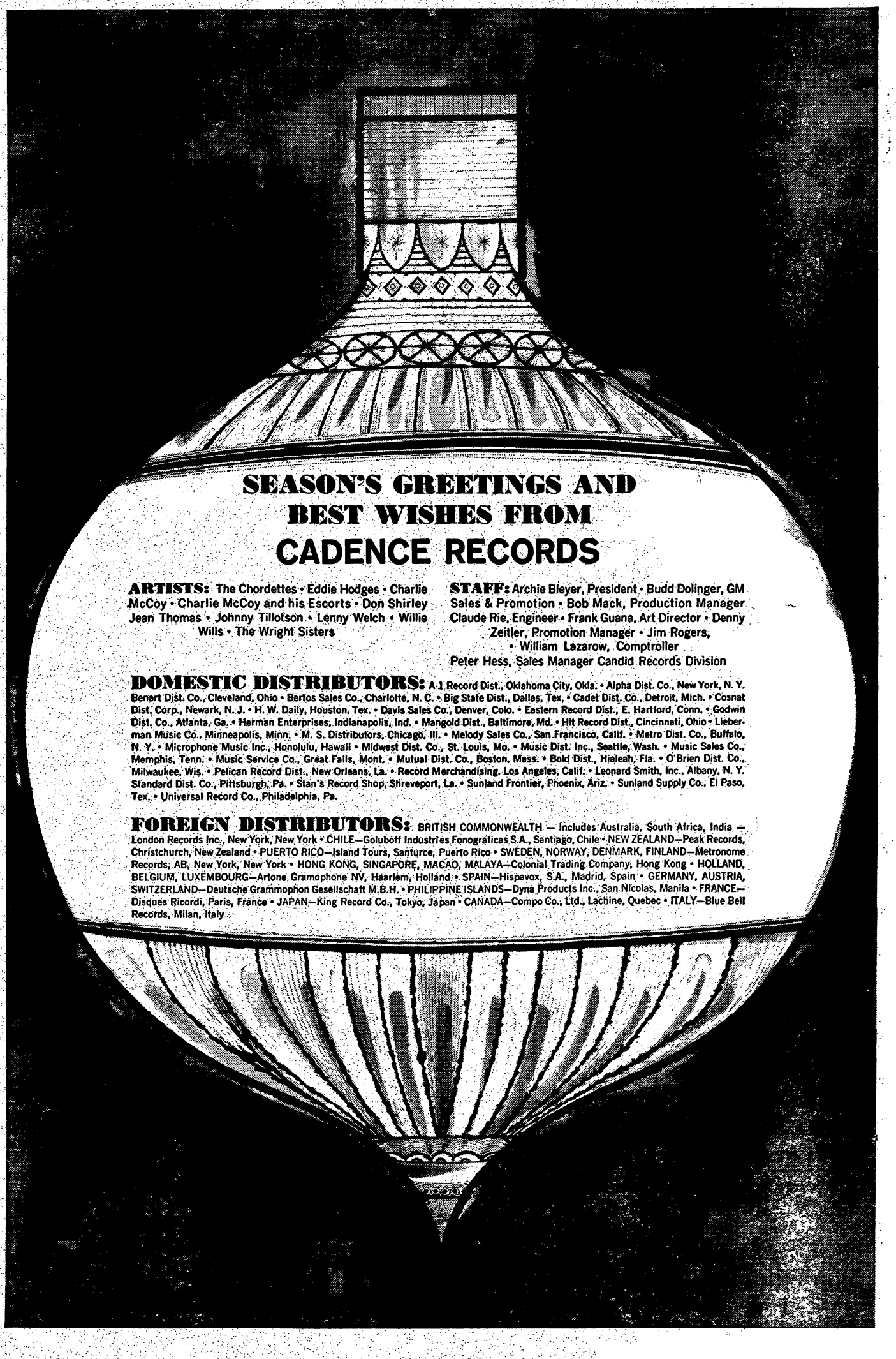

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## All-Time Pops

Continued from page 185

ing In the Rain, "Dardanella," "And The Band Played On," "My Wild Irish Rose," "You Were Meant For Me" "Who's Afraid of the Big Bad Wolf?", "Whistle While You Work," "Brother, Can You Spare A Dime?", "I Got Plenty of Nuttin'," "It's A Good Day," "I'm Looking Over a Four-Leaf Clover," "Bye-Bye Blackbird," "Avalon," "Whispering," "Breezin' Along With the Breeze," just to name a few of the memorable perennials.

From "Ja-Da" and "Yacki-Hula, Hicky-Dula" and "Lily of the Valley" to "Who Put the Bomp in the Bomp," there have been flash-in-the-pan novelties which enjoy extraordinary concentrated vogue and some, in time, also become musical symbols of their times. So with these, as with the 6,000-odd members of ASCAP and the far-flung affiliates of BMI, who might well point to this or that of their pet bestsellers as "belonging" in this roster, it must be stressed anew that the above roster is samplings of standards. For reasons already detailed it is impossible to include *every* standard, else it becomes a catalog of songs. It is unrealistic also not to recognize that a cavalcade such as this is fallible, through omission, and perhaps even by commission of including certain titles and slighting some others.

Unforeseen added values, constantly replenishing themselves, for those certain standards of the "Tea For Two"-"St. Louis Blues"-"Stardust" etc., genre is their repetitive arrangements to conform each new dance vogue. Thus, they have enjoyed instrumental interpretation as polkas, sambas, mambos, cha-chas, merengues, congas, and even marches ("St. Louis Blues March," for example). And now they've been given still another twist, into Twist arrangements.

But the above Top Pops, along with many of the other standards mentioned, represent the best cross-section of the *lasting* popular preferences of mass Americana.

Noted jazz historian, **Marshall Stearns**, author of the Story of Jazz, takes notes for his new book on jazz and the dance from an interview tape that he plays back on his NORELCO 'Continental' tape recorder. DR. STEARNS is Director of the INSTITUTE OF JAZZ STUDIES and Associate Professor of English at HUNTER COLLEGE. "I make constant use of my NORELCO 'Continental' when doing field work for my books and articles," states DR. STEARNS. "Here, the most significant feature is three speed versatility. I find that the extremely economical 1⅞ speed is ideal for recording interviews from which I later take material needed for my work. The other speeds are exceptional for their ability to capture the full fidelity of music and voice." **Which is the "right" 'Continental' for you?** The '400'—3-speed, 4-track stereo and mono recording and playback, completely self-contained with dual record/playback preamps, dual power amps, two speakers and stereo microphone. The '300'—4-track stereo playback; mono-record/playback. 3 speeds. The '200'—4-track mono record/playback; facilities for stereoplayback. The '100'—100% transistorized, battery-operated, 7-lb. portable. Records, plays back up to 2 hours on one reel. All are products of North American Philips Company, Inc., High Fidelity Products Division, Dept. LL1, 230 Duffy Ave., Hicksville, Long Island, New York. (Adv.)

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## Stunts Pass, Concerts Go On

Continued from page 187

might interest only the cultural cognoscenti and he could no longer spare the time and effort to mould public taste. If he was to hold his head above water he would have to devise ever faster means of selling that which the greatest number of people wanted immediately to buy.

**History**

Surely no era has a monopoly on talent and there were many fine new artists ready to take their places as the Kreislers, Rachmaninoffs and Chaliapins of the next generation. But they needed careful counseling, intensive promotion, the kind of individualized management that knows what engagements to reject as well as what engagements to accept at each particular stage of an artist's development. Under the new scheme of things it was far easier for a manager to put four pianists together and book them as a super quartet for two or three seasons of fast money-making than to build any one pianist slowly and steadily to the point where he could fill a house for the first time and sell out his 20th anniversary tour. Pretty soon the concert manager found that he could make more money with less work by selling performers and programs that weren't rightfully concert material at all—a costumed group that presented a pseudo-Broadway revue with scenic and choreographic effects, a comedian who played the violin with gloves on and told risque jokes between improvisations, a military parade with horses and drum majorettes, or even, as one of my colleagues contemplated quite seriously only a few seasons ago, an importation of world-famous fighting bulls.

**Hi-Fi, Ahoy**

But just when it seemed that the concert business might no longer be a concert business at all, and when, in fact, strictly show business booking agencies were invading the field, things began to change again. Partly, I suspect, because of the advent of hi-fi, with the resultant new interest in music in hundreds of thousands of homes; partly due to the growth of university and college-sponsored concert series in many parts of the country and the growth of symphony orchestras in even the smallest cities; partly due to the Soviet-American Cultural Exchange Program, which suddenly let loose in our country a large number of titanic individual artists; and undoubtedly due to the fact that tv westerns had told the same story in virtually every possible way, we seem to be veering back to the pattern of earlier days.

That an Oistrakh was able to sell out Carnegie Hall instantly, with local managers throughout the country clamoring to present him at almost any fee, gave hope that other individual artists of outstanding quality could do the same thing again. I, myself, was able to bring a Wilhelm Backhaus back after 28 years' absence with sensational success and more demand than we could possibly supply; to put a Benno Moiseiwitsch on at Carnegie Hall in a program of three stiff piano concerti and draw a record $9,000 gross.

**Enthusiasm**

The not-to-be-under-estimated political overtones of Van Cliburn's Moscow triumph, which were to catapult him from complete obscurity to world status among the top-drawing concert attractions of all time, served also to focus the spotlight on other young Americans taking honors in international competitions, with appreciable salutory effect on the careers of a John Browning and Jaime Laredo, for example. Triumphs behind the Iron Curtain gave new impetus to the careers of Byron Janis and Ruggiero Ricci. Recordings imported for zealous discophiles paved the way for sudden and spectacular in-person successes by artists like Tebaldi, Callas and Sutherland. And so it went.

With a more sophisticated musical taste developing everywhere throughout the country, regional concert series are now reverting to a happy norm in which fine solo artists, performing uncompromising programs, are again being balanced with only such group attractions as have a legitimate artistic raison d'etre. And, coincidentally, the so-called "independent" manager who has the time and inclination to discover and build a selective list of artists and attractions is coming to the fore again.

It is, perhaps, significant to note that, while the character of the concert business has undergone various changes, its statistics have remained surprisingly the same over a 30-to-40 year period.

The estimated $18,000,000 annual gross business out of the New York managerial offices varies hardly at all from year to year. But, whereas 15 years ago concert series operated for profit by individuals throughout the country constituted almost 75% of the total market for sales of artists and attractions (exclusive of the organized audience circuits) and university and college courses represented a mere 25%, the situation has virtually reversed itself in the past 10 years. Also, where there were about a dozen symphony orchestras engaging soloists when I first entered the business, the number now runs to nearly 1,000, if we include the so-called "community" orchestras with limited but nevertheless appreciable artist budgets.

Another relatively new factor to consider is the collective approach to concert business, as represented by organizations such as the International Assn. of Concert Managers, the Assn. of College and University Concert Managers, the American Symphony Orchestra League, et cetera. In numerous ways these groups, through which buyers of concert artists and attractions relate their experiences and problems, have served to set standards of business ethics and practice and, at the same time, to provide a kind of grapevine through which news of good or bad buys travels with amazing speed. As a result, unscrupulous operators are fast being eliminated from the business, fees and selling tactics are of necessity being standardized and it is no longer possible to fool some of the people some of the time, let alone all of the people all of the time.

In a country which, virtually alone in the world, manages to hold out against state sponsorship of opera and concerts, it might also do well to note the growing influence of government per se (via State Department-sponsored overseas tours) and tax-exempted foundation funds on our concert life. What the Ford Foundation awards and the Martha Baird Rockefeller grants to young American artists at crucial stages of their careers have begun to do is of utmost importance and will, I hope, lead to further badly needed assistance from sources such as these to what must, perforce, for some time to come continue as a virtually non-profit business run by people with unlimited faith in the future of America's performing musicians and listening public.

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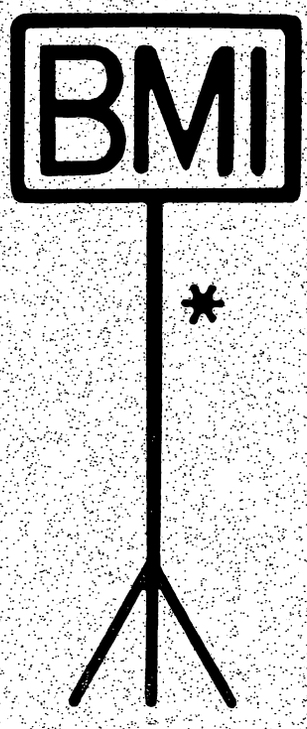


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# Booze & Gambling Changes Mark London's Night Prowl

By DICK RICHARDS

London.

Dollar-laden visitors who propose winging to London for purposes other than—or additional to—gandering the Tower of London, the Planetarium, the Tate Gallery, the Wallace Collection (not Edgar), the Changing of the Guard, Eros and similar these-are-for-the-egg-head-birds attractions will find only minor differences from last year.

The booze laws have cautiously edged away from the ridiculous to the far from sublime. As of this writing, thirsty customers in the saloons are now allowed 10 ecstatic minutes to down the drink that they ordered in wild abandon a minute before the stern closing hour. This has caused no outbreak of alcoholism among patrons, but merely a slight depression among bartenders who now are apt to miss their last train home. So beware of that last drink. It is apt to be rancid with resentment.

Tipplers are also due for other slight concessions. Soon—big deal—you will be able to entertain your hangers-on to after-hours grog in your hotel.

**Gambling Legal**

Flushed with alcohol, the visitor may now take advantage of the new laws to indulge in gambling. For the ordinary man there are the now legal betting shops where he can walk in and place a bet with the same legality that he could always buy a toothbrush or a pack of cigarets. For the extraordinary man, the guy with money, many of the plush West End night spots are now providing "casinos," where one can play chemmy and a form of roulette. This is slightly amended from the Continental casinos because, under the new Gaming Law, the house running the game must not win. They draw their loot from members' subscriptions and from a fee that they extract from the would-be gambler when he sits down to stake his shirt.

Rico Dajou, who runs the snooty Casanova Club, with the Don Juan nitery above it, has converted a floor of his premises into a chemin-de-fer room at an alleged cost of around $112,000. Dajou, who admits that he knows nothing about gambling, reports good progress. Les Ambassadeurs, run by John Mills, was one of the pioneers of the new gambling movement in London. There have been one or two casualties, notably the now-extinct Mayfair Club, which have come to grief through rubber checks, but there are several places where visitors can enjoy a mild flutter. Useless to pinpoint them, since, like all London's clubs, as distinct from restaurants, it is essential to be a member. If you don't happen to know someone who is a member ask the bartender at your hotel. If he can't introduce you to a spot then you are probably lucky and, instead, you will be able to take home some of those purchase-tax-free goods that make Londoners writhe with envy when they see them displayed in the shops.

**Rundown of Spots**

What are the changes in the places offering after-dark entertainment? "Talk of The Town" and the Pigalle still rule the roost for lavish shows that can be visited without an entrance fee. "Talk of The Town" runs two shows, a standard Robert Nesbitt piece of gay fluff which brings in one new specialty act each time the star is changed, which is roughly every six to eight weeks and a later one-name sesh. Julie Wilson, Sophie Tucker, the McGuire Sisters, Lena Horne and the Andrew Sisters are typical of the acts that have kept this luxury restaurant bubbling happily under Bernard Delfont's shrewd eye.

The Pigalle, controlled by Al Burnett and Bill Offner, also put their big toe into the Big Name market. Some clicked, some didn't. Peggy Lee, Betty Hutton and others drew the patrons, but then Burnett and his associates decided that the risk was getting too considerable, with rising costs. So, instead, the Pigalle has reverted to bright, gusty floor shows, with gals and gags and gaiety, with speciality acts such as the ever popular Bernard Brothers, but not names of the Sammy Davis Jr. class. If the wind of change in the West End veers back to be sure that Burnett will be up there bargaining for the big fish. The Latin Quarter is also a spot that can guarantee an evening's bright, brash, breezy relaxation.

**Way Out, Both Ways**

Gamely hanging on to the tails of its West End competitors is The Room At The Top. This is a chi-chi, pricey, but attractive room at Ilford, a nabe suburb of London. It has had its teething troubles since it opened in the past year, but there is nothing wrong with an eaterie that can persuade such acts as the Peters Sisters and Mel Torme to plane from the States to appear, and, for those who suddenly get an instant urge to break away from the West End bright lights, the trip to the outer border is worth it.

There are other smart floor shows that offer glitter and girls, such as those long running obstinate successes like the Eve, Churchills, Winstoil's Embassy and the Cabaret. But here it is as well to stress once again that they are membership clubs. You have to be signed in, wait 48 hours and then pay an entrance fee for the privilege of spending your money. But, strictly off the record, the intrepid traveller should have little difficulty in coming to a comfortable arrangement with his hotel bartender or linkman. Just keep a couple of dollars handy for the introduction.

The newest, and boldest, entry into the night scene is The Establishment, a club which is situated where the Tropicana, a defunct stripnerie, used to lure those with a fetish for ogling peelers. Started by Peter Cook, one of the talented "Beyond The Fringe" quartet, it has a resident cabaret which specializes in satire and cocking a snoot at the pompous. Later in the evening's proceedings the "Beyond The Fringe" blue-eyed boys tend to turn up and chip in with their two centsworth of fun and games.

**Other Havens**

Still concentrating successfully on food and drink and with one act can be included the Society, the Colony, Quaglino's and its twin room, the Allegro, the Celebrité, the Hungaria, bandleader Paul Adam's Satire and the Blue Angel, while, in the hotel belt, the Savoy is still clinging to the idea of cabaret, though the Dorchester has bowed out.

The establishments mentioned only scrape the surface of what London has to offer for those who find going to bed at nights a waste of time. But it is clear that nobody needs to stay in his hotel room and read a book, for even if he wishes to get up really late there is always the Stork Room, where Al Burnett has created a remarkable showbiz atmosphere with his unconventional, often off-the-cuff shows.

But maybe you don't want entertainment except regarding the groceries and the bottle? There are several clubs and restaurants ready and eager to exchange courtesy for cash. Most remarkable phenomenon is the White Elephant. Mentioned in a similar lookseе at the West End after-dark scene in last year's Anniversary issue as a new venture, it has forged ahead and is now firmly established as one of the hottest bets in town. Without shaking the perennial popularity of such "musts" as Siegi's, Les Ambassadeurs, the Albemarle and the 21—prime favorites, not only with visitors but with the natives—the White Elephant is certainly the most regular rendezvous for showbiz personalities. Flushed with deserved success, it has taken over the 500 Club and re-named it the Little Elephant.

One "casualty" during the year has been the Empress Club, which has been taken over by Mario Gallati, boniface of the ever-crowded Caprice, as a restaurant. Louis Scott has moved his Empress Club to the premises of the old Mayfair Club, which is now dubbed the Persian Room.

Yes, there still is a night life in the West End.

The Soho strip clubs still exist but it would seem that the craze for these dubious peel-factories is on the wane. They took a slight knock when the police began to look into one or two of them and brought a couple of test cases on the grounds that the owners were running disorderly houses. But there are still plenty, some legitimate, some strictly for suckers who prefer the more furtive entertainment that they provide.

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# 'Lookout' Managers

## Worth a Lot If They Know How To 'Look Out' For Upstart Stars

By BENNY MEROFF

Elm Grove, Wis.

From my semiretirement in Wisconsin, although plenty busy with conventions and industrial shows, fairs, etc., I have a good perspective on personalities, usually of the come-lately calibre, and their "lookout" managers—or lack of looking out for their charges. I call them "lookout" managers because savvy agencies know that some of these new stars need plenty of looking out for, and also looking after.

A bad manager can hurt a star, or least by failing to protect him he can magnify the existing handicaps. A few months ago I played a convention date with a big singing star. He had to be big to command $6,000 for the two-day affair. The kid didn't even know how to take a bow but he was collecting the loot pretty good regardless.

This youngster had the wrong manager. My dressing room was right next door and we could hear each other's breathing. The singer was complaining about the orchestra leader, the bad tempos, the heat, the crowds, the inadequate press, and "all those autograph pests."

A good manager wouldn't allow his charge to sound off that way in front of people, whether in a small or big town.

Obviously, if he's making so much money then hire your own special conductor. If a big personality doesn't draw big crowds, a smart manager would tell him that in no time he'd be very "comfortable" with not many people around to "bother" him. If a bad notice, make sure that they at least spelled your name right. Don't pan the rest of the show; the bigger the star the bigger buildup he gives the other acts. And be grateful for the autograph hounds because it's a sad day when they stop asking.

Also, be sure you know what "autographs" you're signing. Don't let it happen as it did to me at the old Morrison Hotel (now the Conrad Hilton), Chi, when one night I signed a tab for $21.

# Charity Balls' New 'Twist' As Consistent B.O. Click

By EDWARD M. SEAY

On a bitterly cold winter night, when theatre and movies are laying to rows of empty seats and when the waiters outnumber the customers in most hotel restaurants and nightclubs, it frequently happens that every table is occupied at charity balls held in the Waldorf-Astoria, the Plaza, the Sheraton East, the St. Regis and the Pierre. In some of these hotels there may be two or three events playing to capacity attendance on the same night. What, theatre owners and hotel men may well wonder, are the reasons for the public's—at least that portion of the public that has even one foot in the door to society—increasing absorption in charity fetes.

Primarily, the explanation for the success of charity balls is simple. They are not only status-builders, but also rich entertainment. Even so, they don't just happen, but are the result of a year's careful planning, organizing and publicizing. Finally, they are not only good for business, but a glamorous method of enlisting the interest of the money class in unglamorous but useful projects such as the fight against cancer, heart ailments, blindness and juvenile delinquency. A charity ball clears anywhere from $25,000 to over $100,000 (April In Paris ball over 200G), depending upon the cost of the tickets and the size of the ballroom in which it is held, as well as to the extent of the financial support given by whatever business is underwriting the cost. About the only way a charity ball can clear a sizable profit without sponsorship is to sell expensive books of chances on such de luxe merchandise as a diamond necklace, an automobile or luxury cruise.

Practically everyone connected with a charity ball gains status, as we understand the word in present-day New York. The chairman of the whole bash gains the most reclame, but the chairmen of various subcommittees also enjoy glorification, depending upon how prominent they are and how many of their distinguished friends they bludgeon into buying tickets ranging from $25 at the cheapest, to $150 each, for the most expensive of them all, the April in Paris Ball, held this year in October at the Seventh Regiment Armory. Even at this fete, conceded to be the least exclusive of the great balls, one's status is enhanced by attending. If a host and hostess have guests that in itself is proof of great solvency. As for any guests, they naturally are justified in feeling important if they are invited to such a plush gala without cost to themselves.

**Most Status**

Generally speaking, however, the most status is gained by attending the least expensive balls. The members of the Saint Nicholas Society, descendants of the original Dutch colonists of New York, give such a ball annually in the Plaza, but, of course, it isn't for a charity. Founded in 1833 by Washington Irving, Peter Gerard Stuyvesant, Peter Goelet and other eminent citizens of that era, the society at its annual dinners and fetes still adheres to a number of colorful ceremonies which honor forbears who established New Amsterdam on Manhattan Island. An example of an exclusive charity ball would be that of the Boys' Club of New York, an organization founded by the late E. H. Harriman in 1876. The latter's sons are former Gov. W. Averell Harriman and E. Roland Harriman. Men of comparable importance direct activities of the Boys' Club and their wives are in charge of two annual benefit balls. Invitations to which are eagerly sought.

Entertainment is usually desirable and on an elaborate scale at great charity galas such as the April In Paris Ball and the Mardi Gras Ball of the New York Junior League, but not so desirable and much more simply done at smaller benefits. Youngsters from the Boys' Club sing popular songs at that organization's events. Society women model the clothes of Elizabeth Arden at the Blue Grass Ball sponsored by Arden. At the smart Yorkville dinner dance there is no entertainment, while at the Ball of Roses, given to aid Roosevelt Hospital's free care program, there is never more than one entertainer, usually someone of the calibre and social appeal of Celeste Holm, Jane Morgan or Hildegarde.

A number of exclusive small balls get by nicely with special ideas. Fans of all kinds add the interest for the Fan Ball, which aides the Children's Cancer Fund of America and headdresses do the same for the post-debutante Tiara Ball, given to aid the Spence-Chapin Adoption Service. A royal guest of honor is the drawing card for the Imperial Ball, given for the Hospitalized Veterans Service of the Musicians Emergency Fund. Prince Rainier was the central figure of this ball the night his engagement to cinema star Grace Kelly was announced. At the most recent Imperial Ball (Dec. 7) beautiful Princess Niloufer Osmanglu of Hyderabad was the decorative honor guest. A pageant, typical of the entertainment popular at this type of chic ball presented a posy-deb, Miss Mary McFadden, as Zenobia, Queen of Palmyra; Miss Mary Cushing, a deb of this season, as Queen Mumtaz Mahal, in whose honor the Taj Mahal was built; Victoria Fairbanks, daughter of Douglas Jr., as Aimee Dubucq Mrs. Joseph A. Neff as the Empress Theodora of Byzantium; and Joan Fontaine as Lady Richard Burton. They represented a judicious mixture of various social groups, a dash of the theatre for spice, all lovely and magnificently attired.

**Lucky Numbers**

While professional entertainers are sought for many glamorous balls in many cases they are asked to draw the lucky numbers or make a presentation speech rather than to sing, dance or give a comedy routine. If they do actually entertain, committee chairman often ask them as tactfully as possible to do their act in 15 minutes. After all, patrons of the benefit are there to eat, drink, dance and be seen. They are the show themselves and don't welcome professional competition. A few years ago at a ball benefitting the Kips Bay Boys' Club a famed crooner, now married to a leading film star, sang for almost a full hour and almost ruined the ball. Instead of being grateful to him, the fashionables were in a mood to tar-and-feather him for interrupting their dancing so long. On the other hand, Eka Chase, Cornelia Otis Skinner, Helen Hayes and Katharine Cornell have given sparkle and lift to many a society benefit merely by brief and witty extemporaneous remarks about the purposes of the charity involved.

**Do It Yourself**

One of the few great society functions where entertainment is heavily featured in the Mardi Gras Ball, given to aid many philanthropies of the N.Y. Junior League. The entertainment, however, is by members of the organization, who are rehearsed for months in advance by professionals of the theatre and television. The show they present usually is almost Ziegfeldian in its opulence, with many of the girls as beautiful and undraped as any showgirls who dazzled Follies audiences in the 1920s. Sixteen to 20 business firms pay $2,500 each to sponsor individual acts. This entitles them to advise concerning the costumes worn and the theme of the act put on by the Junior League models representing their organization. They receive generous publicity, not only in the press, but through the whole show being televised over WCBS-TV. The windup of the presentation each year is the high point of interest as it is then that the identity of the Queen of the Mardi Gras is revealed when she makes her appearance with a leading actor—it was Anthony Quinn last year—and is crowned by Mayor Wagner.

"Because of the predominantly youthful membership of the Junior League, our ticket cost is kept modest," said a member of the committee. "We make enough, however, to support the League's varied welfare program. Also, the main work done backstage, as well as on stage, is done by our volunteers, although costumes and decor are executed by professionals in those fields. Immediately after one Mardi Gras Ball is over we begin planning and working a full year ahead on the next one."

# LAMENT FOR BREAK-IN DATES

## The Twist Knocks Cerebral Comics On Head in Booming Cafe Cutups

By JOE COHEN

The year 1961 has been the most unpredictable year in nitery annals. It's been a year when the centre of activity shifted from the head to the hips—and with it came one of the most unusual box-office upswings within memory of the oldest nitery denizen.

The year started out as the one in which the brains of the industry would take over. Cerebral entertainment was on the upbeat. The cultural lag was at long last catching up to the nitery world. The mental comics had reached the peak, the small, intimate and clever revues were catching on, and psychologists and psychotics bumped into each other on the common meeting ground of the cafe floors. A nocturnal design for living in the upper IQ areas was firmly being established in the nitery firmament.

So what happens? Toward the end of the year an item known as The Twist is discovered and in the short time from it's first dissertation in VARIETY to the tail end of the year, it has become the hottest thing in the cafe world, with the depths of its boxoffice still unprobed. The craze is booming beyond prediction, and it's being supported with hard dollars and cents in the most unlikely places from the cellar dives to the storefront niteries such as the Peppermint Lounge and the Wagon Wheel to the upper social strata. The producers also entered the race to produce the first Twist film. Cocktail lounges took out a few tables to permit twisters to twist, and the electric organ, on which Twist music generally hinges, became the pied piper luring adults and juveniles to slipped disk gulch.

The entertainment industry again has discovered that the kids are the leaders in boxoffice trends. Watch the juveniles and the elders will soon follow. All this happened in a year which was to have marked the cranial upbeat of the century.

Actually, this is the affirmation of the dictum that a little child shall lead them. Apparently, the parents after years of listening to rock 'n' roll finally learned to dig the beat. Everywhere from the pocketsized radios to the elaborate stereo setups, came that persistent rhythm at first the parents hated it, then tolerated it, then liked it, and now they dance to it. It's taken the elders almost a decade to catch up to what the kids were doing in their subteens. Again, the parents have learned to bow to the will of their superiors, their kids. If you can't beat 'em join 'em.

**Long Exposure**

The Twist has had a long exposure in all media. Evolving from the basic rock 'n' roll rhythms, the dances had wide circulation on television. The kids on "The American Bandstand" have been doing the dances leading up to The Twist for many years. From the Slops, the Mashed Potato, The Fish, the Pony, and from The Twist is emerging the Hully Gully. Some say, the dance precursors are trying to ruin a good thing with improvements. The Hully Gully as yet, isn't making it. They say it's too hard to do, whereas The Twist requires little or no skill. The bonifaces want the dance masters to leave this good thing alone for a long time.

The cafe industry hasn't had an upbeat like this since the early days of the rhumba, and then when the wartime prosperity took over, the mambo was well on its way to becoming the national dance. From there on, the cha-cha-cha tookover. The latter brought great prosperity to the dance schools and to the dance teachers who plied their pedagogy in hotels, cruise ships, and the hill-country hostels. But in all these items, an element of great skill was necessary. It was not uncommon to see elders take to the dance floor with their lips moving while counting out the beat even faster than their legs could carry them. Dance schools virtually had to be escort services as well in order to make out in cha cha. On all these counts, these terp seminaries had their greatest measure of prosperity. The Twist is seen as ending that era. It not only is taking the accent off the Latin terping which had a vogue of two decades, but also is steering the trend away from dances which require schooling.

Many cafe bonifaces are banking on The Twist remaining popular for a long time. Policies of established niteries are being reconverted to the hip-swivel. There are Twist matinees, and Twist nights in the more conservative spots. The Twist is on at any time in the clubs which have taken the trend by the forelock.

**Practical Basis**

On a practical basis, The Twist is being given credit for tearing folks away from the television sets and onto the dance floor. People are going to niteries who haven't taken a fling in cafes for ages. At first, it was a rush to the Peppermint Lounge. If the no admittance sign was up, then down the street to the Wagon Wheel. From then on in, it was anywhere with a Twist policy. There is still another aspect. There are those who after watching The Twist, who felt that they had seen everything there was to see about it. They subsequently went off to regulation niteries, or else to a spot where they could squirm out a few theniselves. It is said to be responsible for getting people out. Why else did the year 1961 wind up stronger at the boxoffice than at the beginning. Why else was the pre-Christmas holiday shopping season as strong as it was in the early fall when all niteries showed off their biggest and most expensive headliners.

At this point, the craze is even more encompassing than that of the hula hoop, or scrabble, and has become more universal than a Diners Club card. It's a crazy dance that may be a sign of the times. But no matter, everybody, including nitery owners and patrons are ready to enjoy it as long as it lasts or as long as their spines hold out. It's a boxoffice bonanza — for chiropractors also.

## TODAY'S COMIC & NEW MATERIAL

By CHARLIE MANNA

*(Author of the following all-too-true wail for the training grounds of yesteryear comics has managed to adapt his own talents to a variety of settings, all the way from the Radio City Music Hall, chic supper clubs to television. His recent Decca album, "Manna Overboard," is a further evidence of professional know-how.—Ed)*

Comedy is a subject that everyone feels he can discuss with authority. Yet comedy is the most complex of all the arts, and certainly the most elusive. The American public has been saturated with enough comedy over the past decade to give it a definite awareness of laugh techniques. Exposed to weekly doses of such master comedians as Berle, Hope, Benny, Caesar, and the parade of comedy talent on the Ed Sullivan Show, the audience grows more sophisticated and more knowledgable. The American people want to laugh as much as they ever did, but they cannot be caught off-guard as easily. Therefore, a new comedian is confronted with the greatest challenge in the history of show business. New ideas become the criteria, and craftsmanship takes a back seat. It was just this process in reverse that created the comedy giants of today, the giants who are not being replaced.

Charlie Manna

Let's turn the clock back 50 years. A young man interested in comedy had a place to learn his craft—vaudeville. He would begin his career in the smaller circuits, just as a ball player starts in the bush leagues and works his way up. First he would develop stage presence, then tinning, then individual style, and finally he would seek the new ideas that brought better bookings, better billing, and sometimes eventual stardom. A great comedy routine could make the rounds for years and still be

(Continued on page 226)

## When Royalty Goes To The Theatre

By BUD FLANAGAN

(An excerpt from his autobiography, "My Crazy Days," Muller, (London); $2.50).

London.

During "Together Again" King George VI brought the Queen to the Victoria Palace as a birthday treat. We made our entrance, the drums rolled and with the audience we sang "Happy Birthday to You" before starting the show.

During the interval we arrived to meet the Royal Party. Her Majesty thanked us warmly for the birthday greeeting. "You know," she said with a radiant smile, "The Victoria Palace is my local." The King turned to me. "Is this the show my daughter, Princess Margaret, saw?" I said, "Yes, sir, with one or two exceptions. We cut out a few gags." He smiled and said firmly, "You put them all back again." We did, and added a few more.

While we were talking, the manager's phone rang and the King, who sat sitting on the desk, picked it up with a grin. The conversation went something like this. His Majesty; "Hello." The voice: "Is that you, Sam?" Putting his hand over the mouthpiece, the King asked, "Who's Sam?" When the manager said, "I am, sir." His Majesty asked the caller, "What do you want?" The voice said, "What time do you want the curtain to go up on the second half?" His Majesty turned and passed on the query. Sam said, "In about ten minutes, sir." The King then said, "In about ten minutes." The voice said cheerfully, "Okay, Sam." The man at the other end was the stage manager, Tommy Robinson. When we told him about it later he said faintly, "Cor Blimey," and couldn't believe it.

"Ring Out the Bells" pealed away for 20 months and during the run we did a Royal Show at the Palladium. Jack Benny and Dinah Shore were specially imported for the occasion. Jack Benny, a darling of a fellow, can get very excited under that deadpan manner. Just before the show I said, "Jack, if you want to see a sight you will never forget, come with me." I sneaked him under the stage to the tunnel through the orchestra door and along the passage up to the side of the stalls right opposite the Royal Box. It was covered in flowers, and the white-shirted audience was abuzz waiting for the Queen and the Duke to arrive.

Jack looked amazed and awe-struck. The drum roll started and the audience rose to their feet as the Queen entered her box, a magnificent and charming figure with diamonds flashing to match her smile. The cheers that followed the National Anthem were deafening.

We went back to Jack's dressing-room; he couldn't speak for admiration. There were a few telegrams on his table, and he started to read them. I made a quick exit. I had sent him one saying: "JACK BENNY. REMEMBER WHAT HAPPENED TO LINCOLN. CAN HAPPEN TO YOU. GOOD LUCK. BUD FLANAGAN." Just to cheer him up, I had reminded him that the great President had been assassinated in a theatre. Jack took it well and told me afterwards that the telegram gave him a laugh which he badly needed at the time.

Nobody can be more relaxed or enjoy themselves more thoroughly at the theatre than our Royal Family, but protocol must be observed and everyone on and off the stage has to respect it.

**Kaye's Gaff**

Poor Danny Kaye discovered this the hard way when he flew over specially to appear at a performance before King George VI and Queen Elizabeth. When Danny came on to do his act to tremendous and deserved applause, he opened with an excellent gag or two and suddenly broke off, quite unexpectedly, to introduce his wife in the stalls to the audience. They applauded politely but that killed his act, which never picked up again. Until we came on, singing "Arches," the house was practically in silence. If he had only checked in advance, we would have warned him that wives are not introduced during Royal Shows.

How he cried after the show. I felt very sorry for him. Their Majesties didn't object, of course, but those 25 guinea ringsiders were not amused.

Much preparation and planning gors into a Royal Show. It was Val Parnell who initiated the now standard "warm-up" to thaw the barrier between artists and audience before the Monarch arrives. Val came to rely on the Crazy Gang to do this job and it has become our regular duty, not always an easy one.

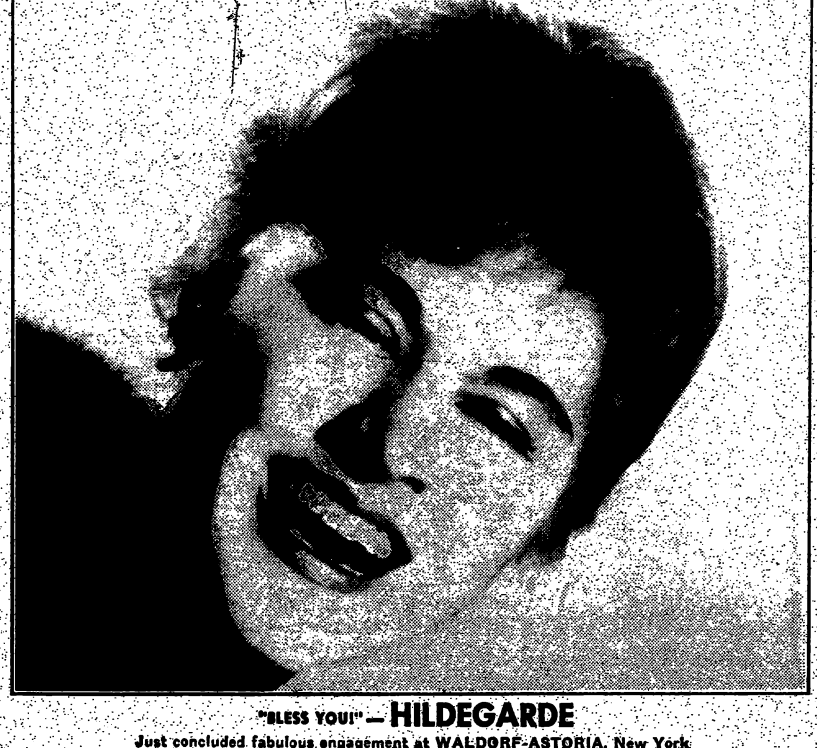
At one warm-up the Gang were up in the box before the arrival of the Royal Family. We brought in a high baby's chair for Prince Charles, who was only a tot then. One of the Gang was on a ladder under the box boring a hole with a brace and bit so as to enable the people sitting directly underneath to get a better view of Her Majesty and the Duke. We sprinkled the flowers with rice, and the people underneath kept ducking, thinking it was water. The audience loved it, except one stupid and shortsighted critic who accused us of using the Queen as a stooge. Foolish man; Her Majesty hadn't arrived yet.

The Water Rats had the honour of making the Duke of Edinburgh a Companion of the Order after a special luncheon at the Mayfair Hotel, attended by several hundred Water Rats and their friends. Jack Hylton was to present the Emblem Rat and it was arranged that I should fix it in the Duke's buttonhole.

The great moment came when I picked up the tiny gold badge and advanced towards the Duke. As I fixed it into the buttonhole, I felt the Duke's lapel and said, "That's a smashing bit of material." He roared.

Not long ago I had the honour

(Continued on page 214)



"BLESS YOU!" — HILDEGARDE

Just concluded fabulous engagement at WALDORF-ASTORIA, New York

# Nostalgia for Live Showmanship As Norm of Old Film Houses

By PETE SMITH

Hollywood.

It is an evening in the year 1932. In the forecourt of Grauman's Chinese Theatre the arriving ticketholders are thrilled by something new in theatredom. Here in the concerete walk are the actual prints of the hands and feet of the world's greatest stars. And ever there may be seen the famous showman, Sid Grauman in person, as he greets old friends and makes new ones. In the lobby the customers are startled by life-like wax figures of their film favorites dressed in their most famous screen characterizations.

In the auditorium, beautiful young ladies beautifully gowned are politely ushering people to their seats. The huge orchestra fronting the entire width of the great stage is tuning up. The musicians are in evening clothes. Now the house lights are dimmed. An expectant hush comes over the audience. A white spot hits the left side of the pit as conductor Oscar Baum appears. As the spot travels with him to the podium the audience gives him a warm welcome. He taps the baton. The stick is raised. A dramatic pause in complete silence. And with the downbeat the overture is underway. It is a fine arrangement of Johann Strauss melodies. As it progresses, varied colored "mood lighting" floods the auditorium to blend sight with sound. Interspersed are talented soloists individually spotlighted. The music swells to its finale and with its last crashing chords the audience bursts into applause such as one might expect only in a concert hall. The conductor and his men and women take repeated bows.

The rise of the curtain then reveals "The Grant Hotel Street Scene" with live performers under the direction of LeRoy Prinz filling the huge stage set. Comes then in rapid succession, each specialty expertly spotted, The Society Dancers; Dorothy & Harry Dixon, burlesque dancers; Gary & Joyce, bellhop crooners; Harry Bayfield & Baby Ducklings; Caligary Bros., English pantomimists and a number of other "Street Entertainers," with the very popular Will Mahoney winding up the live show which in itself is worth more than the price of admission—$12.50 top reserved seats.

Following an intermission, a short subject featuring the world-renowned Flying Cordonas, directed by Jack Cummings and narrated by you-know-who. And then the main attraction. And what an attraction! "The Grand Hotel," starring Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore, Lewis Stone and Jean Hersholt. Had so many great stars ever appeared in one picture? And these were no merely "guest shots" but each star played an important character in the Vicki Baum plot. "The Grand Hotel" was perhaps the greatest boxoffice magnet of the era. Yet it was augmented by a big live show. And that's the crux of this piece.

**The Live Element**

The live, human element has taken on new importance in the theatre of today. Los Angeles for example, has for many years been considered a dud for live shows. Now, many small off-Broadway type of theatres are flourishing in all parts of the community. Top legit ticket prices prevail for even the small, 200-seat places. For the bigger theatres, reservations for Broadway attractions must be made months in advance. Ice shows and circuses have been packing them in. Even high school auditoriums sell out for established plays.

Yes, of course, tv has taken a mighty toll on motion picture theatre boxoffices. Yet, the point cannot be ignored that live shows are booming. It is because of the tidal wave of electronics entertainment in the home and in the film theatres that the trend to live, flesh entertainment grows. Isn't it, therefore, reasonable to believe that a return of the human element in film theatres would make sense? Naturally, this would apply chiefly to the bigger theatres in larger cities, many of which have stage facilities for live presentations. But most of which could do with increased week-to-week business.

The human element however, must not be confined to the stage. It should start at the top and permeate throughout the theatre's personnel in its contacts with the public. Today the theatre manager, like Sid Grauman, can be seen in the lobby all right. But unlike the late showman, the manager today is generally too busy stuffing popcorn sacks to notice even his own mother, should she appear on the scene.

In former years the theatre manager was a popular figure in his community and took part in local civic and charity functions. He was a front man for his theatre at any and all times. And it paid off.

**Like Home Viewing**

In most cases attending a movie theatre is much like watching a tv show at home. True, the screen is larger, the sound is louder and the commercials are missing. However, like tv practically everything is electronic or mechanical. Only more so, because in most cases you get double features. And very often you don't go because the feature you want to see is on the supper-show time or starts again at 10 or 10:15 which would keep you up too late to handle tomorrow's job.

There is a new generation that has never seen a stage and screen show as put on by the Graumans, the Rothafels, the Balabans, Katzes, Plunketts, and the Reisenfelds of 25 years ago. And there are countless many for whom such a combined show would have irresistible nostalgic appeal. After all, how many people in the country can go to the Music Hall in Manhattan, the sole beacon still shining in the darkened world of live and filmed entertainment.

It may be argued that personnel salaries and expenses are higher than in 1932. But so are possibilities in the way of admission prices as compared to the $1.50 top of former years. Perhaps orchestras would not be quite as large nor the acts quite as many as in Sid Grauman's day. But today's appeal for live, flesh entertainment is undeniable. And showmanship ideas on par with stars footprints, wax dummies, military ushers, etc., need not be confined to the past.

Once again, the orchestra will rise out of the pit, the baton will be raised—and a combined stage and screen show will be here . . . and there . . . and there.

I can dream, can't I?

Season's Greetings
JO LOMBARDI
Musical Director
LATIN QUARTER, NEW YORK
Enjoying 7th year thanks to
E. M. Loew and Ed Risman

# Vaude 'Comeback' Flurry in Paris

By GENE MOSKOWITZ

Paris.

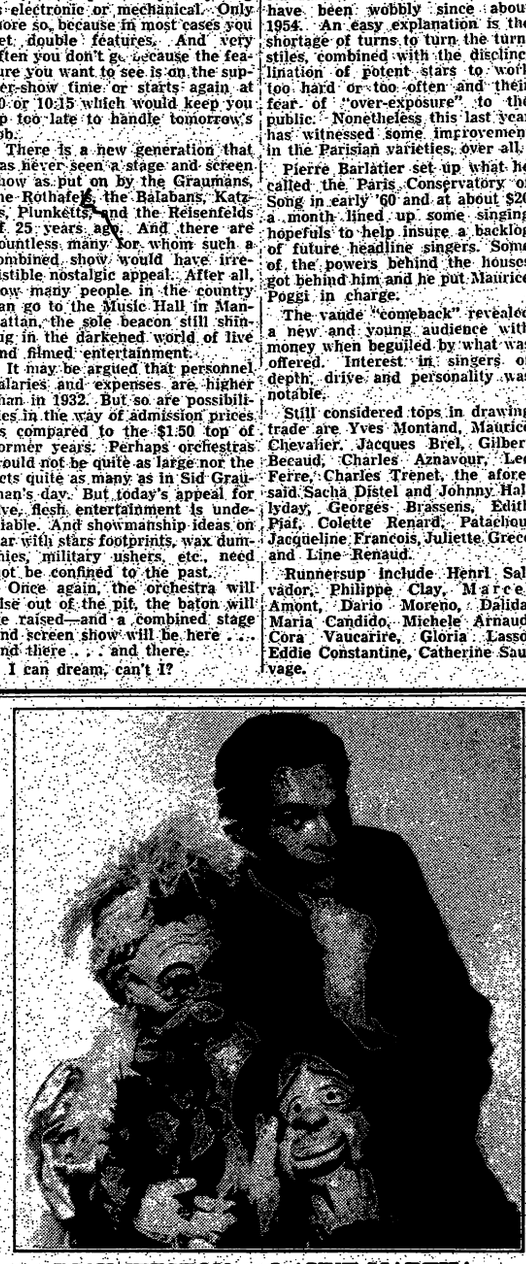
Music halls in Paris, once a standard entertainment value, have been wobbly since about 1954. An easy explanation is the shortage of turns to turn the turnstiles, combined with the disclinclination of potent stars to work too hard or too often and their fear of "over-exposure" to the public. Nonetheless this last year has witnessed some improvement in the Parisian varieties, over all.

Pierre Barlatier set up what he called the Paris Conservatory of Song in early '60 and at about $20 a month lined up some singing hopefuls to help insure a backlog of future headline singers. Some of the powers behind the houses got behind him and he put Maurice Poggi in charge.

The vaude "comeback" revealed a new and young audience with money when beguiled by what was offered. Interest in singers of depth, drive and personality was notable.

Still considered tops in drawing trade are Yves Montand, Maurice Chevalier, Jacques Brel, Gilbert Becaud, Charles Aznavour, Leo Ferre, Charles Trenet, the aforesaid Sacha Distel and Johnny Hallyday, Georges Brassens, Edith Piaf, Colette Renard, Patachou, Jacqueline Francois, Juliette Greco and Line Renaud.

Runnersup include Henri Salvador, Philippe Clay, Marcel Amont, Dario Moreno, Dalida, Maria Candido, Michele Arnaud, Cora Vaucarire, Gloria Lasso, Eddie Constantine, Catherine Sauvage.



DICK WESTON and AUNT MARTHA
with "CLARENCE"
Hotel Thunderbird, Las Vegas, Nev. — Golden Hotel, Reno, Nev.— Playboy Club, Chicago — Latin Quarter, New York — Statler Hotel, Los Angeles

# *Vaude (And Live) Woes: V-i-d-e-o*

## [SAME IN SCOTLAND AS ELSEWHERE]

By GORDON IRVING

Glasgow.

Show biz is badly in need of new leaders in Scotland. As the tv age develops, and more local stations start operations, attendances at vaude and legit houses slump.

Two new commercial tv stations, one at Aberdeen, and the other at Carlisle, over the England-Scotland border, are relaying networked programs into thousands of homes, with a modest proportion of local-flavored shows, mainly of the news-magazine type. The tee-off of these stations, Grampian Television and Border Television respectively, is keeping thousands of potential customers at home watching filmed and national shows, with result that the local incentive for staging live performances in theatres and concert halls is being stifled.

In central Scotland the powerful Scottish Television station keeps up a steady output, with local programs getting a stronger show. Allied to output of the BBC-TV network, this is formidable opposition for any live theatre promotor.

Commercial tv in north Scotland is reaching another 900,000 viewers via the Aberdeen station, with transmitters at Durris and Mounteagle. Chairman of this station is Sir Alexander King, cinema magnate, with James Buchan as program controller.

In Glasgow the company formed by Canadian newspaper magnate Roy Thomson continues to provide entertainment and controversy for the Scots, and rates as enviable opposition to the more dignified but solid BBC station, which is busily constructing new tv studios adjoining its radio station in the west side of Glasgow. Scottish Television has a new managing-director in Noel Stevenson, former executive of the Independent Television Authority, and himself an experienced broadcaster and lecturer, and his influence has still to be felt.

**3,000,000 For TV**

The Scottish Television station is approaching a 3,000,000 audience in the Central Scotland area, which has a population of four million and eighty thousand. Recent survey shows that 71% of the population in private houses receive STV programs.

The number of film situations still declines. In the past six years a total of some 175 cinemas have shuttered in Scotland. Television is stated to be the main factor, but another is the removal of hundreds of families to outlying subdivisions which are, so far, minus cinemas.

The heavily-populated county of Lanarkshire had a particularly heavy closure figure, with a total of 76 cinemas shutting their doors between 1955 and 1961.

In live theatre, the position also shows serious omens, with the Empire Theatre at Edinburgh a probable casualty of the tv age before February and, a similar threat to the Empire, Glasgow, in the next few years. The latter is earmarked for property development, although theatrical unions and customers will fight the move.

Lyceum Theatre, Edinburgh, a leading legiter, and showcase for new plays at International Festivals, is also a probable victim in a general reconstruction plan. It will, however, be replaced by a newer and more modern theatre inside a giant office block, including Festival headquarters.

Metropole, Glasgow vaude spot, where Stan Laurel and Harry Lauder made appearances, suffered a recent setback in a fire, and is being re-built to again house vaude. Alec Frutin, who controls it with his family, is one of the stalwarts of intimate vaude in Scotland, and will retain the Metropole's traditional plush-and-music-hall interior for theatre's centenary this year (1962). His tartan extraganza winter shows have been a feature here for years.

One of the surprises of the year has been the success of a 27-year-old comedian-singer, Andy Stewart, whose disc of "A Scottish Soldier" reached the top charts. This young performer packed out the 2000-seater Glasgow Empire twice a night for most of the summer, and enjoyed tremendous popularity. His success may be a pointer to the return of family-style shows. Comedian planed to Australia for an eight-days' tour to cash-in on his disk hit.

# *Anzac Economy Helping*

By ERIC CORRICK

Sydney.

Scheduled to visit Australia in 1962 are a Russian Ballet troupe, Russian Circus, Spanish dancing troupe, Japanese revue, Hungarian orchestra, French revue, German singing troupe, British revue, plus a batch of American acts.

J. C. Williamson Ltd., Tivoli Circuit, Tibor Rudas, Garnet Carroll, Aztec Services Ltd., Harry Wren and independent promoters with backing from influential foreign interests are activating this splurge.

**Buoyant Biz**

The live theatre in this territory has been extremely buoyant in recent times, and this buoyancy is freely expected to continue throughout '62 and into '63, not only covering the local scene but in New Zealand likewise.

With more money circulating, an upbeat in employment and the end of the credit squeeze of the Robert Menzies' Liberal Party government, this country, according to financial experts, will experience a boom period in the year ahead via primary and secondary industries.

An indication of the money circulating today is seen in $18,000,000 profits turned in by departmental stores here. In the primary field, wool sales (it has been said that Australia lives on the sheep's back) have reached high levels, especially in Japan.

**Foreign Increase**

Australia's foreign population is increasing every month. Within—and beyond, the city limits have sprung up Italian, German, Greek, Hungarian, Spanish and French sectors, whose inhabitants seek entertainment from their homeland and are ready and able to pay for it, either in flesh-and-blood or celluloid. Show biz operators are finding it highly profitable to present international-flavored shows and this pattern will be followed in '62-3.

In this keyer today there are no less than six cinemas solely devoted to foreign language product, all playing to profitable business.

American product, excepting run-of-the-mill stuff, is still high in popularity with the Aussie fans. This should be the pattern throughout '62-'63. Long-running pix (two-and-half to three hours) at upped admissions are favourites, instanced by "South Pacific" (20th) 3d year; "Can-Can" (20th) 2d year; "Suzie Wong" (Par) four months; "Spartacus" (U) seven months, and "Pepe" (Col) four months, just to mention a few of the '61 toppers.

It's pleasant to record (for once) that nobody blames teevee for any biz dropoff!

**NIGHT LIFE IN ATHENS**

**Tourists Increase—Important To Greek Economy**

Athens.

Greek taverns with Bouzoukia music or other local orchestras have their own peculiar atmosphere. The most sophisticated ones have a floor show of Athenian and foreign talents but the majority confine themselves to a couple of singers with their guitars. Such tavernas are in almost every corner of Athens each one offering a food specialty.

Of course there are cosmopolitan night clubs like the Asteria, Athinea, Coronet or Roxy and the new luxurious hotel Mont-Parnes, built on the top of a mountain overlooking Athens, but they are like any other similar place all over the world.

Tourism is a new source of income for Greece and the increase of this year's visitors reached almost 35% in spite of the decline in other countries of Europe.

Many new hotels and tourist pavilons have been built. Life in Greece is still fairly cheap for tourists. Some places remain primitive but Athens and main spots are comfortable.

# MY FATHER'S UNKNOWN TALENT

*(How A Hard-Luck Immigrant Finally Justified Himself)*

By CAP'N BILLY BRYANT

Point Pleasant, W. Va.

Show people as a whole are sentimentalists, an easy touch and are devoted to their father and mother. I come under the category. However, I made a terrible mistake when I was a young man. I sold my Dad short. I thought that he was a detriment to the Four Bryants, our family act, that his inferiority was keeping us off of Broadway and the Keith circuit. But watch out for that Dad! He may be shiftless, lazy, and sleep with his socks, son, but if he ever gets his foot in the groove, he'll make a fool out of you—and I speak from past experience.

As an English commoner, my Dad had learned the rudiments of making mistakes early in life. His grandfather was a lanscape gardener to Queen Victoria. Naturally, Dad wanted to be a florist. He saved his money and bought a hatchet, draw-knife and a saw only to be fired after ruining some of the shrubbery around the Queen's private pathway. Dad, in disgust, eloped to America with my mother in 1894. They begged their way across the Brooklyn bridge where Dad got a job driving a mule-drawn streetcar from the bridge out Flatbush Ave. and mother nursed Joseph Jefferson's baby son, Thomas.

Hard luck still followed Dad. The second day, the mule kicked him off the streetcar which ran over his hand severing several of his fingers. He sued the company for $5,000 and they offered him two. "It'll be five or nothing!" he screamed, and that's what he got. Nothing. Then mother, who had sung in "opera" in England, decided to put Dad into show business so, in a one-horse spring season, the Four Bryants (my sister and I had been born in New York) started barnstorming west.

Although Dad had a crippled hand, he wanted to be a magician so he could entertain the people as he high-pitched medicine from the back of the wagon. Mother played the guitar and my sister and I did songs and funny sayings. Dad had a liniment that he made out of red pepper and gasoline. If anyone in the crowd had rheumatism, to demonstrate, he would pull up their shirts and rub them till the red pepper burned so bad they would forget all about their rheumatism.

Later he purchased a small tent and became "Dr." Bryant. Joe Keaton was our comedian and Merr Cutler played the organ. They were married in our show and later, Buster Keaton was born. Dad started to hold medical consultations without a license. He did his first six weeks in jail in Coffeeville, Kansas, after a deputy sheriff's wife nearly died from taking too much of his herbs. He was in and out of jail all over Texas and Kansas.

In 1900 the Four Bryants were playing Bonnies, a concert hall on Canal St. in Buffalo. Incidently, Fanny and Kitty Watson were there at the time. Dad smothered one of his rabbits in his magic act and they fired him. They then put him to cleaning up the wine rooms after they closed up. One night George M. Cohan and his sister stopped in. They felt sorry for us and George said he would write us an act that would put us on Broadway. He did and got us an engagement at Shea's Theatre. The act was good but we were terrible and we opened and closed at four o'clock the same afternoon. We just didn't have it.

**More Misadventures**

After that we joined Cap Price's "Water Queen" showboat at Augusta, Ky., where mother sang illustrated song slides, now called ulcerated slides. My sister danced to "The Wedding of the Lily and the Rose" and I sang "The Green Grass Grows all Around" till I was hoarse. I was a riot! They wouldn't let me go. But Dad? No good. Even in that small river hamlet he couldn't make it. The pigeons in his magic act got loose and flew out the windows and when you go out a window on either side of a showboat you're in the river.

Capt. Price cancelled Dad's act and although it was the first time in my life I had ever received an applause and taken a bow I suddenly became so very important and overbearing I told my mother that Dad was ruining our chances in show business and had to go. Dad agreed to go back to England if it would help the act and mother turned her accusing eyes toward me and stormed, "You shut your trap you long-eared jackass! I'll take care of your father."

Six weeks later he made a fool out of me. This is how it came about.

**Parade for Pop**

To give Dad something to do, Capt. Price put a cork in the mouthpiece of an auto horn and let him march along in the parade. This he did so mechanically that they had to take him out of the band and put him in the kitchen washing dishes. From Buckingham Palace to the kitchen sink was quite a drop for Dad.

After the Water Queen closed its season, we decided that we would never leave the river that had been so good to us so we took our savings and went up to East Liverpool, Ohio, and bought a shanty-boat that was broken down on each end and humped up in the middle likeit was headed for the maternity ward.

Dad went out on the river bank, looked at the boat, then took his draw-knife, hatchet and saw that he had brought with him from England, cut the carlings loose, and put a beautiful shar in the boat without even putting it on the docks. An unheard of river feat. In other words, my Dad was, unknowingly, a ship carpenter and one of the finest on the western waters. During his career he built four of the most beautiful showboats that ever graced the Mississippi basin that brought fame and fortune to the Four Bryants.

When my parents passed on I laid them away in a white marble mausoleum in Point Pleasant, West Va., where we built our first little showboat, "The Princess," and where September river fogs cast their shadows and the whistles of passing steamboats, they so dearly loved, echo through their resting place.

## R. L. Thornton Sr. Again Heads Tex. State Fair

Dallas.

R. L. Thornton Sr. has been elected to his 18th term as prez of the State Fair of Texas. All other officers were reelected: Robert H. Stewart 3d was elected to the board to replace Ben H. Wooten, who recently resigned.

The board authorized a 1962 summer season of State Fair musicals providing $100,000 in public underwriting is pledged by Feb. 1.

# *Fallout Fatalism Favors Fun Factories, Or TV Drops Dead: Chi's Cafes Boom*

By MORRY ROTH

Chicago.

Chicago bonifaces have a multitude of explanations for the mid-1961 upturn in cafe biz. It's been one of the most profitable periods since the postwar make-hay-days. Not all have shared in the new prosperity, but the beat in both the Rush St. boite belt and the downtown supper c'ubs has been uptempo.

A spate of new clubs opened in the Rush area, in the neighborhoods and in the suburbs. In addition, the Bonaparte Room of the Sheraton-Blackstone hotel returned to an entertainment policy, and the Cart, a south-of-the-Loop eatery, has added entertainment. Also, the Gate of Horn, a folk music spot, moved from a dingy basement on north Dearborn St. to elaborate trappings in the Rush St. area.

**Loop Moribund**

The prosperity in the larger clubs on Rush St. has resulted in or been coincidental with a proliferation of smaller clubs along the street plus an outcropping of cabarets on the streets leading into the main entertainment artery. A nearby cabaret enclave has taken form on Tooker Place, once the site of the legendary Fickle Pickle Club where Ben Hecht and other newspapermen hung out in the first two decades of the century. It now houses Le Bistro, Kismet, Absinthe House and several other clubs.

The outbreak of smaller clubs in and around this area, in other neighborhoods and suburbs is providing the first opportunity in over two decades for a new or upcoming act to break in. Also good for young talent is the cabaret theatre trend, which by early fall had eight or more cafes using tab revues. The trend, initiated by the Second City, has also seen several of the groups fall by the wayside, but in each case it has provided a showcase for from six to 12 tyros.

**The Reasons Why**

Other signs of better times includes reports from cafe owners that midweek business is paying its own way and the clubs are no longer dependent upon the weekend spenders. Local talent agencies say that they not only have more outlets for newer acts, but that the front-rank niteries are buying more expensive acts.

As to reasons why, one operator: "People are nervous about the international situation and are going out to get away from the ominous news they get on tv-radio. It seems to happen during every crisis." Another says: "The suburbanites are tiring of television and parties at home. Going out is socially acceptable again and it's okay to say that you went to a night club, particularly if there is a hip comic on the bill. Also, the young marrieds have learned to live with their mortgages and car payments and still have enough to go out for dinner and a show."

A frontrunner in the cabaret renascence is the Playboy Club, now with counterparts in Miami and New Orleans and with c'ubs skedded for a half-dozen other cities by the middle of 1962. Most successful by far of the freshet of key clubs in Chi, it has recently added another show room to its set-up here and now employs nine variety acts and three musical units in the Windy City operation alone.

With the Chez Paree dark for over 18 months, the Empire Room of the Palmer House has asserted itself as the city's premier room. It has been booking the top names that used to play the Chez Paree and appears to be attracting the Chez regulars in addition to its own convention and family trade.

Oscar Marienthal, who along with his brother George owns Mister Kelly's, the London House and the Happy Medium cabaret theatre, characterizes the year thusly: "It's been the best year in the eight year history of Mister Kelly's. Not by a wide margin, but still the best. Perhaps the best indication is that we have made money on every act that has played Kelly's this year—and that is the first time that it has happened."

# FRED KEATING

By MILBOURNE CHRISTOPHER

Frederick Serrano Keating—he made the middle name disappear from his billing as a teenage trickster—saw his first magician when he was eight at the Eden Musee in New York.

Buatier de Kolta, a bushy-bearded French wizard, floored him with his vanishing birdcage. Later the cage feat, in Keating's deft hands, baffled several new generations of theatregoers.

An article once stated that Keating saw de Kolta do the vanishing birdcage trick at the Eden Musee, but in light of the great magico's death in 1903 it is unlikely Keating, who was eight at the time, could have seen De Kolta.

Sidney Lenz, who could do a neat card trick or two himself, initiated young Keating into the intricacies of bridge and pasteboard presto. The bridge-playing sleighter-of-hander in Arthur Train's "Illusion," was based on the Keating personality.

Stanwood Menken, in a Santa Claus suit, gave Keating a box of elementary tricks at a Christmas party. He was on his way.

Show business was in his blood. His Spanish-speaking mother, Camilla Serrano, was a singer. His Irish father, first a newspaperman, then an attorney was, as Fred said, "one of the finest actors ever to plead a case in court."

His actor-uncle played with Charlotte Walker in "On Parole." His earliest memory was watching the performance from the wings of the now-gone Majestic Theatre on Columbus Circle, N.Y.

Keating cut classes to see a Nate Leipzig matinee and the master sleight-of-hand performer was so taken by his poise and personality that he accepted him as a pupil without pay.

Keating ran away from Peekskill Military Academy to join the Thurston illusion show as an assistant. He learned stage sorcery the hard way, washing ducks, shining the great man's patent leather shoes and moving crates.

Keating debuted on his own at 15.

He set the pattern for the suave, witty night club wizards of the cover-charge age. He conjured in Ruth Selwyn's "9:15 Revue" and the first John Murray Anderson "Almaniacs."

He played his first dramatic lead on Broadway in 1933 with Tallulah Bankhead in "Forsaking All Others" and his last in 1954 opposite her in "Dear Charles."

Early in life he traveled with the 101 Ranch Wild West Show and not too many years ago he spent a season with his own illusion show on the carnival route.

Keating was a Palace theatre favorite on the two-a-day, teeing off with a two-week stint in February 1929. He went to Hollywood in the early 30's and made six films. For a time he renounced magic and, in an appearance at the Rainbow Room atop the RCA Bldg., he specialized in patter without the presto, but the old urge was too strong. Back he came into the magic circle.

Curiously, for several years he refused to do the vanishing birdcage that had been his trademark, but he again mastered the technique and it has a high spot of his hocus-pocus until the end.

**Varied Career**

Recent New York appearances included "Characters and Chicanery" at the Phoenix in 1956 where he shared the evenings with Cornelia Otis Skinner. As "Fun and Games" the blend of monolog and mystery came to Broadway in 1957. He did an act in Beatrice Lillie's "Beasop's Fables" on the road. He coached the magic sequences of the N.Y. City Center's production of "The Consul" in 1960 and last June 27 he teamed with Sheila Barrett in "Charades and Chicanery" at the Theatre Marquee, N.Y.

For a while he offered his "Wit and Witchcraft," one-man presentation through W. Colston Leigh.

During the past few years he turned out several mystery novels, one for Mike Shayne which popped up on tv. Naturally the magician played a leading part in the proceedings. He was working on an autobiography when he died last July.

Robert-Houdin once wrote that a "magician" was an actor playing the part of magician.

Incidentally, the "broken wand" service was held for Keating July 2 at Campbell's in N.Y. Representatives of the Society of American Magicians, the International Brotherhood of Magicians, the Magicians Guild, F.A.M.E., Future American Magical Entertainers and the London Magic Circle attended. This writer presided as president of the first-named organization.

GRATEFULLY, — FRANKIE LAINE

# When You Can't Even Hear Them Breathe

*Seasoned Songstress' Perspective on Audiences And Customer Behaviorism*

By HILDEGARDE

It would be amusing if, sometime, a critic would review an audience. He could describe, in a vinegarish way, all the dear people who come chattering down the aisle long after the curtain is up, of the seats clattering as they are seated and then, almost at once, clattering again as they decide their first arrangement wasn't right at all. Those who're unfailingly late returning after the intermission also should be part of this review together with the oh-so-gay gossip who simply has to remind the member of her party seated furthest from her of something or other; it doesn't matter what.

Such a review should, I think point out that these people—and, alas, all the nice, polite people in the audience—often get less from the stage than they paid to see. For some players react badly to distraction and only one player has to be put off to throw a monkey-wrench, as my father used to say, into the rest of the cast.

The bridge built between an audience and players, over which emotions shuttle back and forth to weave a magic, is, to me, a very fascinating thing. I know that upstairs in my suite I can be feeling quite ill, even wonder if I should go on. But the minute that warm spot is turned on me and I sense the expectancy of my audience I feel better. And within minutes I forget I ever felt ill. I'm not a hypochondriac. Just a ham.

In my work few distractions can destroy the rapport between performer and audience. Since I don't have to stay with any continuity I can absorb interruptions. If a child talks out—there often are children at my dinner shows—I can make it part of my act. "Rock-a-bye-baby," I can sing. If women laugh and whisper, I can stop and stare at them, quite flabbergasted, to the amusement of everyone else and to their self-conscious but deserved discomforture.

Down and out rude people are good for me, a challenge. I think, "Allright, I'm the cat, you're the mouse. I'm going to get you right where I want you."

Also, before every performance I pray. I understand that one doesn't always confess to this, but this is how I am—this is my belief.

During the first five minutes of a performance I've come to expect a lack of attentiveness—my audience is more interested in looking me over; taking inventory of my face, figure and dress than in anything I can do. They also exchange whispered commentaries on my age, my income and my romances. I never try to make a tremendous thing out of my first song.

**2 Unforgettable Bombs**

Only twice in my life—in which I've played to plenty of bad audiences—have I walked off the floor. This first happened four or five years ago at Boston's Blinstrub's; a big place, not at all like the plush supper clubs with which I'm so familiar. And I happen to believe a career is healthier if it's diversified. So, if I get my price, I take any engagement that I feel can do me no harm.

At Blinstrub's, which holds about 2,000 people, I held my own until the last show on Saturday night. Then the noise was so great, I literally could not hear myself.

My first chore—anything that had to be done before that audience deserves that word—was to introduce an important foreign visitor. I tried. I tried very hard. I felt so sorry for the poor man standing on the stage beside me. "Ladies and Gentlemen," I said, meaning it merely as a figure of speech, you understand "I have the honor to introduce to you . . ." Nobody heard one word I said. I tried again. And again. My composure dropped to considerably below normal. I took my visitor by the arm and guided him down the steps. "Do not," I told him "judge Americans by the quality of the people here tonight."

I went back and tried to sing. "The Last Time I Saw Paris," 'I'll Be Seeing You . . .'" shouted hundreds of voices in measured unison, as if they had rehearsed to thwart me. "'The Last Time I Saw Paris!' 'I'll Be Seeing You!' 'The Last Time I Saw Paris!'"

"I'll get to them later" I shouted into the mike so loud that it cracked my voice and sent it banging against the walls.

"We want it *now*" they bellowed.

I asked myself what tricks I might use and knew there were none.

Finally, after about 20 minutes of the greatest effort I have ever put forth, if not the greatest performance, I stood up. "Pouff to you!" I yelled. And off I went.

The manager was very upset, I was too.

Upon this occasion it was my good fortune that the following night, Sunday, and the end of my engagement, there was a benefit, at Blinstrub's for St. Anne's Organization. Hundreds, upon hundreds crowded in to see Hildegarde," a pillar of the church." And did I give them my all, did I? And did they respond, did they! The manager called me a champion, a name considerably at variance with that which he had called me the night before. Always I've been grateful to those good supporters of St. Anne for helping me get the bad taste of failure out of my mouth.

My second fiasco, in another big place at Windsor, Canada, was even worse than the first. It had no happy ending. I walked off. And that was that. My Windsor audience consisted almost entirely of drunken traveling salesmen who sat with their backs to me. That night I learned backs can talk. Each and every one of those backs demanded, all to eloquently, "Who is this dame anyhow?" In a way I was relieved that that audience wasn't facing me. I must have looked pretty insane standing up there, opening and closing my mouth, soundlessly apparently; unable, even with the mike, to out shout the din.

The night, to add to my humiliation, a dear friend who was in Windsor with her father, a prominent judge, had brought him to see me. He saw—in my dressingroom, in tears. And a temper.

An odd thing. I am not yet able to think of those two defeats without a shadow of the anger and chagrin and sadness I knew returning to my heart.

**And Those Other Audiences**

I prefer to remember all my wonderful audiences, the supper club rooms that become as quiet as cathedrals, with cigarets being lighted here and there the only evidence there is life out there beyond my lights.

Last year, at the Plaza's Persian Room, I sang "I Love Thee," in the original Norwegian, while playing parts of the Grieg A Minor Concerto and Peer Gynt Suite. For a week three Norwegians came, every night, to the dinner show. Then they sent me a beautiful, big bouquet. When I thanked them, I asked the lady in the group to come out on the floor with me. She told the audience how much it had meant to her and her friends, who were flying back to Norway that night, to hear this song in "such excellent Norwegian." For her compliment I must give thanks to my singing teacher, Lea Karina.

There are, for me, two kinds of applause; the applause that comes after I've sung the songs audiences particularly like me to sing—long and deep, forever wonderful—and the applause that's gay and full of laughter.

In my time, naturally, I've had some odd gifts. Indeed there have been moments when I've wondered if I should open them while I was on the floor. But I always do. The most unusual came, unwrapped, on a silver tray; a pair of pink panties, trimmed with pink mink. I held them up—what else was there to do?—and asked the donor to stand up. He was, to one one's great surprise, the manufacturer. But he had given us all so much fun and laughter that I didn't mind his getting a plug.

What is it that creates mood in a supper club? A combination of many things, of course. But, above all, I believe, it's the music and the words of the song itself.

"Grieg's "I Love Thee" and "Lili Marlene" are two songs that never fail. Singing these songs I've discovered that quiet can have several depths to it, can even be so deep that it seems to have a pulse.

Always I make "Lili Marlene"—to which the toughest audience respond—my last song. I've showmanship enough to know I can't top it. I say into the mike—so quietly that I can just about hear myself—"And now, here's Lili Marlene". The reaction to this creates almost a reverend silence.

When I finish "Lili" my head goes down, the trumpet sounds taps, there's a blackout. For about three seconds, always, there is a dead hush. Then the applause thunders. And when the lights go up I'm as stirred as my audience.

Those are the wonderful moments of show business . . . when the magic lies over everything and nobody coughs and nobody lights a cigaret and you can't even hear them breathe.

JACKIE MASON

"I want to wish me the best of luck on VARIETY's 56th ANNIVERSARY. I hope this year will be the kind of year I should have had last year."

## 'Royal' Nights

Continued from page 211

to receive an invitation to a luncheon party given by Her Majesty for a few people from various walks of life. The chief guest, you will remember, was Yuri Gagarin, the first Space Man. It was a wonderful occasion, so friendly and informal, but what really tickled me was the following letter from Sir Norman Gwatkin of the Lord Chamberlain's office:

"My dear Bud,

As an old friend I thought I would put you wise on one or two points apropos your luncheon engagement on the 14th July.

1. *You should not wear your old hat or fur coat, at least not inside the Palace.*

2. *Splits and double somersaults, besides being undignified at your age, are absolutely out.*

3. *Under no forseeable circumstances should you start throwing custard pies about. (We shall be at some pains to think out a sweet which will be unchuckable and so reduce the temptation.)*

4. *You will not be asked to sing so you need not bring your music or a piano.*

5. *If you embark upon a story remember that my cold and fishy eye will be fixed on you.*

6. *A quiet lounge suit would be correct wear. It would be quite wrong to come dressed as a debutante or even as a knight in armour*

Yours,

*Norman.*"

## Chateau Laurier, Ottawa, To Preem Show Policy

Ottawa.

Bonny Murray, chanteuse, will bow in the posh Canadian Grill of the Chateau Laurier Jan. 16 to preem room's new entertainment policy. New setup will present feature acts with band backing and continue dancing for customers as always.

Booking is currently via the Queen Elizabeth Hilton - CNR) hotel in Montreal.

# *You Meet Such Interesting (?) Customers In The Saloons*

By SOPHIE TUCKER

The old gal, age 85, who greets me with, "So good to see you again. My mother took me to see you when I was a little girl."

Some silly questions: How do you do it? What pills do you take? Why do you work so hard? Is it worthwhile doing this charity work?

The man or woman who invariably come up with, "I bet you don't remember me." My answer to them, "You're right, friend. You won your bet. I don't remember you."

Why will the customers insist on putting their arms around you.

Why will they stick their faces with their bad breath in your face to talk to you? and when you ingeniously manage to keep them at a distance from doing it, "They immediately call you a snob."

Why will the drunk always slap you on the back?

And drunk who shakes your hand so hard he darn near breaks your fingers.

The drunken gal who walks out on the floor to me, oblivious of the whole room, and asks me, "Where's the ladies' room." So I walk her direct to the rest room so I can continue my show.

The drunken gal who heckled me from the sidelines and when I asked the headwaiter to please take her out of the room, and she yells back at me, "I've been thrown out of better places than this one."

My past experience recently at a symphony concert to hear my friend, Richard Merrill. I was asked how I enjoyed it. Guess I floored the intellectual audience when I replied, "I hope you all will come and see me in the saloon I am appearing at in town."

The drunk on the town alone, rushes into my dressing room unannounced. Just curtains, as there isn't a door, and I'm standing almost in the nude and he barges in with, "When I was a train conductor I served you." I tell him to get the heck out and I have a rough time chasing him out. Next day I get a letter from him saying I "had no character."

The dinner shows when the family bring their children. Out of 20 or 25 youngsters, I can truthfully tell only five or six will say "please may I have your autograph" and will say "thank you." Such bad manners so I guess their mothers and fathers haven't got the time to teach them good manners.

**Staying Young**

I am doing a song in my act, "Be In the Business of Staying Young." Never have I had more elderly ladies in my audience nightly, and such a good feeling to hear them all thank me for giving them a new lease on life."

The new group acts booked into the clubs today who come in the night before they open to see the outgoing show and then run to the boss and yell, "How the devil can we follow that gal. We have no act."

**On The Plus Side**

On the affirmative side also are the fine people who patronize the clubs, who admire a good artist, who are friendly, tolerant and understanding when one of their party gets out of line. They will get him out of the room so as not to spoil the show for other people. These people go to niteclubs to be entertained and they don't complain about the food or the prices of drinks.

The real people who come up to my table to purchase a book or a record, drop the money in the box and away they go. The opposite ones, the "shoppers" examine the book from cover to cover—the record from top to bottom—and will hang around the table keeping others away who want a record or a book—and invariably the "shopper" doesn't buy a thing.

The one and only question customers ask nightly, "What is wrong with the new talent we see today? Why can't they get the attention of the audience as you do?" I can only answer them that our talent today is too quickly manufactured by public relations corps and record companies and very few have learned that you must entertain people—you must meet people—that people who come to clubs want to be entertained and that they, the people, want to make a star of you, if you have the stuff.

The comradeship we in the old days had is gone even in the niteclubs. As the boss and his wife in Omaha said "you are the first artist to play our club who has ever asked us to sit down and dine with him or her."

# Holland's Limited Amusement Fare For Outlanders

By HANS SAALTINK

Amsterdam.

Entertainment resources in Holland so far as the visiting tourist is concerned remain meagre. There are concerts, Shakespeare or "My Fair Lady" in Dutch, a fairly interesting Holland Festival each year between Netherlands own plus combines Netherlands own plus imported foreign opera, legit and ballet elements. Working with a modest $100,000 budget annual festival impresario Peter Diamond has created a good prestige for this festival during the past decade.

It has become a tradition that the top actors from the five main theatrical companies in Holland join forces to appear in one play that otherwise could not be cast. In 1961 it was Communist Bertold Brecht's "Mother Courage."

For three consecutive years the Playhouse International produced a comedy revue in Amsterdam. First two were titled "Going Dutch," the 1961 show was named "We're In Dutch Again." Brainchild of two Americans, Jack and Jill Lardis, the revue is financed by breweries and a department store. This year the show also aimed at the Dutch public by casting three Dutch actors, among them mime Rob van Reyn, along side the English actors. Material is mostly taken from English intimate revues, with local color added. Director and actors stem from England.

Mainly for the Dutch are the cabaretiers, three of which are at the top form now, i.e. Wim Kan, Toon Hermans, who also was in Vienna with his one-man show and is contacted for a television appearance in the U. S. and Wim Sonneveld, who will resume his cabaret career with a one-man show when "My Fair Lady," in which he appears as Prof. Higgins, concludes.

Some of Sonneveld's former cabaret collaborators have found a haven at the "Tingel Tangel" cabaret, founded by actor Sielo Hoving. "Tingel Tangel" is a satirical and political cabaret, set in a small intimate room, where one may drink a beer next to a secretary of State who came to listen what is said about him. Other favorite nightspots of the Amsterdam public are joker Max Tailleur's nightclub and the cabaret "Saint Germain de Pres" of comedian Tom Manders, both on the Rembrandt Square.

## Vegas Riviera's Facelift Via $3,500,000 Expansion

Las Vegas.

The Riviera Hotel here is engaged in a $3,500,000 expansion program, main feature of which will be an 11-story, 200-room addition. It will be topped by a Sky Room which will be entered into by an outdoor elevator.

There also will be a new wing of 120 lanai rooms overlooking the patio area, and a complete redesign of the Versailles Room. The dressing rooms will be removed to another area so that the stage may be enlarged.

# New Circuses & Shopping Centres

By CLAIRE and TONY CONWAY

It's so nice on a cold day in January when the snow is up to here and the temperature is down to there to sit back in a warm living room with the latest copy of VARIETY and think back to summer with the sun shining down on a circus tent and the warm smell of dust, trampled clover, popcorn and elephants. You sit back, put up your feet, and think back—

But it wasn't warm last January when Ringling-Barnum was rehearsing at its new winterquarters in Venice, Florida. The cold wind whipped through the big unfinished building. When the performers were not being put through their paces for the four big numbers by Richard Barstow and Margaret Smith, they huddled around the smudgepot heaters like so many frozen orange trees. Wagons and equipment transferred from the old quarters at Sarasota were spotted here and there about the acreage. But the main point of interest was the huge new building which housed not only a scale reproduction of the arena area of Madison Square Garden but also served as a general workshop with wardrobe people busy in one spot and prop men working on rigging in another.

Venice, however, liked the show. Both tourists and townspeople came in numbers, carrying with them their folding chairs. Immediately, the price of coffee went up.

### *Ringlings Hit So. America*

At the circus office in downtown Venice, Pat Valdo was busier than ever working on plans for a Ringling unit to go to South America as well as keeping in touch with the work going on under Bob Dover at quarters. In two short weeks Dick and Maggie put together the numbers for the traditional American tour. Then, in just a few additional days, they did the numbers for the South American show.

Ringling's 1961 tour opened in Miami Beach. But first came a very late dress rehearsal and, as a result, thus Claire Conway was locked out of the local YWCA. (No laughing matter—you're treated as though you had broken at least four, or possibly five of the ten commandments.)

The opening matinee provided one bit of excitement when a couple of Mrockowski's horses decided to see the show from the seats and joined the audience. Most of the people believed it was all a part of the act. The first evening show was very calm and provided none of the breathless excitement of the old New York openings. The performance went well and everyone seemed very happy with it. Barstow works such wonders in only two weeks.

By the time Ringling reached Washington in March everything was running like clockwork. Uline Arena looked like an entirely different building with Ringling set up and every performance was packed. For most of the date there were turnaways. Press, radio, and tv gave the show coverage such as it had not had in Washington for years.

In the meantime, the South American unit had opened. Barstow, Margaret Smith, Bob Dover, and Merle Evans had flown down during a layoff of the "big one" to get things going. With Paul Eagles as manager, Justino Loyal as equestrian director, and Ramon Escorcia as bandmaster, the latin edition included such acts as Unus, Dieter Tasso, and Buschbom's liberty horses.

### *A Shrine Circus*

Al Dobritch International Circus, sponsored by the Shrine, played Washington's Uline Arena in April. Although the attendance was not so great as for Ringling, show provided a wonderful performance including Robert's Leopards (uncaged) and the George Hanneford Family riding act.

One day Kay Francis added something new to the dog act and her Easter rabbit rode into the ring on the back of the pony. Everyone on the show was amused by "Hanneford's Riding Rabbit." The bunny, for his part, took riding in his stride, but that is to be expected of anyone connected with this circus family.

Another cold night warm in our circus memories was the occasion when we caught Hoxie Bros., a brand new circus. Like the famous purple cow, we never expected to see a lavender circus. Yet there it was! There were only six pieces of rolling stock and all six were painted lavender.

### *Veteran of Nine*

Before the performance that night, we noticed tiny Ann Spitzer in diminuitive cowgirl costume looking through the backdoor of the big top, carefully counting the house. As things turned out, Ann had every right to check on the audience for she was the star of the show, appearing in almost every act and doing all the routines a grownup showgirl would do. Not bad for an old lady of nine years!

Hoxie Bros. continued to grow throughout the summer, adding equipment and personnel until its performance barely resembled the one we saw early in the season. This was a mighty nice little outfit and it should easily make its way in seasons to come.

Wallace Bros., brightly painted in red and gold, came our way with members of the Cristiani family performing in true Cristiani style. (Some members of this renowned family went with the Ringling South American unit and some were with Wallace.) The Flying Wards were on the show during the early part of the season but later went to the West Coast and Rudy Bros. The Arturos, high wire act, joined during the Philadelphia stand and stayed for the remainder of the season.

We spent many a happy, sunlit hour on the Hunt show watching Paul Nelson working the horses or talking of old times with the Jenniers (Jennier's seals and Miss Aerialetta, (trapeze). Hunt had a bad blowdown early in the '61 season but no one was injured and the showfolk didn't seem too upset by it.

Probably the most dramatic event of the season occurred the evening when one of the Hunt elephants slipped in mud while doing the long mount and fell on her side, narrowly missing some sharp tent stakes but becoming entangled in the fencing separating the grandstand from the track.

*Everyone with the show went to work to free the old girl calmly and without panic. It took about 20 minutes to free the elephant and get her back on her feet. There were tears in our eyes when, free once more, she rejoined the rest of the herd and performed the long mount as usual, then lumbered out into the backyard, safe and sound.*

Later in the season, on Al G. Kelley and Miller Bros. Circus, another elephant slipped and nearly fell right on us. While it was a simple matter to send Tony's suit to the cleaners, it took three days of soaking and bleaching to get the mud out of Claire's dress.

### *Hub-Deep in Mud*

Mud and yet more mud faced Kelly-Miller on the two lots where we visited. On the lot at Warrenton, Virginia, the show was mired so deeply and the elephants worked so hard that it reminded circus veterans of the old days. It was quite a sight to see two and three elephants pulling the huge trucks, sometimes stuck so firmly that the elephants went to their knees. Even so, we had the feeling that the big girls enjoyed it all, being the center of the stage and the admiration of all who beheld them.

We were very pleased with the Kelly-Miller performance which exhibited more animal acts than any we saw in 1961. Among these were the leopard and white wolf act and the llama act purchased in the early part of the year from John Cuneo. Fine horses were also on view and fast-moving elephants.

### *Points for Priesthood*

It was fun, too, to visit again with Peggy and Shorty Sylvester, midget clowns, whom we have known for years. And, just to prove that anything can happen on a circus lot, between horses, llamas, and elephants, we discussed various religions with Vance P. Hurley, young equestrian director-announcer, who was about to leave the show to enter the seminary to train as a Russian orthodox priest. There is nothing like discussing the rules of fast and abstinence with your feet deep in mud, while avoiding the biting, kicking, llamas.

Kelly-Miller is unique in that it has built special equipment wagons and cage wagons which load into the huge semi-trailers which transport the show over the road. The trailers are unloaded over ramps in much the same manner as were the flat cars of railroad circuses.

This was the 25th Anniversary tour for Kelly-Miller and its first eastern tour since it took to the road in 1936. We hope that owner D. R. Miller will again come our way in the not-too-distant future.

Circus friends may join shows that tour distant parts of the country, but we don't lose track of them. At various times during the summer we received postal cards from points out west reading "Weather hot. Business good," or "Weather Hot. Business tremendous." These brief messages were from "Seacow," now a clown with Rudy Bros., a friend of ours since he was an usher on Ringling-Barnum some years ago. Jimmie Douglas and Reds Gallagher wrote from Polack Bros. to tell of the adventures of their "Poodle Express" dog act. This unique act comes before the audience aboard its own motorized Gay '90s type train and the canine occupants are all costumed. During one layoff, we are told, every girl on the show was employed in making new wardrobe for the dogs. Dime and Connie Wilson, clowns, wrote to tell us that the Gill Gray Circus was having a good season.

**Of all the shopping center shows we saw only two: Animaland, USA, and Hagan-Wallace. Animaland, USA is just that; a traveling menagerie composed of cages of animals, a pony-go-round, and an elephant train. Dub Duggan's Hagan-Wallace offers performing lions, bears, and elephant, a juggler, and a three-person aerial act consisting of trapeze, rings, wire, and sway pole offered from a single unique rigging. In addition there are carnival-type rides and games.**

When no circus was within our reach, we found circus acts in other places. Though we did miss the Hamid-Morton Circus for the first time in years, we made a special effort to visit George A. Hamid's Steel Pier at Atlantic City which was presenting Lorena Carver's diving horses, clown Charlie Cheer, and the Barbara Morris sealion act. We have known Barbara both on Ringling-Barnum and on Cole Bros., but that was before she had her present act. While we have seen many fine sealion acts including those of the Tiebors and Walter Jennier, they were all "dry acts." Never before had we seen a "wet act" such as Barbara presents. These sealions do a marvelous routine, including jumping hurdles stretched out over the tank and balancing objects while swimming. Steel Pier has its own tank but circuses can't tie up their arenas with such immovable equipment so Barbara appears mostly at sports shows and similar events.

### *Fair Grandstands*

The grandstand shows at fairs also are places to find circus friends. The Cook and Rose agency of Lancaster, Pa., put on a full circus program at the Montgomery County Fair, Gaithersburg, Md., featuring Torrelli's dogs and ponies and the Torrelli liberty horse act. For approximately 42 years Frank Wirth has provided the grandstand show for the York (Pa.) Fair. This year, in addition to star attractions like Johnny Cash and the Dick Clark Show, he presented Greta Frisk, single trapeze, and The Frielanis, bicyclists.

Clyde Beatty and Cole Bros. Combined Circus was within our "travel area" on three occasions and we visited in Maryland, Pennsylvania, and Virginia. Any visit to Beatty-Cole is old home week. On one visit we found Eddie Dullem working as "the Kedso Clown" in an adjoining shopping center. Or there was the time when little La Norma, star of the high trapeze, showed off her third cat, a tiny kitten. Then again, there was tiny "Irish" walking along the midway and checking her dream book to learn the meaning of Claire's dream of buying a new raincoat. (Claire, of course, insisted it meant she needed a new raincoat.)

When Beatty-Cole played Charlottesville, Virginia, it was two months ahead of the routing of former years. Shows were jumping ahead of other shows all over the east and there were prospects, for a time, of a real opposition war as in years gone by.

The big mystery on the show at this time was: "How did that size nine footprint get in the center of Harry Dann's pillow in an upper bunk when his pet chihuahua doesn't have feet that big? Harry was about to hold a "Cinderella" contest to find the lucky person.

### *Mom Sells Seats*

The little King Bros. Circus looked small indeed after sizeable shows like Beatty-Cole and Kelly-Miller, yet it made a nice appearance on the lot and put on a fine performance. The people in the seats enjoyed every moment of it.

Here again we were in the midst of friends. James M. Cole had the office wagon and Dorothy, his wife, was on reserved seats. Isla Garcia had the organ in the 3-piece band which consisted of organ, trumpet, and drums. And there was Rosa Wong doing web and ladders and showing off her two-and-a-half-year-old daughter who already wants to do everything on the program. Youngsters like this one are the promise of tomorrow to the circus.

Mills Bros. Circus came our way in mid-September. Once again Jack and Jake Mills brought out a good strong performance, including, for the first time in the history of this show, a lion act in a steel arena.

Mills has always featured horses and this year was no exception. John Herriot rode menage, presented liberty horses, and then returned with a mixed act consisting of camels, llamas, and ponies. This was something of a homecoming for John for he had been on Mills as a child. Now he found himself working a pony in his act upon which he had ridden when a child. The stock on Mills truly lives to a ripe old age. By the way, John is as proud as a man can be for his baby daughter was born on the show in July.

Many more shows were on tour than we had opportunity to visit, appearing beneath big tops, in buildings, in ball parks, and at shopping centers.

Are we worried about the future of the circus as we sit reading our copy of VARIETY? Not at all. Business has been good and bad according to the weather, the part of the country being played, and other factors which always have been considered by general agents and managers when preparing their routing.

No one can say that the circus is dead when new shows like Hoxie Bros. take to the road, the Hunts talk of the possibility of bringing out one or, perhaps, two additional shows, and a major circus talks about one or two new shows in the coming year.

This is 1962. This is a new season. Soon the big trucks will be rolling out of winterquarters across the nation as they have each year since America was young.

# ODE TO STRAIGHT MAN

By SENATOR FORD

In the good old days when vaudeville was vaudeville a great many comedians worked with straightmen. The straightman of that era was usually goodlooking, had sex appeal, a good speaking voice, was a natty dresser on and off, had a keen sense of timing, and was adept at cuff-shooting.

Some of the oldtime straightmen were also master wielders of a rolled up newspaper. This "prop" was cheap insurance. If the gag didn't get a laugh, whacking the comic on the noggin with the newspaper did.

Later, when vaudeville became "vodeveel," the better straightmen discarded the low comedy newspaper and replaced it with the more refined kid glove. The higher salaried straightmen used "Mark Cross" gloves.

This was the kind of vaudeville reform that was naturally approved by Mr. Albee. Good old E.F. always applauded any refinements that lifted vaudeville to a higher plane. It was he who first frowned on and then banned such "surefire" bits of business as kicking the wife in the derriere. Mr. Albee followed Tony Pastor as the champion of good taste.

The veteran straightman rarely received the recognition he deserved. The good straightman made the mediocre comic look good, and made the good comic look better. Men like Ben Bard, Frank Batie, Ed Gallagher, George LeMaire, and Cliff Hall were among the Tiffanys.

Some of our "name" straightmen were really comedians, and many of them got more laughs than the comics. Lew Fields, of Weber & Fields; Glenn, of Glenn & Jenkins; Russ Brown, of Brown & Whitaker; George LeMaire of Conroy & LeMaire are a few of the better known comedy straightmen.

Some of our big name comedians must be listed as great straightmen on the occasions when they turned to "feeding." Fred Allen, George Burns, Frank Fay and Jack Benny must go down in comedy history as great straightmen.

Things have changed since the days of the great "scolders." This is a mechanical age, and even in show business people are being replaced by gadgets. Very few comedians use straightmen anymore. They now use a telephone. Alexander Graham Bell has run a lot of straightmen out of the business. Whereas the oldtime straightman came in blue or gray, the phone company furnishes silent "feeders" in black, green, gold, white, yellow, and helitrope. Straightmen now come in six delicious colors.

The elimination of the straightman comes under the head of restraint of trade but Congress is too busy panning Jack Paar to worry about the other type of "scolder."

A straightman's union might help to solve the problem of the vanishing live "feeder." If the straightmen organized, a comedian would have to pay a stand-in everytime he used a phone as a partner.

However, the replacing of the straightman by a telephone has its good points. It not only cuts down expenses, but cuts down on dressingroom fights. A comic can't very well bawl out a telephone for doing a lousy show.

The way things are going it is only a matter of time when the comedian, too, will be replaced by some kind of a mechanical laughgetter. When that happens, the only live comedy left will be in some of our tv dramas.

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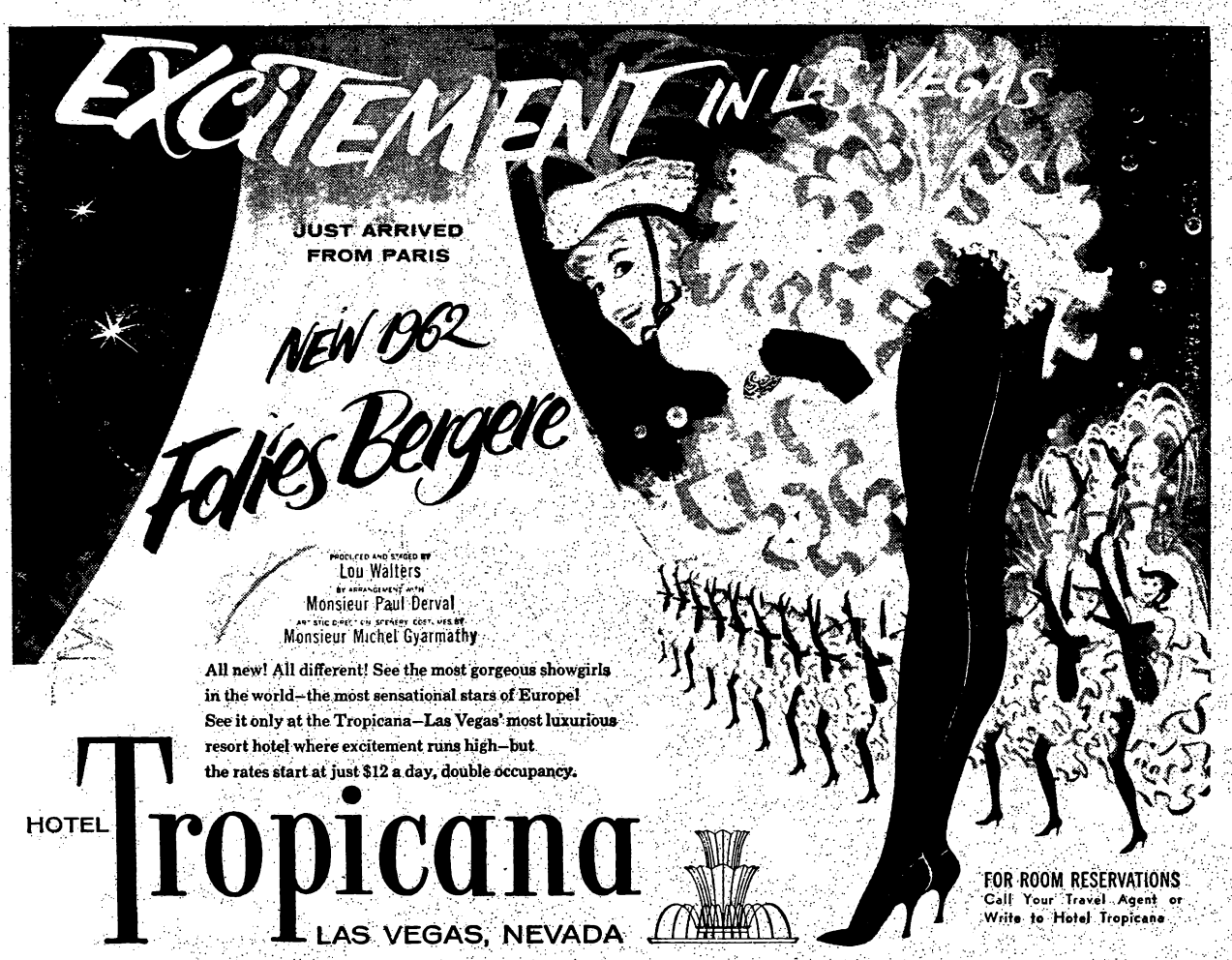

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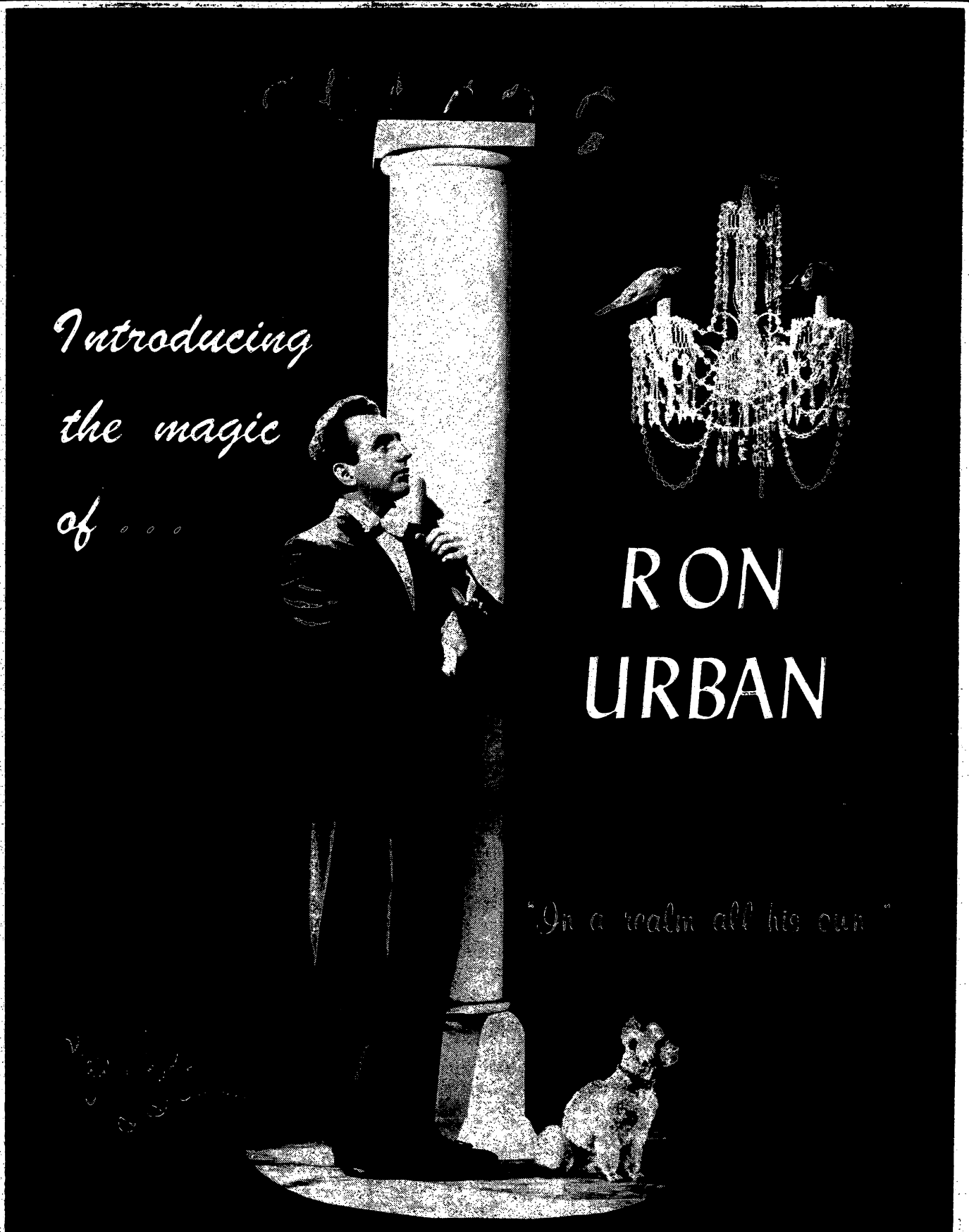


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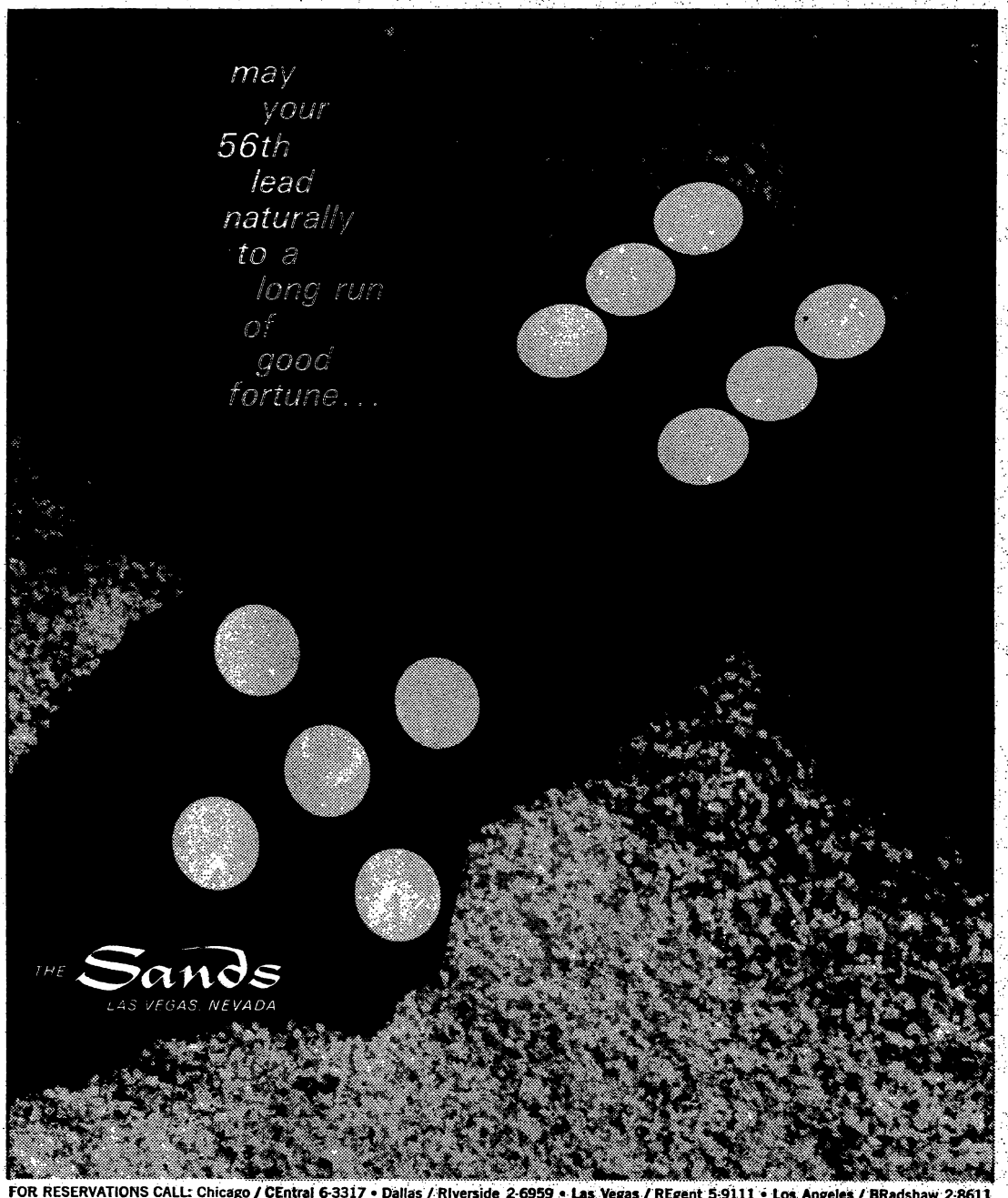


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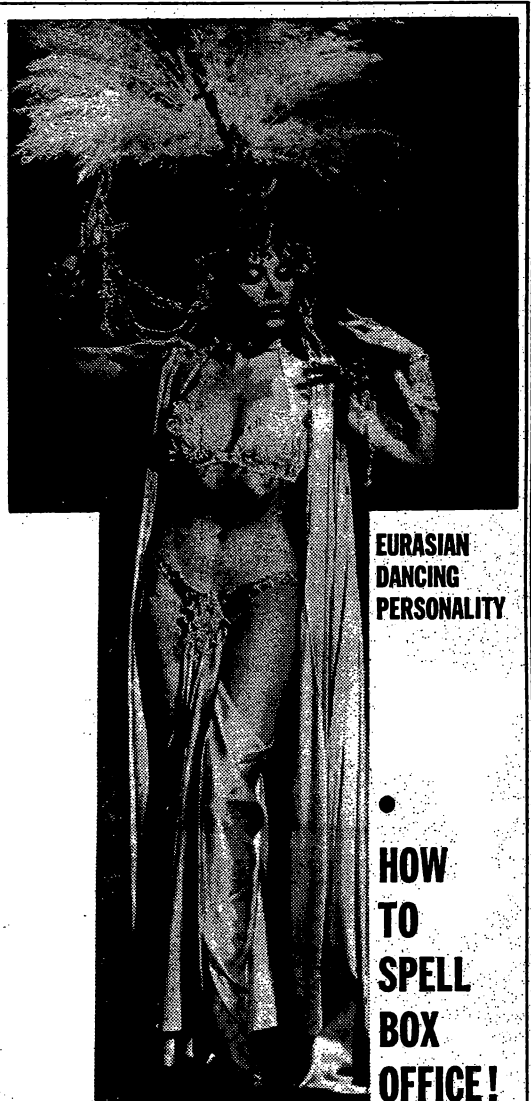

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## Lament For Break-In Dates

Continued from page 211

seen by only a small segment of the population, thus enabling the comedian to develop even greater skill and greater timing.

Besides vaudeville, there was burlesque, which developed the art of "low comedy," paving the way for motion picture careers. Between vaudeville and burlesque, a comedian had a step-by-step process which was clear cut. Competition was keen, but at least a comedian could serve an apprenticeship in vaudeville. There were no overnight sensations created by a quirk of television. Stardom demanded, at *least*, a seasoned performer.

Today, the embryo comedian has no place to go where he can be "bad." In the early days of television it almost seemed as if vaudeville had had a rebirth. This new medium seemed a perfect school for trial and error and many comedians took a crack at it for little or no money. Much of what we saw was bad, but at least there was the excitement and interest in a new experiment—and in new faces. Television today insists on a tight script, "big-name" performers, and provides little or no opportunity for experimentation.

**Fewer Tele Outlets**

There are fewer comedy and variety shows than ever before. "Situation comedies," they seldom turn out very comical. They use ostensibly new scripts in which only the names have been changed —the same dreary situations persist. Any wonder that the word "comedy" in the television listings merely elicits a "ho-hum" from the potential viewer who then, in despair, has to learn to "love that horse."

The club-date and the nightclub are the only work areas in which the new comedian can try to develop and both these situations can be deadly. Let me first define the club-date. Wherever there is an organization consisting of one or more people, said organization holds a wing-ding once a year in which they recapitulate their fondness for one another and restate their aims for the coming year. The organization appoints a committee to see to it that the best entertainment in the world is provided at the least possible cost. The members of the committee immediately become "experts" in the field of comedy and never hesitate to tell the comedian what he should or should not do and he very often goes on-stage with such phrases as, "we would have liked to have had Bob Hope but we couldn't afford him," still ringing in his ears. These are the circumstances of a club-date. One can readily see that few performers are going to develop anything but a hard crust in this type of environment. Only the most courageous would venture to break-in new material on a club-date and risk the displeasure of the club-date booker. These dates represent bread and butter to comedians since they are their only source of income other than nightclub engagements.

Nightclubs are actually the only medium left for the development of stand-up comedians. Cafe owners again are not interested in the potential of an artist—only in how many laughs he can get and, if the price is within his budget. The comedian in this situation must, if he is forward thinking, try to please the audience and please himself as well. He must project through smoke and alcohol to reach the brain and heart of his audience. To develop craftsmanship and style under these circumstances and to maintain high standards of performance in order to pursue other media of entertainment, is certainly a monumental task. Many successful nightclub comedians are unable to perform in other areas because they themselves have become jaded and their material tinged with "blue." By the same token, today's "new school" comedian is so immersed in the intellectual refinement of his material, that in a nightclub situation, he is totally unable to cope with the humanity sitting ever so close and the audience senses this comedian's inability to communicate as a real personality. He in turn is unable to evaluate the situation and complains that they are drunk and won't listen. He winds up performing only in a theatre situation, and although this is ideal from his standpoint, the gulf between the audience and the performer becomes subsequently wider. Hence, though he may reach the brain, he never quite makes it to the heart.

Fortunately, there are always a few who can evaluate their careers in terms of obstacles and goals, and are emotionally prepared to treat each new situation as a challenge to be overcome rather than evaded. Perhaps from this group a few giants will emerge.

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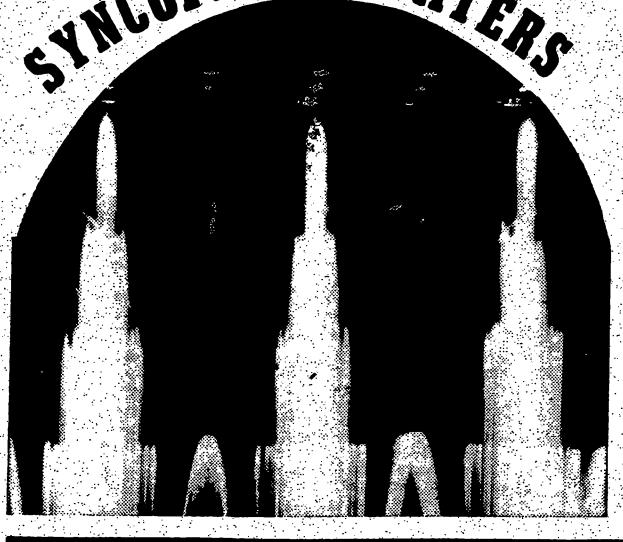

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# Critics Around the World

## Uninvited by Management, Critic Can Be Sued In Britain; Key Is 'Malice'

By HAROLD MYERS

London.

It is a widely accepted fact that Britain has a free press and stringent libel laws. Although this often appears strange to outsiders, it is not a contradiction of terms. Common law is designed to protect the individual as much as the publisher, and such common law can apply to film and drama critics.

Under common law it is recognized that a play or motion picture is the property of an individual or a company. That individual or company has the right to decide whether or not the play or film will be shown to the critics and which critics will be invited, or which newspapers will be asked to send a critic. If a newspaper fails to get an invite and buys a ticket from normal sources and then proceeds to publish a review, the producer has the right to take action.

Having that right does not necessarily mean that the owner of the film or the play will be successful in his action. On his part he would probably have to prove "malicious intent" on the part of the newspaper or its critic. The main defense of the paper would be that its criticism was done as a matter of public interest to meet the readers' need.

As an extension of the producers' rights, the common law of conspiracy lays down that if a critic goes to a theatre with the intention of attacking a piece it shall amount to conspiracy.

Happily there have been few cases in recent years of managements taking such drastic action in the courts, though there have been some cases where film companies have objected to certain critics.

## Critics' High Criteria In Argentina; They Vexed Dictator Juan Peron

By NID EMBER

Buenos Aires.

Visiting entertainment folk express astonishment on arrival in Argentina at the high intellectual quality of local reviews, whether dramatic, screen, musical or literary. Yet few of them earn much from "Critic King" and must spend too much on magazine or library subscriptions to keep posted.

Most critics here have themselves written plays, scripts or composed music, but the majority also double at some profession, or as civil servants. Screen critics now have a better income through television commitments and advertising commissions, but in a country renowned for venality, there is surprisingly little venality in the reviewing fields.

Under the Peron dictatorship reviewers held out for independence, with only limited exceptions, and suffered for it. In fact the majority ceased reviewing, rather than accept "directives." Six years later there is still cleavage between the small group of "collaborator" reviewers and the non-collaborators. The so-called "collaborators" were not all as black as they are now painted, and there were "colabos" in the ranks of the Critics' Association too. It was more a matter of "conforming" or not conforming.

### Legit Critics

Legit critics are banded together under the Association of B. Aires Dramatic Critics, of which Carlos H. Taig (author of a monograph on Eugene O'Neill), reviewer for "Critica" evening paper and "Lyra" magazine, is currently President.

Early in the century critics wrote reviews in dawn hours from cafe tables, surrounded by Bohemian carousing. Nevertheless, theirs has always been a most highly respected profession. Today's critics type out reviews in dusty newspaper offices, or amid the clutter of Government offices.

Unveiling busts of former critics Hipolito Carambat and Carlos Max Viale at the Casa del Teatro in September this year (1961), Martin F. Lemos said the latter had died of "Bohemianism and noctambulism," ills which attacked legit critics of the past. Judging by their pallor, today's reviewers get little more sleep. Their main problem is transport; in a taxiless city where automobiles cost more than they earn in a year.

Sr. Lemos also recalled that Domingo F. Sarmiento (revered Argentine President, Statesman and Educator) had worked as Drama Critic of "Mercurio" in Chile during an 1841 political exile. Alberdi, another Father of the Republic, worked as dramatist and critic. Other famous past critics were Joaquin Linares, Leon Alberti, Eduardo E. Beccar, Miguel Lillo, Saldias, Lepera, Porto, Cordone, Viola, Suero, Octavio Palazzolo, Marianito de la Torre, Octavio Ramirez, Enrique Gustavino and dramatist Julio F. Escobar. Octavio Ramirez, son of an Uruguayan Ambassador to Argentina) was for 30 years La Nacion's drama critic and intimate of visiting intellectuals.

B. Aires critics declare roundly they've no difficulty whatever in writing as they please, indignantly refute any chance of impresario or other coercion. The Critics' Association would promptly expel any member trying venality. A case of "unethical" writing came up this year, ending in apology by the culprit, which smoothed things out.

Incidentally, "angels" are termed "white horses" in this country, which contains just a hint of knight errantry.

Outstanding amongst today's dramatic critics are Julio Cesar Viale Paz of "La Razon," also a music and screen critic; Menegaso and Cane of "La Nacion" also carry great weight. "Lyra" the magazine of which Carlos Faig is dramatic critic, won an Argentine Sesquicentennial Committee award of a European trip in 1960, for a special 1960 number recounting Argentine stage history. Jaime Potenze is another dramatic and film critic. Alejandro Berutti (author and critic) doubles as scholarly head of the Authors' Society (Argentores) Library.

Theatre Managements are most generous in distributing "paper" amongst critics of the big local dailies and magazines, but overlook foreign correspondents, on the mistaken assumption that they're not interested. It can be said in their behalf that the big dailies take an overlarge slice of what is called "espoleo," which they sell at reduced rates to their staff or to the public. If a foreign correspondent wishes to review a local show he must buy his ticket, and as admissions are high, that often rules him out.

## Fraternizing Doesn't Prevent Australians Being Hard-Hitting

By ERIC GORRICK

Sydney.

Drama critics covering the main Sydney and Melbourne stems probably, to some extent, resemble their counterparts in New York, London or Paris, in that they evoke happy or raging reactions in accordance with what they write. Too, in the main, they are "columnists" on the side and are sent by their editors to meet and interview visiting celebrities. But in their role as critics they are strictly independent in their views and do not suffer an editor's bluepencil, nor do they hand their stuff to a rewrite man. It's printed as written.

An Aussie dramatic critic probably reviews 20 to 30 shows annually, maybe more, ranging from key shows in the majors to straw hat performances in the little houses. He also covers vaude-revue, which, naturally, makes him that much more versatile. The Aussie season runs all year round.

Here, as in Manhattan, the critic is a "guest" of management on opening night. There is no second list for minor critics as in New York.

Should a show be running late and deadline approaching (12 midnight) for a morning edition, the critic may slip away to his typewriter without frowns from the management. He makes an exit when the lights are down, and nobody worries muchly. The critic working for an afternoon paper stays right through because the deadline is timed around 10 a.m., hence the afternoon guy even has plenty of time to go backstage for a managerial party. But party or no party, if he doesn't like the show—or part thereof, there it is in black and white the next day for all to read and either cheer or burn up.

Records here fail to disclose any managerial banning of a critic. Naturally, they (managements) resent a panning, but no action is (or has) ever been taken against a critic. He's just as welcome for a new show.

General rule here is for major legitimate operators to stage a meet-the-star party (instancing Vivien Leigh of the Old Vic troupe), at a plush hotel. There are plenty of cocktails and caviar.

Probing deeply into records at the Journalists' Club here no evidence was unearthed to even suggest that a critic had sunk any coin of his own into a show; firstly, because he doesn't earn that kind of money; secondly, because Aussie show biz is controlled by responsible organizations, J. C. Williamson Ltd., Garnet Carroll, Tivoli Theatres, to mention the top trio.

Top critics here—covering legit, vaude-revue, pix and music, are Griffen Foley (Daily Telegraph), Norman Kessell (Sun), Julian Russell (Sun), and Josephine O'Neill (Herald).

Women's weekly, top femme paper, only reviews films and tv shows, leaving flesh-and-blood to the dailies. This also applies to minor monthly publications with limited circulation.

The Aussie critic doesn't come any fairer—or tougher, worldwide.

## Freeloading, Payola Give Critics Blackeye; It's Manana in Mexico

By EMIL ZUBRYN

Mexico City.

Mexican film and theatrical critics have to trend a difficult diplomatic tightrope in that they know and are known by everybody. Also, they are friends, or enemies, respectively of producers, directors, stars, technicians, etc.

Also, the inevitable cocktail parties and luncheons, banquets, etc. tendered to critics, as well as unadmitted but widely suspected are factors. Gifts, tips on money-making opportunities, blatant cash tribute, picking up of Acapulco an other vacation tabs, etc., makes it difficult for critics to be "objective."

Often a sugar coated review is explained to colleagues somewhat after this fashion: "True, the picture (or play, television, radio show, night club act, etc.) is very bad, but the producer embraced me so affectionately (and possibly slipped in a little memento into a pocket), how can I be severe?"

Or, "we are friends, and eat together often. He's such a clever story teller and so serious in his feelings that he is a good producer. How can I offend him?"

But not all critic, shut their eyes or clamp their noses. In Mexico the breed is not highly paid, often undertake other chores far removed from their field, including, for example, reporting on prize fights or wrestling matches. In turn producers complain that seemingly anybody can be a critic in Mexico. Critics answer that seemingly any reasonably curved senorita can be a "star."

While dramatic criticism appears promptly, film criticism often is published a week or so after film has completed its first run.

Many publications exist in Mexico of dubious character, with alleged critics seeking free seats. This has led to a drastic tightening of Annie Oakleys by managements and by the Office of Public Entertainments, which issues credentials to bona fide critics. The freeloaders and phoney critics still exist though, and many don't even earn the handouts by a token review.

Recently, in a move to give status to the critic's profession, the first critic's round table conference was held here with opposing elements: reviewers, producers and actors, getting together to see if the profession can rise above its alleged status of "cocktail critics."

## Schedule 'Yellow Loves' For Loeb Drama Centre

"The Yellow Loves," by Howard Sackler, Shakespeare recording director for Caedmon Records, will be presented Feb. 1-3 and Feb. 8-10 by the Poets' Theatre at the Loeb Drama Centre, Cambridge, Mass. The play, which George E. Serries will direct, is based on the life of French poet Tristan Corbiere, who died at the age of 29.

As a fund-raising offering, the Poets' Theatre will present on Feb. 25 "A Visit With Jules Feiffer and his Characters."

## Arena for Boone, N.C.

Boone, N. C.

D. S. Mayes has opened The Pit, a theatre-in-the-round here, utilizing a deserted pool hall under the Gateway Restaurant.

The building interior is being reworked. Mayes says the theatre will open with "The Father."

CORNELIA OTIS SKINNER

# Festivals Multiply In Austria & So Do Its Operettas

By EMIL W. MAASS

Vienna.

Despite the fact that quite a number of town and villages in Austria have decided to hold "festivals" of their own during the summer months of 1962, one cannot foresee any talent inflation, as most of these events are intended for local consumption with some foreign (not necessarily American) tourist trade.

Festival committee of Bregenz, capital of the most western province Vorarlberg (and thus most easily reached by tourists from western countries) has proven to be the most enterprising of them all after Salzburg and Vienna which retain the international glamor, Bregenz has decided to switch to modern operetta for its stage on Lake Constance, which now has an increased capacity of 6,000.

New operetta by Robert Stolz with book by Per Schwen and Robert Gilbert, titled "Yucatan" (for Mexican fishing village setting) is booked for next Summer. Composer Stolz will direct personally.

At the capital of Styria, Graz, performances in the Burggarten, Landhaus, as well as in castle Eggenburg and Rabenstein are in prospect for 1962. There will be open air theatres in Moerbich and St. Margerethen in the Burgenland and in Klosterneuburg, a few miles west of the Austrian capital.

Operetta society of Spa Ischl, where Franz Lehar and Oscar Straus worked, and lie buried, plans pend for revivals of oldies. Ischl dates back to Romans use as a resort and won its modern aura when Kaiser Franz Joseph chose it as his summer town in 1854.

Until the outbreak of World War II it had became an "operetta trading centre of the world." Practically everybody connected with this medium met in Spa Ischl during the summer months to work out plans for the next season. First were Giacomo Meyerbeer and Johann Strauss, all others followed. Last year one could see a few old timers, very few indeed, but they did not discuss operetta plans. There are no theatres on hand for that purpose.

### City's Subsidy

A last minute injection of $20,000 subsidy by the city of Vienna prevented the closing down of the capital's last operetta house. (In the state-operated Volksopera only works by deceased composers are produced.)

Selection of Carl Michael Ziehrer's old operetta "The Guide" during the June festival, though a good one, was such a boxoffice flop, that the deficit grew daily. Another oldie, Edmund Eysler's "Golden Mistress" proved to be better b.o.

Stapoper and Burg Theatre had a good season but no outstanding productions though Christopher Fry's world precm in German language) of "Curtmantle" was well received. Academy Theatre revived Arthur Miller's "Death of a Salesman" and Mary Chase' "Harvey," with the comedy finding more approval.

Volkstheatre scored with Aldon Nash's "Sainted Sisters" and Thomas Staerns Eliot's "Elderly Statesman," an ensemble even touring the country with the latter. Production of Elmer Rice's "Cue for Passion" in theatre of Josefstadt deserves praise. Theatre Courage had on its repertory "Last Summer" by Tennessee Williams. Critic so-so.

None of these mentioned theatres could exist, not even if sold out daily, without considerable subsidies by state and municipality.

The houses in the provinces, as Graz, Innsbruck, Klagenfurt, Salzburg and Linz are in a similar position. While they produce only plays, already on the repertory of Vienna theatres, the management of the St. Poelten Theatre, 40 miles west of Vienna, has attempted to become a sort of "straw hat." They preemed plays and even operettas, directors and talent scouts drove to St. Poelten, but so far no work was found worthwhile to be taken over by a Vienna house.

# SWEDEN: LEGIT ACTORS' DREAM

## Chamberlain Brown's Revenge

By GEORGE FREEDLEY

(Curator, Theatre Collection, Main N.Y. Public Library)

*(Editorial Note: Chamberlain Brown was, for years, one of the regular haunts of at least two generations of job-seeking actors in the days when "The Road" and Stock were not yet moribund and Broadway ran as high as 72 houses. With their affinity for humor, troupers made many a joke about the Browns, but especially Chamberlain. It is provocative to note that the memorabilia of this time-dusty haunt now is a valued part of the Theatre Collection.)*

By strange coincidence the two most important theatrical acquisitions of the N.Y. Public Library in 1961 are tied into my first months in New York in 1928 when I was working for the Theatre Guild in various capacities. Vinton Freedley gave me early in September two letters of introduction; one was Lyman Brown of the Chamberlain & Lyman Brown Theatrical Agency and the other was to Theresa Helburn of the Guild where a couple of months later I went to work as an assistant to Kate Drain Lawson, technical director of the Guild, through whom I met Florence Vandamm and her husband, the leading theatrical photographers in New York.

The complete office records of the Brown Theatrical Agency were offered by the executors of Lyman Brown's Estate as a free gift last summer. Paul Myers and Mark Carnevale and a small corps of packers and truckmen emptied the five rooms plus closets and a section of the firescape, switched through some of last summer's hot days packing the books, portraits, theatrical memorabilia, the hundreds of scrapbooks and photographs.

It was and is one of the most remarkable theatre collections extant. They even had to scrape posters off the walls where they had been pasted in order to preserve them. A handsome marble bust of Clara Lipman presides benighny over the collection which is in the process of being catalogued which will take more than a year at the very shortest, probably several years to make it all available to the public which should be grateful to the Brown brothers for preserving their theatrical records when so many offices discard files when they are no longer commercially useful. Some of them have remembered our theatre collection and have sent the files to us for preservation. I wish all agencies and producing organizations did, particulary from Off-Broadway where finding vital statistics is difficult. We are crowded, of course, but we hope to have fine expanded quarters in the new Library-Museum at the Lincoln Center for the Performing Arts, when and if.

A number of Midwestern universities were anxious to purchase Florence Vandamm's file of theatrical negatives of some 1200 plays produced on or intended for Broadway since 1925. The number of negatives vary from a dozen to several hundred when a long-runner with its many casts such as "Life With Father" is considered. There are approximately eight hundred individual subjects from the Lunts to Robert Sisk and Leonard Bernstein included in this collection purchased in the Spring of this year.

It is partly catalogued and all of the material is so arranged that individual shots can be readily located where they are in storage in the Library's annex on West 43rd Street. The card catalogue by title, designer and actor is housed in the Theatre Collection as well as the Key-sheets so that readers can select individual photographs for printing. The full cataloging will be completed perhaps by the time this article is printed.

## *Hallelujah! Parties!*

By NAT DORFMAN

Diamonds may be a girl's best friend, but the best friend the Broadway theatre has right now is the Theatre Party Agent. Indeed, the theatre, for the record, has 17 or 18 best friends and with one exception they're all lovely, hard working ladies who fill our playhouses with benefit shows to the tune of multi-millions every season. These are the gals, who come spring, collect the titles of the shows listed for the following fall and winter, note the names of the authors, stars, and the play's contents, and begin their inspired sales campaigns.

Thus, while the seven bad wolves, as the critics on the Metropolitan papers are cruelly designated by some, take time off from their arduous first night chores to thrill at the sights of Europe and the Orient seeing a few shows in between, or just hide out in nearby huts and reconverted barns to rusticate from their acidulous typewriters, the ladies are already selling blocks of seats and full houses to a wide, charitable public who are risking their pelf in the hope they are right in their choice and that the vacationing critics, relieved by the summer hiatus, will back them up in their critical judgment when the harvest moon shines.

Quite often the party ladies and the critics agree, but most often there is a wide difference of opinion. It is then that the importance of the party agents become dramatically evident for without them and their parties the Fabulous Invalid would have to curl up and cry "Uncle." Not that the benefits can save a bad show, but they give a fairly good audience show, though critically socked, an opportunity to find paying customers. Many a play has thus been saved from the ignominy of closing after a few despairing performances. In other instances, where the advance sale has been tremendous because of the pull of star names, even a poor show lived to reimburse its backers.

Ironically, and unbelievably, there are some heretic in the Broadway canyons who are openly hostile to theatre parties. These snorting dissidents aver theatre party audiences are hit over the head by their charity groups to buy tickets at fabulous rates, are not interested in the show but come to greet their friends, are constantly waving to them and chattering during performances to the annoyance of the actors, with method and without experience. No doubt some of these allegations are true, but not entirely. Once the curtain rises and should the show prove absorbing, they get just as absorbed in the stage offering as any other audience paying . . . with the difference, they are local people and if they like something they spread the word of approval with the speed of a prairie fire.

And coming back to the actors who just "despise theatre parties because they sit on their hands," isn't it better to collect salaries week after week with theatre parties and keep plays going rather than have closing notices drive you to the savings banks for economic survival?

Finally, there are those who charge theatre parties keep regular playgoers from their pews for months at a time. What we'd like to know is, what are theatre party patrons—vegetables?

So, a hallelujah to the party agents who live in anonymity but serve the living theatre so well.

## YEARLY PACTS, OLD AGE WAGES

By FREDERIC FLEISHER

Stockholm.

The dramatic theatre in Sweden normally runs at a heavy loss. Box-office receipts cover only about half of the expenses. Rest comes from state and municipal subsidies. The major contributor to theatre is a monthly, state-supervised lottery; lottery tickets sell for about $3 and the annual gross runs over $40,000,000. About one-third of the total is returned to the fortune-hunters and somewhat less than a third goes to the support of the Royal Opera, noncommercial theatres, symphony orchestras and art and concert societies. Each time a ticket is sold to a noncommercial performances it can be said that the state pays between $3-$4.

The noncommercial theatres have relatively heavy running costs as the actors, actresses, stage hands, technicians, designers, dressmakers, stage directors, etc., normally have one year contracts and are paid irrespective of whether they are used or needed. Besides the Royal Dramatic Theatre in Stockholm, which has two stages, Sweden has three civic theatres with two stages and three with one stage. An average one-stage civic theatre stages about nine plays annually and its total expenditures run about $240,000 and it receives about $120,000 in the form of municipal and state subsidies.

*"America's Actor Equity Assn. members will be stunned perhaps that unemployment among dramatic performers in Sweden runs as low as 4% and hardly above 10%. Estimates by Equity of unemployment among its own membership exceeds 90% though this is somewhat misleading since many members are seldom if ever working in theatres but instead rely upon tv, industrials, and so on.)*

**Stars at $8,000**

Top star wages at the Royal Dramatic Theatre are around $8,000 a year; an average wage at this theatre is $3,640. When actors and actresses at the Royal Dramatic Theatre are retired they receive two-thirds of their salary; the retirement age for actors is 60 and 55 for actresses while ballet dancers at the Royal Opera may retire at 41. Sweden's recent compulsory pension plan, however, is increasing progressively and in less than a generation all actors and actresses will be able to retire at the age of 67 and they will receive a pension that amounts to two-thirds of their average income during their 10 most productive years.

Although the survival of the noncommercial theatres is not dependent on boxoffice receipts, there other pressures on the heads of the theatres. Each theatre has a board which is often made up of prominent cultural figures. The stage directors and critics also express their wishes. Although the critics exert only slight influence on a theatre's finances, they spread a general conception about whether the head of the theatre is doing a good job. A theatre head cannot consistently choose light and popular plays as influential groups may feel that he no longer sees to it that the theatre serves culture.

**Swedes' Credo**

Swedes also regard theatre as a form of education. During each season a theatre must aim at giving audiences a mixture of classical, modern and experimental drama. Furthermore, most of the noncommercial theatres give special performances for school children and educationalists are most pleased if the children see a classic.

Private theatres, on the other hand, receive almost no state or municipal support and often have an extremely hard time surviving. There are some outstanding exceptions as the production of "My Fair Lady" at Stockholm's Oscars Theatre, which broke all Swedish records by running for close to 800 sellout performances.

One of Sweden's leading private theatres is Stockholm's Vasa which

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## Insurance Bias Vs. Showfolk

### Underwriters' Rigid Rejection of Theatrical Clients —A Blanket Indictment—Some Progress Against Blind Policy—But Shoddy Publicity Based On Thefts Hurts All Artists

By LEE B. WINKLER

*(Author of the following piece is a leading protagonist, previously quoted in VARIETY, of the view that insurance companies are suffering from intellectual hardening of the arteries in applying hopelessly obsolescent ideas to theatrical clients seeking policies.)*

It is probably no secret to most professionals reading this item that they are second-class citizens when it comes to obtaining insurance. Underwriters may want your autograph, but they certainly do not want you as clients.

Should you be one of the lucky ones not having this problem, be assured that you are the exception and not the rule. Specializing in all types of show business insurance and handling, as we do, great numbers of "art" clients, we live with this problem daily.

Why artists should be considered poor insurance risks is a subject which we and others have dealt with at length. The insurance companies raise all sorts of objections to theatrical people from "too much publicity" to "poor moral risks."

To say that most of these accusations are with little basis in fact does not alleviate the problem. The situation is still that most persons in the art fields, be they players, dancers, musicians, producer, writer or director, have greater problems in obtaining insurance than any other persons in America.

What progress has been made? Unfortunately, little—but definitely some.

**Blind Prejudice**

The greatest problem today is in getting insurance companies to underwrite a theatrical person as a person. In other words, to get an insurance company to look upon you as an individual and not just apply the negative blanket label of show business upon you, and then say "No insurance".

We have found the majority of art people to be family persons living quite normal lives, with strong community and civic ties, and often with other business interests.

Another problem is a simple economic one. I.e., if an insurance company gets $60 to insure Mrs. Jones' mink coat, and only gets the same $60 to insure a celebrity's mink coat, the insurance company would naturally rather insure Mrs. Jones since it gets the same premium, but supposedly has far less chance of loss with Mrs. Jones.

Our answer in this case has been to fight fire with fire. By accumulating as much theatrical business as possible, and funneling it to only two or three insurance companies, the result is that these companies obtain *quantity* premiums to offset possible greater loss exposure. The law of averages operates for the insurance company if they insure several theatrical people.

One problem is the thoughtless pressagent who uses "theatrical thefts" as a gimmick. Gossip columnists prefer using theatrical names in hints of immorality and avoid mentioning wealthy business tycoons, who are equally or more culpable. The problem of phony claim; business manager and insurance broker collusion, etc., all are evils to be worked upon.

The greatest progress that will be made will undoubtedly come from organization such as Actors Equity, which even now is helping by entering the fight. Committees to investigate insurance problems have been formed, and are looking into the matter. Groups of actors and others are banding together through unions and associations to place their insurance coverages en masse through one source we recently insured two groups totaling over 70 members who had previously had great troubles getting coverages individually.

## Summer Drama As Greeks' Come-On

By RENA VELISSARIOU

Athens.

Some 15 legit theatres are operating this winter in Athens, playing local and international works. National Theatre is presenting classical plays only, starting with William Shakespeare's "Romeo and Juliet." Kostas Mousouris who favors international successful plays selected "Fanny" by Marcel Pagnol with Jenny Carezi as leading lady.

Two plays by the Communist Bertold Brecht are played at two theatres. "The Ascension of Arturo Oui" at the Art Theatre by Charles Koon and "Galileos" at the New Theatre by B. Diamantopoulos.

Elli Lambetti is back on the Greek stage. She presented with her own group at the Dionyssia Theatre "The Miracle of Anny Sullivan, followed by Van Druten's "The Voice of the Turtle."

All other theatres are presenting Greek plays. A branch of the National Theatre will operate in Salonica capital of Northern Greece also presenting classical foreign and Greek plays.

**Drama Festivals**

Two drama Festivals have prevailed every summer for seven consecutive years attracting many tourists. Greek National Theatre's Festival is running every July at the Epidavros ancient theatre famous for its amazing acoustic. Its program includes antiquity dramas Sophocles, Euripides, Aeschylos, Aristophanes. An exception was made last year only and the program included the opera "Medea" by Cherubini with Maria Callas.

Athens Festival, every August is held at the Odeon of Herodes Atticus beneath the Acropolis. Dramas presented at Epidavros are repeated. The program of the Athens Festival is enriched also with concerts by foreign orchestras such as the N.Y. Philharmonic, or by the Athens State Orch with local and foreign soloists.

The world premiere of the "Nausica" opera by Peggy Glanville-Hicks was given during the last Festival and was conducted by Carlos Surinach, directed by John Butler with Teresa Stratas, Spyros Melas, Sophia Steffas, John Modenos and a Greek orch and chorus.

## I Would Like

By GERTRUDE A. HALPERN

I would like to be a "could-be"
If I could not be an "are"
For a "could-be" is a "may-be"
With a chance for reaching far.

But, I'd rather be a "has-been"
Than a "might-have-been" by far,
For a "might-have been" has never been
While a "has been' was once an "are".

*(Author, who wrote short plays, composed the above at 82, shortly before her death.—Ed.)*

# Ten-Twent'-Thirt': A Golden Era Of Native American Melodrama

## At 10-20-30c. Earthy Right-Shall-Prevail Plays Regaled the Gallery Gods —Accent Often on 'Special Effects' (Trains, Horses, Electricity) — A Chapter From a Forthcoming Book, 'Gone Are the Stars'

By ERNEST HUGHES

Cleveland.

Entirely neglected by biographers and writers of theatrical history are the plays produced during the years of the vogue of sensational melodramas that were dear to the hearts of the patrons of these productions, and we know of no books dealing with this type of entertainment.

Ernest Hughes

Ten, 20 and 30c were the admission prices, with the exception of a few front row orchestra seats at 50c sounds unbelievable, but they could be had.

The plays authored by such prolific writers as Theodore Kremer ("The Fatal Wedding"), Lincoln J. Carter ("The Heart Of Chicago"), and Hal Reid ("Human Hearts") would probably be laughed at today, for their homely dramatics and ludierous situations, but they were in a class that meant money at the boxoffice at all times and many houses displayed SRO. during an exceptionally sensational blood-curdler. A week was the extent of the showing of these melodramas, then on to the next town. There were no so called "long runs" in those days.

H. R. Jacobs Theatre was the home of melodrama in Cleveland. The play, "The Pulse Of New York"; the year, 1894. When the gallery doors opened, the mad rush of the "thundering herd" of so-called gallery gods was on, and four or five flights of wooden stairs meant nothing, if you would sit in the front row. Then followed the long wait for "Overture," pandemonium breaking loose when the orchestra appeared from beneath the stage, a short march of the day, usually one of Sousa's, and finally—that moment of hush, when the house lights were lowered and the footlights came up, also the curtain. And the show was on!

That seat in the gallery was the means of an excursion into make-believe, which in those days meant an exciting evening of such "realism" as we never beheld since—"The Eyes of Youth." But that thrill has gone, as have the plays and players of those days.

**Durable Favorites**

It was not only the young and impressionable mind that was charmed, but many older patrons delighted in each new play, or in a repeated former favorite that came with the new season. Some of the best remembered are found in the following list: "Down In Dixie," "Dangers Of A Great City," "Pawn Ticket 210" (which was the number on a ticket which would redeem a pawned baby!) "The Sidewalks Of New York" featuring James and Bonnie Thornton, "The White Rat," "On The Bowery" (with bridgejumping Steve Brodie), "Peck's Bad Boy," "Blue Jeans," the first one with a "great sawmill" scene, "When London Sleeps" (in this one a former circus girl walked on telephone wires to escape from a burning building across the way), "In Old Kentucky," racing play which ran for 17 years (introducing a treadmill race long before "Ben-Hur" was thought of as a play). Not forgetting Bartley Campbell's "The White Slave," with the world famous line: "Rags are royal raiment when worn for virtue's sake." Then came Lincoln J. Carter's "The Heart Of Chicago," the play based on the famous Chicago fire.

This had the illusion of a locomotive five miles away—the headlight becoming larger and larger as "the train" approached—the heroine locked in a shanty, the hero tied to the tracks; "To the rescue!," and just in time—for as the beautiful heroine managed to sever the ropes, releasing the hero, there stood a full-sized replica of a locomotive, steaming and puffing, right down at the footlights—Quick Curtain!!

Audiences liked the "big mechanical effects" as they were glowingly advertised, and many were used in the plays written around trains. "The Denver Express," "The Limited Mail," "The Midnight Express," "The Fast Mail" and "The Great Express Robbery" all depended upon synthetic "trains" for their sensational scenes.

Plays on the evils of The Big City had the basic themes the idea that big cities were wicked and filled with snares for the innocent. Here are a few of their titles: "Lost In New York," "Opium Smugglers Of Frisco," "Midnight In Chinatown" and "New York By Night."

**An 85-Year Run**

"Uncle Tom's Cabin" was the play in which hundreds of players were employed during a period of more than 85 years. The play, originally produced in 1852, became one of the greatest boxoffice attractions: hundreds of "Tom" troupes playing the old tearjerker all over the world in over 50 versions.

Faintly remembered also are such gems as "The World Against Her," "Fallen Among Thieves," "The Silver King," "A Lion's Heart" (starring Carl Haswin), "Tennessee's Partner" and "Darkest Russia" with Selma Herman. Another thriller ("with a train") was "Nobody's Claim" starring Sadie Hassen and Joseph Dowling.

"A Guilty Mother" starred Henrietta Vaders, a favorite of an earlier day, and delighted women theatregoers for years. The famous Dreyfuss case of the Nineties, became the story of "Devil's Island" featuring Leander Blanden; this was good for three seasons. Sheridan Block and Maude Granger, both "Big names" in their day, presented "Man's Enemy." Theodore Babcock and Dorothy Rossmore appeared in "Brother for Brother."

"Uncle Josh Spruceby," a drama depicting life "down on the farm," was another standby; this also featured "the sensational sawmill scene" in which the hero was saved from being sawed in half just in the nick of time.

"The Road to Ruin," "Sporting Life," "The Queen of Chinatown," "King of the Opium Ring" and "Why Women Sin" were of a more modern trend and, if anything, more sensational, than the earlier ones.

**Wrote Plays Around a Lithograph**

Al Woods, a shining light in the world of melodrama, produced many of the "blood-and-thunder" gems. It is said that Woods used to find a sensational news item, a murder, a robbery or anything he visualized as a new thriller, then visit a lithograph company, have artists design several posters, illustrating his ideas, take these to Theodore Kremer, an experienced writer of plays based on crimes of the day, commission him to write the new "chiller," and theatre history has it that Kremer would produce one of these boxoffice magnets in 48 hours—four acts and from 6-to-14 scenes in some of them.

"The Fatal Wedding" was perhaps the best known of Kremer's plays, and "The Bowery After Dark" the most sensational. This was the starring vehicle for Terry McGovern, well known lightweight fighter of the time. It opened in New York on Christmas day 1900 starring along with McGovern, Ralph Cummings and Victory Bateman, both stock stars. The play was originally to be titled "The Power of the Cross," but Woods felt that "The Bowery After Dark" would have more b.o. allure.

The "hair-raising" scene in this one was the nailing of the hands of a Chinese woman to a doorpost (the punishment of a disobedient mistress in China, as the "villain" of the play explained), this done with screams, etc. It was heard before only in "The Sign of the Cross." In the same melo we found another "sensational scene," (they were all "sensational"); it showed the heroine bringing the villain to his knees as, with a large crucifix held high above her, she declaimed, "Down on your knees you blasphemer and tremble at The Power of the Cross!" The cross, electrically wired and studded with 60-watt bulbs, flashed on in bright lights as the curtain fell.

**Startling Titles and Lurid Posters**

Startling titles and lurid posters rather than the players' names seemed to draw the largest audiences, but all the various types of plays were clean, devoid of smut, sex, offending scenes or innuendos; it was entertainment for the entire family. On the acting side, there was nothing subtle in the lines of the players; all love and hatred were outspoken and to the point.

Had Reid was another writer of the "heartbreakers." His Human Hearts" was one of the biggest money getters on the circuit, playing return engagements season after season. It was the story of the honest blacksmith and the faithless wife from the city—faithless wives and "female villains" were always "from the city." One of the well remembered scenes in this old favorite was in Act 3 in which "Tom's" blind mother is granted an audience with the governor as a last resort to obtain her son's freedom. Through her gift of a bonquet of oldfashioned yellow roses the governor is persuaded to pardon her son. The dialog in this scene, enacted before our then youthful eyes, will never fade from memory; we remember nothing more inducive to tears in any play before or since.

"On The Swanee River," was one of the less sensational plays on the circuit at the time; among the players were Stella Mayhew, Florence Gerald, Fredrick Truesdale, Marie Wellesley and Harrison Steadman. "Kidnapped In New York" starred the debonair Barney Gilmore, who was a new type in melodrama, a singing comedian. Mildred Holland and Neva Harrison presented "Two Little Vagrants," a sort of companion piece to "The Two Orphans" of an earlier date. Miss Holland appeared in several other attractions in melodrama houses, the best known "The Power Behind The Throne" and "Arla, The Musican's Daughter," both great matinee favorites.

The evils of gambling were brought out in several more modern plays: "The Gambler's Daughter," with the beauteous Elsie Crescy, "The Gambler Of The West," with Severin de Dayne, and "The Card King Of The Coast," all highly successful.

**Temperance Preachment**

Temperance preachments were brought out in "The Curse Of Drink" and the oldest of all (barring "The Drunkard"), "10 Nights In A Barroom," a well remembered oldie, if for nothing more than the song, "Father Dear Father Come Home With Me Now." Various queens who reigned in the theatre were "Queen Of The White Slaves," "Queen Of The Secret Seven," and "Queen Of The Highway" which featured Charlotte Severson.

In 1906 the H. R. Jacobs Theatre became the Cleveland Theatre opening its season with "The Orphan's Prayer" with Nettie De Coursey, followed by Marion Ballou in "The Little Organ Grinder" and Florence Bindley in "The Street Singer." Eagerly awaited were the annual roadshows: "Nellie, The Beautiful Cloak Model," "Lottie The Poor Saleslady" and

(Continued on page 235)

RICHARD BARSTOW
"ONE OF THE TRUE DEMILLES OF THE LIVING THEATRE"
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# Famous Lines From Famous Plays

ERNEST HUGHES

Cleveland.

We recall, with chills and thrills, lines from old dramatic masterpieces, lines which were considered highly dramatic and powerful in their day. Today one may consider them as mock heroics and a little farfetched but in their era we loved them. A few of the best remembered:

| | |
|---|---|
| *"Stop! I see murder in your eye!"* | ("After Dark," 1853, by Dion Boucicault.) |
| *"This woman did not give herself, she sold herself!"* | ("Monbars," 1904, presumably by Brownlow Hill.) |
| *"Leave your money to the poor and your widow to me, and we'll both forgive you."* | ("The Colleen Bawn," 1853, by Dion Boucicault.) |
| *"Whoever lifts the fallen brother is greater than the conqueror of the world."* | ("The Drunkard," 1834, by Wm. H. Smith.) |
| *"You took the man I should have married; no woman ever forgot or forgave that."* | ("Woman Against Woman," 1885, by Frank Harvey.) |
| *"Tremble at the power of the cross!"* | ("The Bowery After Dark," 1900, by Theodore Kremer.) |
| *"Then, among all you GENTLEMEN, is there not one man of honor?"* | ("The Two Orphans," 1874, by Adolphe DeEnnery & Eugene Cormond.) |
| *"Mecnie, either I dream or I am mad, but I am your father."* | ("Rip Van Winkle," 1865, by Dion Boucicault.) |
| *"Rags are royal raiment when worn for virtue's sake!"* | ("The White Slave," 1882, by Bartley Campbell.) |
| *"No, massa, mah soul belongs to de Lawd, an' yoh can't never buy that."* | ("Uncle Tom's Cabin," 1852, by Harriet Beecher Stowe.) |
| *"Call me not husband—but curse me as your destroyer."* | ("The Drunkard" (see above.) |
| *"I've got a boy all alone in this great city, and I'm dreadfully worried about him."* | ("The Old Homestead," 1887, by Derman Thompson.) |
| *"Remember you are brothers!"* | ("The Two Orphans," see above.) |
| *"Keep your gold, it would soil my poverty!"* | ("Streets Of New York," 1853, by Dion Boucicault.) |
| *"And there weren't no weddin' ring on her finger nuther."* | ("Way Down East," 1898, by Lottie Blair Parker.) |
| *"I cannot love you, for another image is in my heart."* | ("After Dark," see above). |
| *"Strike! If it pleases you—for you are her father!"* | ("The Lady Of Lyons," 1838, by E. Bulwer Lytton.) |
| *"I want my love to give me liberty."* | ("The White Slave," see above.) |
| *"Heaven and this certificate, signed by your hand, are my witnesses."* | ("Kathleen Mavourneen," 1860, by Dion Boucicault.) |
| *"Frank Slade, you have killed your own father!"* | "10 Nights In A Barroom," 1858, by Timothy S. Arthur.) |
| *"I refuse to play 'God save the Czar!'"* | ("Darkest Russia," 1894, by H. Grattan Donelly.) |
| *"The world is mine!"* | ("Monte Cristo," 1848, by Alexander Dumas.) |
| *"Jack, where are you going? To save a life!"* | ("The Lights of London," 1881, by George R. Sims.) |
| *"My sin was greater than my punishment."* | ("East Lynne," 1861, by Ellen Price Wood.) |
| *"I would rather die, than have my son know I'm alive."* | ("Madame X," 1910, by Alexander Bisson.) |
| *"We should find nothing in Russia now but graves covered with snow."* | ("The Kreutzer Sonata," 1906, by Jacob Gordin.) |
| *"All the world can't stop me now!"* | ("The Silver King," 1882, by Henry Arthur Jones.) |
| *"One for all, and all for one!"* | ("The Three Musketeers," 1848, by Alexandre Dumas, Sr.) |

# BITTER FRUIT: VERY YOUNG PLAYWRIGHTS

## Edward Albee, Jack Gelber and Jack Richardson Compared To Odets, Miller, Williams of the '30s, '40s and '50s

By HAROLD CLURMAN

I write with some diffidence about our young playwrights. My hesitation is due not to caution or uncertainty but to humility. The creative process should be respected. The limelight of our theatre tends to sear young talent.

A French playwright once told me that though he had had 40 plays produced he considered only six or them good. The gentleman is now one of the Immortals of the Academie Francaise.

This instance conveys an attitude which appears to be wholly foreign to the custom of our theatre. A promising new playwright with us is a signal event. His arrival is not merely greeted, it is hailed! He is sought after; interviewed by press and radio. He is questioned on television on a wide variety of subjects. He may even be attacked—supreme compliment!—for not being the paragon his publicity proclaims him. The symptoms of his eventual decadence are set forth. And even while his first play is being studied in college drama courses his second play may have been produced and failed. With this failure the young playwright is pronounced "finished."

We are an impatient people. We crave novelty. There is some virtue in this: it shows that we have an appetite for renewal and for a sort of perennial youthfulness. But this may prove a vice: it may condemn us to superficiality, immaturity and a restlessness which permits of no completion. It discourages growth. It is wasteful and finally savage.

In the theatre, at any rate, it would be wiser if we viewed every playwright under 45 the age at which Ibsen and Shaw entered their most productive years as a beginner. Such an attitude might prove more helpful than frenzied adulation which is often no more than the mask of a deepseated indifference.

My purpose in discussing our newest and youngest playwrights—Edward Albee, Jack Gelber and Jack Richardson—is not to measure the degree of their talent or to predict their future value but to examine in what manner they collectively represent certain central characteristics of the moment. For though each of these playwrights is differently endowed and probably headed in divergent directions, there can be no doubt that there is a kinship among them. They tell us something about present day youth but even more about our American world generally.

### Clifford Odets and Others Were 'Rebels' of the 30s

Such talent as theirs emerged in the 30s. But the young dramatists then—Clifford Odets preeminently—were "rebels" whose values were based on the classic premises of our oldest religious traditions: human brotherhood, social justice, concern for the underprivileged, hope for peace, resistance to tyranny. Odets and his fellows may not have believed in God, but they believed. Their heroes were no knights in shining armor but they were either seeking new heroes or enjoining us all to adopt an heroic stance, to be heroes together. At worst they deplored the lack of heroes of the debauching of a youth which might with the help of sane social circumstance attain heroism.

The impetus of the '30s was curtailed or modified by the spasm of the war. In the late '40s—Arthur Miller continued the "religious" (or the hortatory) line of the dramatists of the preceding decade. Willy Loman was if anything less lustrous than any but the finks in "Lefty." A poor and sorry figure, but Miller vowed that he was worth our *attention*, that he possessed admirable human traits pitifully gone to seed. Loman might have been redeemed; or if this were too much to say, his pathetic example might serve as a warning to at least one of his sons.

In "The Crucible" Miller limned characters capable of self-sacrifice and, even more important, of active resistance. These characters oppose the forces of evil—evil being defined as that which would muddy conscience and undermine reason.

Together with Miller there developed in the '40s a dramaturgy devoted to the portrayal of victims. This is the line that may be traced to the work of Tennessee Williams. The yearning and protest of Odets and Miller were still guttering in Williams but they are turned inward.

As a sort of joke—but more revealing than he may realize—Paddy Chayefsky—another young playwright—has the atheist in "The Tenth Man" say "better to believe in a Dybbuk than in nothing." This is the sort of affirmation—I say this without malice—that several of our talented young dramatists have now reached, so to speak, on the upgrade!

### 'Connection' Is Stylized, Basically Naturalistic

The note typical of the youngest playwrights of the late '50s is sounded in the concluding lines of Jack Gelber's "The Connection" first performed July 15, '59. The play, as everyone knows, though slightly stylized, is a basically naturalistic picture of what goes on in a junkie's pad: that is to say, it the lingo is still unfamiliar to you, a place where addicts take their fix or dose of heroin. (The play's "chorus" keeps repeating throughout the play, "That's the way it is. That's the way it really is.") Still the play is not fundamentally about drug addicts; if it were it would not have made the strong impression it has.

A character in the play whose idea it is to make a movie about junkies answers the suggestion that the "H-Bomb riff" might make a more arresting subject, "Well, if it wasn't junk, I would have been involved with something else." Another character comments, "That's very heroic." The reply describes the play as a whole: "No doctors, no heroes, no martyrs, no Christs. That's a very good score."

Before the final curtain descends there is a repetition of the most telling (though wordless) scene of the play: a character enters who "goes to the light socket in centre-stage and plugs in the cord of the portable phonograph. He opens the phonograph and puts on a Charlie Parker jazz record. Everyone assumes an intense pose of listening and Harry carefully picks up the record, closes the phonograph, unplugs the cord, and leaves. There is a long pause. One of the musicians (onstage) starts playing and others join him in cementing their feeling."

This is the play's "religious" ritual—a concentration on and an absorption in the wild wail, the lyric chaos of the jazz enigma.

After the years of hope (the New Deal etc.), after the war against Fascism and Nazism, after Hiroshima, after McCarthyism, after the return to business as usual, after constant talk of disarmament accompanied by increasing preparation for and apprehension of nuclear war, Solly the intellectual in "The Connection" declares, "You are fed up with everything for the moment. And like the rest of us you are a little hungry for a little hope. So you wait and worry. A fix of hope. A fix to forget. A fix to remember, to be sad, to be happy, to be, to be. So we wait for the trustworthy Cowboy (purveyor of heroin) to gallop in upon a white horse. Gallant white powder." To which someone retorts "There ain't nothing gallant about heroin, baby."

So "The Connection" is, after all, a social play—with a difference. "I used to think," says the Negro jury of the play, "that the people who walk the streets, the people who work every day, the people who worry so much about the next day, the people who worry so much about the next dollar, the new coat, the chlorophyll addicts, the aspirin addicts, those people are hooked worse than me."

The difference between the outcasts in "The Connection" and the dissidents of the '30s is not in their frustration but in their aims. The boys of the '30s had faith; those of the '50s have no cause, see no issue. The best of them can do no more than dream—usually in nightmares.

They are what Edward Albee calls "permanent transients." They are attached to nothing—not even to women. (Hardly any of these new plays deal with the relation of the sexes; there are very few important women characters in them, and sexual passion is almost never referred to as either a delight or a solace.) Freedom here is that of progressive jazz which supports no identifiable theme but leads wierdly in erratic rhythms.

How did these people get that way? We might speak of the absence of a recognized moral authority and of a freely accepted discipline. But this is only the consequence of the social history of the past 40 years and the present fearful stasis in which prosperity and success are the only sure norms of value.

The specific human result of the familiar history I have sketched is most incisively dramatized in three of Edward Albee's one-act plays which he modestly and properly refers to as his "novice work."

Just as there are no heroes or martyrs in any of these plays there are also no geniuses or people of exceptional gifts. The central characters are always little people with small needs and little or no possessions. All they aspire to is some small comfort.

### 'Laughably Small Room' In Uper West Side N.Y.

So Jerry the orphan of Albee's "The Zoo Story" (written in 1958 and first produced—after its world premiere in Berlin—in New York on Jan. 14, 1960) is in his late 30s, lives isolated on the fourth floor of a dismal roominghouse in New York's upper West Side. As he describes his "laughably small room" one of its walls is made of beaverboard: we learn that his neighbor is a colored homosexual as lonely as Jerry himself. In another small apartment lives a Puerto Rican family: "a husband, a wife and some kids; I don't know how many." Neither does he know any of the people on the second and third floors — except that there's a lady living in one of the rooms who cries all the time. The landlady is fat, ugly, unwashed and drunken. There is also the landlady's mangy dog whom Jerry tries desperately but unsuccessfully to befriend.

In Central Park Jerry confronts Peter, a married man in his early 40s: a publisher's editor who earns $18,000 a year and lives with his wife and children in the East 70s. I say Jerry "confronts" Peter because the conversation in the Park is imposed on Peter by Jerry's fierce determination to talk to someone who might understand his speech if nothing else. This speech is a stylized amalgam of sophisticated literacy with street-corner slang made comically eloquent by Albee's almost excessive facility.

Jerry is aggressively hostile and conciliatory at the same time. Peter tries to be friendly though he is discomfited when he is not appalled by Jerry. The contrast of the men is theatrically brilliant and renders the point of the play unmistakable.

On hearing the description of the tenants in Jerry's roominghouse Peter blurts out, "I find it hard to believe that people such as that really *are*." To begin with, Peter had supposed Jerry to be a Greenwich Village "intellectual" to which Jerry's response is, "What were you trying to do? Make sense of things? Bring order? The old pigeonhole bit?"

The play makes that cold abstraction the word *alienation* altogether concrete in terms of our immediate environment. Jerry seeks contact, a relationship, even if it only be that of reprobation or enmity. The landlady's dog's attempt to bite him, he says, was in some way an act of love. To which Peter very nearly in anguish cries out, "I don't understand" — precisely the reaction of the audience which fails to see the relevance of this play—and several of the others—to our present social condition.

The dramatic upshot of the play is that Jerry dies or rather commits suicide. He forces Peter unwittingly and unwillingly to kill him. To restate this less literally: Jerry already driven mad by the complacency of Peter's middle-class world only achieves contact with it in the end by forcing it to destroy him as an unintelligible menace.

Peter in a way has his own peculiar history not so much in "The Zoo Story" as in "The American Dream"—a more patently stylized play influenced, I surmise, by Ionesco. "The American Dream" (produced in the fall of 1961) is a caricature of the American middle-class home. Here Papa has been disembowelled and desexed by surgery and Mama is a bejewelled goose whose quacking Papa silently suffers, while Grandma is a crusty and cracked old soothsayer whose hometruths intrude on the bedlam of disconnected dialog like idiotic irrelevancies. Mama and Papa have had no children but Grandma reveals that they had once adopted a "bumble" a baby. In the course of making it into a proper child, they had slowly dismembered it. The baby finally vanished.

Into this household now comes a handsome youth, as perfect a specimen as a refrigerator, fit for modeling or any other form of commercial exploitation. He is looking for work: he will do anything for money. The boy reminds Grandma of the earlier "bumble." A splendidly packaged youth, the boy confesses himself incapable of love though everyone loves him for his physical attractiveness. He is a highly efficient mechanism, but he can create nothing though he can perform whatever labor is demanded of him. His name, says Grandma, is the American Dream.

This overlong play is biting but in comparision with "The Zoo Story" rather arid. Its audiences are on the whole vastly amused by it because for one thing Albee is often funny and can write. One wonders however if these audiences realize that in laughing at this devestating cartoon they are laughing at themselves — or at their very close relatives.

### 'Death of Bessie Smith' Is Approach to Realism

The third demonstration of what the younger generation thinks of our world today is "The Death of Bessie Smith," a play in eight short scenes first produced in Berlin in 1960 and in New York in the winter of 1961.

"Bessie Smith" is as close an approach to realism as Albee ever desires to make. All his plays have something of the parable about them. I am inclined to regard Albee's realism as one of the soundest aspects of his writing. Symbolism is rarely valid or moving except when it is couched in supremely expressive language or when its roots are deeply imbedded in the soil of recognizable experience. What is especially remarkable about "Bessie Smith" is that while it treats a subject that might have appealed to anyone of the "radical" dramatists of the Thirties—Albee deals with the material in an original manner. The subject is the fate of Bessie Smith, the famous blues singer whose death was indirectly caused by the refusal of various hospitals in the South to admit her after the emergency of an automobile accident because she was black.

We never see Bessie. The tragedy of Bessie Smith's death is not hers but that of a nurse who works at one of the hospitals to which Bessie has been brought.

This nurse is a lower middle class (or poor white) girl whose decrepit father has pretentions of descendance from much "finer" people in ante-bellum days. The nurse browbeats her father whom she despises, sex-teases an idealistic young intern with whom she is willing to neck but whom she will not think of marrying (his salary is $42 a month), and lords it over the Negro orderly who harbors thoughts of actively improving his status. In a play of the '30s this nurse might have been presented as a "reactionary bitch" (to use the summary terms of the era) but Albee reveals her as a person caught in the same blind alley of a "closed" society as the yearning but ineffective intern and the seething but cowed orderly.

The climactic speech of the play is that of the Nurse who cries out with a vehemence which transcends naturalism: "I am sick of it! I am *sick*. I am sick of everything in this hot, stupid, fly-ridden *world*. I am sick of the disparity between the way things are, and as they should be! I am sick of this desk . . . I am sick of this uniform—it scratches. I am sick of the sight of you [the orderly], the thought of you makes me *itch*. I am sick of him [the intern]. I am sick of talking to people on the phone in this damn stupid hospital. I am sick of the smell of Lysol . . . I could die of it' . . . I am sick of going to bed and I am sick of waking up . . . I am tired. I am tired of the truth . . . and I am tired of lying about the truth . . . I am tired of my skin . . . I Want Out!"

### Fruit of Seed and Soil Our Society Provides

I do not blame those who dislike these plays! If they do not actually mirror the barrenness of the everyday life of our community they are certainly the fruit of the seed and soil that our society ordinarily provides.

Jack Richardson is the pleasantest of the three writers we have to consider and in a certain sense the most cultivated. Perhaps he should not even be enrolled in this scowling league of youth. In his two plays "The Prodigal" (Feb. 10, 1960) and "Gallows Humor" (April 18, 1961) he tries to express confidence in life, and to smile something like the smiles of Giraudoux and Shaw whose manner and language he occasionally imitates.

Yet "The Prodigal," the more successful of his two efforts, ideologically runs parallel with its coevals: it is anti-heroic, anti-political, anti-commitment. The second part of "Gallows Humor" mocks at conformity and the rule of habit; the first part rings changes on the axiom: take a chance on life. The accident and hurly-burly which are at the core of being are not only to be accepted but embraced and rejoiced in. The world is so crazy and so fundamentally without design that even good may be expected of it. In "Gallows Humor," the humor is indeed somewhat strained because its fables do not inevitably produce its precepts.

Orestes will not take sides with Agamemnon against Aegisthus or vice versa. He is indifferent to his mother's adultery, to his father's classic heroism, to the new order his father's rival wishes to establish. Orestes merely desires that his freedom be "indolent, unobtrusive and uninvolved." He just wants "to live" or to put it in the blunter language of the author's contemporaries he too "wants out."

When Orestes is condemned to exile for his hedonistic anarchism he is delighted to leave the "silly city"—capital of the civilization in which hot and cold wars are prepared and launched. "I have chosen as my friend and travelling companion," says Orestes," a person whose only worth is his charming uselessness. I am sickened by state ethics, find religion, at its best, high comedy, and having been tutored in wrestling since a boy, I can't remember having won a fight."

All three writers deserve encouragement, careful critical scrutiny and an attention that once was given to omens and oracles. For frail as their combined works still are—in number and in scope—they have their importance. What happens to them as artists and as men may well augur something of our own future.

# London Musicals Gotham Never Saw Though By Rodgers & Hart & Porter

By ROBERT BARAL

Two of Charles B. Cochran's most colorful shows of the great London period of musicals (1920-30) were "Evergreen" and "Nymph Errant." Neither crossed the Atlantic to Broadway. The first has a Rodgers & Hart score and the latter is by Cole Porter. Only the musico'ogical cultists are familiar with this music. Oddly, too, as both scores are goldmines of little unsung gems from Gershwin, Kern, Youmans.

Buddy Bregman has lately cap'ured little known Rodgers & Hart songs at the Camelot nitery. It revealed that a lot of people go for the minor works, too. "Rodgers & Hart Revisited," Ben Bagley's disk for Spruce Records was along some nostalgic theme. Some feel three's enough material in the Broadway archives to do the same for Irving Berlin, Noel Coward, DeSylva, Brown & Henderson and many other ranking tunesmiths. The little songs got pushed aside when a "Sometimes I'm Happy" or a "Smoke Gets in your Eyes" ran away with attention.

Columbia Records has been approached to have Eileen Farrell interpret "Sam and Delilah" from Gershwin's "Girl Crazy"; "Thief in the Night" from Dietz & Schwartz' "At Home Abroad" and some of Vernon Duke's unknowns. Jerome Kern's "Siren Song," while not among the lesser known Kern songs, was also mentioned for a Farrell recording. It's felt many sleepers are lying about.

Rodgers & Hart's score for "Evergreen" of course is dominated by "Dancing on the Ceiling" but several of the other songs from the show also merit attention. "Nymph Errant" by Cole Porter is collector's item all the way through. Off Broadway has been toying with this show in mind for some time but nothing has yet materialized. Book limitations is given as the main drawback for a current production.

In either case it's the music which stands up and above. For an assist here is a backward glance at the two British musicals which never came over:

"Evergreen" (1930). The cast: "Jessie Matthews, Joyce Barbour, Sonnie Hale, Albert Burden, Madeline Gibson, Jean Cadell, Leon Morton, Kay Hammond, Mabel Couper, John Tiller Girls, Jean Barry, Dave Fitzgibbon, W. E. C. Jenkins, Carlos & Chita, Gladys Sammut, Eve. Book by Benn W. Levy. Songs by Rodgers & Hart. Dances by Buddy Bradley, Joan Matas and Billy Pierce. Costumes and sets by G. E. Calthrop, Alick Johnstone, Marc Henri & Laverdet, Ernst Stern, Ada Peacock, Gustave Eacarials, E. DeLany, Doris Zinkeisen, Norman Hartnell. Revue Ltd. It ran 254 performances.

### *Jessie Mathews' Work*

Here was a tour de force for Jessie Matthews. She essayed the role of a phony, a young girl posing as a 63-year old matron, all for publicity purposes. This unusual book by Benn W. Levy offered rich improvisation in the way of pace and color. It moved all over, to Paris, to Spain with sidesteps in cabarets. There was plenty of revue in the show.

Two feature stood out—the revolving stage which was introduced here and the Rodgers & Hart score. The revolving stage gave special meaning to "Dancing on the Ceiling" from the Rodgers & Hart songs. The center stage was dominated by an extravagant chandelier upside down—to create the effect of an overhead ceiling. The song was first used in Ziegfeld's production of "Simple Simon" which starred Ed Wynn, but somehow didn't impress Ziegfeld so it was taken out. In London this particular song became Cochran's favorite for years. It became the race when "Evergreen" finally settled down.

Other songs from Rodgers & Hart included: "Dear, Dear," "No Place But Home," "The Colour of Her Eyes," "In the Cool of the Evening" and "If I Give in to You." All are catchy. "Harlemania" is another jazzy number here, though it was not published in the regular sheet music form.

"Evergreen" was lush with glossy trimmings. Carlos & Chita lent authentic "Folies" nudity when the book arrived in the Paris setting. Then the Spanish scene which opened the second act was strict-Catalonia and accented flamboyant pageantry.

Sonnie Hale, Joyce Barbour and Albert Burden were also important to the show—but it was Jessie Matthews who ran away with it. In addition to dancing expertly she also slipped into the old woman character with facility. The army of designers who created the fancy upholstery for the production speaks for itself. The show was top C. B. Cochran. Among the Young Ladies presented were: Margaret Braithwaite, Iris Browne, Hylda Burdon, Ann Barbarova, Eileen Clifton, Roma Darrell, Peggy DeReske, Mina Hillman, Bunty Pain, Pearl Rivers and Felicity Seddon. It's said that one reason "Evergreen" never came to Broadway is that the novelty of the revolving stage wound up in "The Band Wagon" first which took the edge off a quick repeat. The Rodgers & Hart songs though hold up through the years.

### *Early Gertie Lawrence*

"Nymph Errant" came into the West End in 1933 with Gertrude Lawrence, Betty Hare, Wilfred Caithness, Norah Howard, Doris Carson, Moya Nugent, Austin Trevor, Gerald Nodin, Kenneth Ware, Queenie Leonard, Irish Ashley, Morton Selten, Leslie Roberts, Hella Kurty, David Burns, Eve. Elisabeth Welch, Walter Crisham, Jean Davaut, Edward Underdown, Margaret Emden. Book was by Romney Brent adapted from the novel of James Laver. Songs were by Porter. Dances by (note) Agnes deMille, also Carl Randall and Barbara Newberry. Sets and costumes credit to Doris Zinkeisen. The run was 154 performances.

Porter's sock songs plus Gertrude Lawrence as a modern nymph is the memorable feature of this C. B. Cochran musical. While based on James Laver's book of the same title, the show soon assumed revue personality with its vari-colored scenes and exotic flavor.

Porter's score never heard on Broadway except in the smaller east side boites) contains some of his finest work. It is saucy and full of surprises in a slick Cole Porter fashion. In the Turkish harem scene Gertrude Lawrence sang "The Physician" which required expert command of slick diction to master. She covered all the ailments with syncopated relish in this ditty. Then in the same scene Elisabeth Welch from Broadway belted the jazzy aria, "Solomon," across with authentic Harlem virtuosity. "Experiment" which was introduced in the Lausanne sequence is also exceptional. The star reprised this song in the finale. "It's Bad for Me," "How could We Be Wrong?" and the title song, "Nymph Errant" which accents a juggernaut rhythm, round out the other Cole Porter contributions.

Basically the story concerned a young girl on the loose, who is confronted with men and sex everywhere she turns, only to find true love right on her own front door step. There's a peek in at the "Folies de Paris," which presented a razzle-dazzle display of girlie-girlie turns. All of this bounding book provided window-dressing for the rich score. Agnes deMille directed the dances here with an assist from Barbara Newberry and Carl Randall. Doris Zinkeisen's sets and costumes ran riot on this musical grand tour including Venice, Athens, Turkey, Smyrna and Paris. "Nymph Errant" today would get nowhere on its book, but the Cole Porter songs are still bright. RCA Victor cut a platter of this show with Gertrude Lawrence which is good for show biz posterity. The star gave it a strong personality sell.

## New Theatre at Manteo, N.C.

Manteo, N. C.

The new Waterside Theatre being built on Roanoke Island on the site of the original amphitheatre built in 1937, is scheduled for completion by the time "The Lost Colony" opens next summer for its 25th anniversary season.

The structure is being built by the National Park Service at a cost of about $70,000.

**HAL MARCH**
Currently Starring in
"COME BLOW YOUR HORN"
at the Brooks Atkinson Theatre,
New York

# REDISCOVERY OF 2D BALCONY

By AL MORGAN

Thanks to David Merrick, I have been privileged to return to at least one scene of my childhood without disillusionment or pain. The second balcony has remained frozen and hasn't changed at all since the days when it was my natural theatrical habitat.

The hard truth is that I never saw a good play until I was 17 years old. I haunted Gray's Drugstore and picked up 20 or 30c seats in the second balcony that were put on sale at eight o'clock. I saw every bad play that opened in New York in the years between 1932 and 1938.

Since the war I have been involved, in one way or another, in reporting on the theatre, have freeloaded my way to openings and would suspect the validity of a ticket that didn't have a hole punched in it.

At the moment I am involved as an editor and play reviewer of a magazine, an occupation directly responsible for my fascinating trip back to the past. It seems that Mr. Merrick objected to something I wrote about him, threatened me with a lawsuit, a punch in the nose and quite probably an appearance before the United Nations. I, in turn, objected to subsequent actions of Mr. Merrick and we had, in the immortal words of the Broadway columns, phffted. As a result, I joined a long list of distinguished people on what is laughingly called "The Merrick list." The first evidence of the enormity of our breach came to light when I was told that I had been stricken from his press list and would have to hustle around for a ticket to the opening of the first Merrick production of the season, "Sunday in New York." I did a ridiculous thing. I called the boxoffice of the theatre and *bought* a ticket, an action calculated to get me drummed out of the Drama Desk. The only seat available was in what is rather quietly called "The Upper Balcony." It was not only in the upper balcony . . . but was the last possible seat in the upper balcony that qualified as being inside the Cort Theatre. Opening night I made my way to this eagle's nest, the scene of many a childhood disaster and sat myself down. My legs have grown since 1938 and I was forced into a jackknife position, with my knees against my chin, my head bowed, to get a glimpse of the stage four stories below me. One advantage was that I had no trouble reading my program. I was sitting with my head brushing against the crystal chandelier. I thought, for a moment, of Lon Chaney in "Phantom of the Opera" but dismissed the idea because I wasn't sure where Mr. Merrick was sitting, a bombsight distance, below me.

I was buttressed by two overweight schoolteachers on one side and two equally stout ladies on the other who carried brown paperbags. The schoolteachers spent the minutes before the curtain rose discussing the charms of the gym teacher. The lady with the brown paperbag opened it and passed liverwurst sandwiches on hard rolls to her companion. She offered me a bite and I declined.

"You pay for your ticket?" she asked me.

"Yes," I said.

"You're crazy."

It was an opinion that held up right through the course of the evening's entertainment.

The schoolteacher on my immediate right reached into an oversized handbag and took out the Newsweek cover story on Bobby Morse and proceeded to read it aloud.

The lady with the liverwurst sandwich turned to me and through a liverwursted full mouth asked if I knew somebody in the cast.

"I figured you must," she said. "Or you wouldn't be here. You connected with the theatre?"

I said no.

Just before the curtain went up a very elegant pair of upper balcony firstnighters picked their way down the 60-degree angle of the staircase to their seats. He was wearing a tuxedo and Chesterfield. She was wearing a low cut evening gown and an orchid. My sandwich eating friend had a comment.

"Big deal! If he'd bought her a violet instead of the orchid maybe he could afford to sit in the mezzanine. You see her hairdo? It's called a beehive. For God's Sake!"

She went into gales of laughter, spreading roll crumbs over the four rows in front of us.

"The beehive, for God's sake. It looks like a football helmet."

When the play started my schoolteacher friend whipped out binoculars that might have seen service on the Westwall.

"She looks scared," she told me.

I was glad to discover that there was really a face on the stage in the distance. From my perch I saw only figures and had an unobstructed view of the part in the hero's hair.

I got a complete running commentary during the show from one side or another.

"She stole that piece of business from Nancy Walker."

"Listen . . . she won't get into bed with him. I seen other plays like this. They get close but honest to God, they never get into bed."

"You'd think at least they'd have paper towels in the ladies room, wouldn't you. For $3.60 I got a right to expect paper. Am I wrong?"

"Oh God! You know the brother is going to come in now. You know it?"

"I thought you said it was a musical?"

"Have an apple?"

"If she remembers to put the orchid in the icebox it'll stay good for a couple of days."

There was a stir from the teachers' side when the suitor made his appearance. He evidently, from their seat, with the aid of the binoculars, bore some physical resemblance to the gym teacher. It added a rooting interest for them and every time the suitor moved they sighed.

"He dances just like him."

"He has a blazer just like that one."

"You don't thing it could be, do you?"

"No. He'd have said so. You know he can't keep a secret."

"I'll say he can't."

"What do you mean by that?"

"Ha."

At intermission, the teachers went down to the lobby to see the celebrities and climbed the Cort Matterhorn back. My other seat companion didn't move.

"Who wants to see them bums?" she asked.

Then she added, mysteriously, "I see them all the time, anyway."

During the second act the upper balcony burst into screams and applause when a love scene was accompanied by an LP of Frank Sinatra singing.

"Childish," said my teacher.

"He sings good. Don't you want an apple?"

At the final curtain, I discovered a small, interesting footnote to my journey into the past. The upper balcony habitues are not applauders.

# U.S. Leadership In Musical Plays

Edwin Lester, general director of Civic Light Opera Assn. on the Pacific Coast since its founding in 1938, recently wrote some program notes in "Curtain Calls" on the musical stage. There have been, he estimates, some 10,000 musicals since the inception of the form, usually dated from John Gay's London "Beggar's Opera" of the 18th Century, the same libretto, substanially, as is still extant in "Threepenny Opera" with music by Kurt Weill added. Quoting Lester:

"Popularity of this as an entertainment form did not really begin to develop on a broad scale until about the middle of the 19th century—in Paris with the era of Offenbach. Leadership moved to Vienna with Johann Strauss. There it remained for a generation of great composers of whom Lehar is the best known to us. Toward the end of the century, a new challenge came—from London with Gilbert & Sullivan. For the first time the librettist became important. Around these major influences other composers and authors developed. As we study the musical theater literature, it is obvious how the tides changed in different countries at different times, according to the strength of the creative leaders and the vogues which they inaugurated.

"America 'got into the act' just before the turn of the century. Practically all of the composers of the American musical shows of that period were foreign born. But their surroundings and the tastes to which they were catering were so American that Herbert, Friml, and Romberg, and other lesser-knowns of that period are regarded as American composers."

Despite innovations in the period between 1910 and 1930, there was a slump in musical comedy creativity after 1930 which persisted until 1943. That is the date of what Lester rates as the great artistic upheaval, the arrival on Broadway of "Oklahoma" by Rodgers & Hammerstein, with their "Carousel" and "South Pacific" following.

Lester believes that the impact of Rodgers & Hammerstein influenced so many changes in the modern musical stage as to have no parallel example in the whole history of the form. Again quoting the Pacific showman verbatim:

**Latter-Day Showmen**

"Under this influence, new talents came into the limelight with significant works, among them Lerner & Loewe with 'Brigadoon' and 'My Fair Lady,' Frank Loesser with 'Guys and Dolls,' and a host of others too numerous to mention. And a particularly happy coincidence was that two veteran craftsmen came through with the best works of their illustrious careers, Irving Berlin with 'Annie Get Your Gun' and Cole Porter with 'Kiss Me Kate.' There was an about-face in England and in all the English-speaking countries. By 1945, the American musicals took over completely and have continued to dominate ever since. It has been a source of great embarrassment to the British authors. Their own work has so far failed to match or even successfully imitate the American idiom. The London press has evidenced its jealousy by hammering American imports unmercifully. But English theatregoers have paid little or no attention to the critics. The British musical theatres have become home home grounds for American hits."

Nowadays there is little question about Americans dominating the musical stage, says Lester, expressing a view held by many others. He goes on to speculate that of 10,000 musicals concocted in 200 years time the "best 15" of them would surely have been two-thirds written in the last 18 years and by Americans. Of musical show performances round the world he believes 90% would be the works of Americans.

# Durability Of London's Plays

By HAROLD MYERS

London.

The day must surely come when this annual review of the West End legit scene will no longer record the sensational run of "The Mousetrap" at the Ambassadors Theatre. But that day is not in sight, and though the Agatha Christie whodunit is now in its 10th year, Peter Saunders, who is presenting it, declines to forecast just how long it will stay on. More than six years ago he was predicting it would still be running in its tenth year, but now he just gives up guessing.

It always takes the exception to prove the rule, but that record-breaking run is indicative of some degree of the stability that is in evidence in the London theatre. Legit management still remains a highly speculative and chancy business, and in the past year there has been no let up in the run of failures—some dismal and others bold.

A quick glance at the West End scene, however shows that there are two musicals currently in their fourth year, a farcical comedy in its third, and another musical just about to celebrate its second anniversary. The two long-running tuners, of course, are "My Fair Lady" and "Irma la Douce"; "The Amorous Prawn" is the long running farcical comedy and the home-grown musical is "Fings Ain't Wot they Used T'Be." And, as further evidence of the staying power of the right type of show, there are ten other productions which opened in the 1960-61 season (ended May 31 last) which are still going strong.

Since the beginning of the 1961-62 season on June 1, more than 50 shows have been presented, but as a switch from the past few years, the new waves, who made such a vivid impression during the past two or three years, have hardly been in evidence. John Osborne, who started the Angry Young Man vogue a few years ago with the smash finpact of the four non-pros who wrote and are appearing in "Beyond the Fringe." The Fortune Theatre has a minimum waiting time of three months, even for matinee seats, and the show, on present performance, could easily run beyond next September when it is due to open on Broadway under Alexander H. Cohen's banner. The other successful revues are "One over the Eight" at the Duke of York's and "The Lord Chamberlain Regrets" at the Saville.

A hit show in London, of course, can earn a substantial profit, but nothing compared with the returns of a Broadway click. So more and more West End managers set their sights on New York and have been greatly encouraged by the increasing two-way traffic between the two countries. In the long run comparatively few make it across the Atlantic, but when they do the potential pickings are substantial. Among the productions currently on the boards in London there are a number already scheduled for Broadway, among them (in addition to "Beyond the Fringe") the Lionel Bart musical "Oliver," Anthony Newley's "Stop the World—I Want to Get Off" and "Ross."

In line with this transatlantic trading, there has also been a heavy upswing in transatlantic travel by managers from both countries on the prowl for new productions. Nowadays most of the top New York importers have their own scouts touring the country with an eye on possible deals, and now London managements are becoming more alert to the situation and are doing more travelling than for years past.

As VARIETY's annual box score indicates, a Broadway import is by no means an automatic success in London, but the record of hits, particularly among the musicals, continues to be most impressive. For the last couple of months, as one example, the Palace Theatre has been advertising the next Christmas arrangements for "Sound of Music."

Apart from "My Fair Lady," already referred to, other U.S. hit tuners currently on view include "The Music Man" at the Adelphi, "Bye Bye Birdie" at Her Majesty's and "Do Re Mi" at the Prince of Wales. The last two named opened during the current season and both look destined for long runs. There have, however, been fewer straight imports from Broadway during recent months and the only one of any significance currently on view is "Critic's Choice," which has been running only during the past month.

On the question of production costs, the London theatre has a tremendous advantage over New York. A good class show can be mounted here for a fraction of what it would cost on Broadway and that has enabled managements in London to take a risk which their New York counterparts could rarely afford. It was these economies, for example, which enabled "Taste of Honey" to be a hit first in London and later in the United States. Ditto for Harold Pinter's "The Caretaker," one of the more distinguished and successful of the New Wave drama school. Few managements, however care to take the first plunge in staging experimental theatre, often preferring to leave the pioneering work to such theatres as the Royal Court, the Arts and the Theatre Royal, Stratford and then changing their luck on a subsequent transfer. This has been a steadily developing process over the years, though of late the Arts Theatre Club has done little of significance.

Compared with the handful of theatres on Broadway, the 40-strong houses in the West End makes a formidable total. That is the strength and weakness of the British theatre. It is overwhelmingly concentrated in the capital and is rapidly dwindling in the provinces. There have been a few courageous moves to open new theatres in provincial cities and some of these ventures have achieved a measure of success. The Belgrade at Coventry is one notable example. Now Sir Laurence Olivier has become associated with the new Chichester Theatre which is to launch a festival season this Summer. Such a project could be a valuable stimulant and may lead to a resurgence of theatrical development throughout the country. And that is something sorely needed.

# New Trends In Musical Comedies, Or Are They?

## Accenting the Librettist (After the Lyricist Got His Place In the Spotlight; the Composer Always Had It) Is More Evolutionary Than Revolutionary

By STANLEY GREEN

*(Author of "The World of Musical Comedy")*

Last August, the N.Y. Times compiled a roundup of commentaries on the current state of the musical comedy theatre, containing many illuminating observations by some of the leading practitioners in the field. Of them all, perhaps the most honest and sobering remark was made by Moss Hart who said, "My impression as an old campaigner is that the success of one season is the folly of the next. Anything one says of the theatre in terms of trends can always be revoked the next season."

Stanley Green

True enough. Throughout the entire history of the theatre we have seen so-called trends flourish for a few years, and then quickly become things of the past. We have had the great European operetta influx of the early years of the century; the up-to-date, almost plotless musicals of the 20s; the politically-oriented book shows and revues of the 30s; the historical Americana sagas of the mid-40s. The times were right for those musicals and the successful ones prospered because they were good—not because they were part of a trend. They were never meant to be—nor did they ever become—guideposts for slavish imitations.

The only thing that we can say is constant in the development of the American musical theatre is that—through its feast periods and through its famine periods—it has always shown a general, over-all striving for maturity and quality. At first, through the influence of such giants as Victor Herbert and Jerome Kern, this was mostly apparent in the music. Later, lyricists began to win recognition, and finally, librettists. Today, we find that the songs are more or less taken for granted while all the concern is devoted to the quality of the libretto, or book, and the way in which it is served by the songs and dances. We justly pride ourselves not only on the adult themes with which our musicals are concerned but also their wide variety.

This season, perhaps, there is a greater awareness than previously of the world around us, particularly with such productions as "Milk and Honey," "All-American," "How to Succeed in Business Without Really Trying," "Kwamina," and "No Strings." All these shows follow no pattern—just as the memorable musicals of our recent past followed no pattern in dealing with many subjects that were once considered taboo in song-and-dance entertainments. Among these subjects have been psychoanalysis ("Mr. Hart's own, "Lady in the Dark"); juvenile delinquency ("West Side Story"); the struggle for women's rights and Negro rights ("Bloomer Girl"); the unpleasant side of show business ("Pal Joey," "Gypsy"); racial conflict ("Finian's Rainbow," "Lost in the Stars"); tenement living ("Porgy and Bess," "Street Scene"); union activity ("The Pajama Game"); December-June romances ("South Pacific," "Fanny"); the need for international understanding ("The King and I").

### Evolutionary Progression

This broadening of the horizons of our musical stage is usually traced to Rodgers & Hammerstein's "Oklahoma!," in 1943. With that show, the creators blended all the theatrical arts with such skill than many accepted it as a revolution in the theatre. Yet, if we study the history of our musicals, we find that what Rodgers & Hammerstein achieved so strikingly was more evolutionary than revolutionary. Rather than inaugurating any trend toward the well-integrated show, what it did achieve was a perfection in technique of a development that had been going on ever since the second decade of the century.

As early as the mid-1910s, Jerome Kern, in collaboration with Guy Bolton and P. G. Wodehouse, attempted this same sort of integration for a series of shows known as the Princess Theatre musicals. At that time, Kern was actually quoted in a newspaper interview as saying, "Musical numbers should carry the action of the play and should be representative of the personalities of the characters who sing them." Seven years later, Oscar Hammerstein 2d wrote an article in Theatre Magazine on the importance of enhancing a strong story with closely integrated songs, a belief that was echoed in the program of his musical, "Rose-Marie," which contained this notation: "The musical numbers in this play are such an integral part of the action that we do not think we should list them as separate episodes." It then listed merely five songs as standing out "independently of their dramatic association."

And just four years after that, Hammerstein's future partner, Richard Rodgers, was associated with a show called "Chee-Chee" that contained a similar program note. To quote collaborator Lorenz Hart in an interview just prior to musical's New York opening: "The songs are going to be a definite part of the progress of the piece, not extraneous interludes without rhyme or reason."

That these early attempts at broadening the horizon of the Broadway musicals were rudimentary is undeniable; the important thing is that there were people in the musical theatre — the most "commercial" theatre of all—who were striving to do things just a little bit more imaginatively than was customary at that time. Surely when we see revivals of "Leave It to Jane," or "Show Boat," or "Of Thee I Sing," we find that the manner in which they were put together has far more significance to us today than the fact that they were—or were not—part of trends.

### Classic Sources

Of course, one obvious way to make sure that a musical has a plot of substance is to adapt it from a literary classic. This season is no exception. We have "Kean" (based on a Sartre play based on a Dumas play); "The Gay Life" (from Schnitzler's "Affairs of Anatole"), "All in Love" (Sheridan's "The Rivals"); "O Marry Me" (Goldsmith's "She Stoops to Conquer").

Yet there is really nothing new about transferring a previously-written story onto the musical comedy stage.

This, too, has been going on for some time—ever since 1874, to be exact, when J. Cheever Goodwin and Edward E. Rice produced their hit travesty on Longfellow's poem, "Evangeline." In 1899, Victor Herbert composed the score for a musical version of Rostand's "Cyrano de Bergerac." Four years later, DeWolf Hopper starred in a musical remake of Dickens' "Pickwick Papers."

Other adaptations presented on Broadway during the first three decades of the century were "Tom Jones" (the Samuel Richardson novel); the Bolton-Wodehouse-Kern "Leave It to Jane" (George Ade's "The College Widow"); Fritz Kreisler's "Apple Blossoms" (from a play by Dumas, *fils*); Rudolf Friml's "Three Musketeers" (from the novel by Dumas, *pere*); "Monsieur Beaucaire" (the Tarkington novel); "Phebe of Quality Street" (Barrie's "Quality Street"); the Duncan Sisters' "Topsy and Eva" ("Uncle Tom's Cabin"); Friml's "Vagabond King" (Justin McCarthy's "If I Were King"); Romberg's "Princess Flavia" (Anthony Hope's "Prisoner of Zenda"); Rodgers & Hart's "Connecticut Yankee" (the Mark Twain story); and Kern & Hammerstein's "Show Boat" (the Edna Ferber novel).

Some works have even had more than one adaptation. Tarkington's "Seventeen" became "Hello, Lola" in 1926 and "Seventeen" in 1951. Oscar Wilde's "The Importance of Being Ernest" was made into both "Oh, Ernest!" (1924) and "Ernest in Love" (1960). This season's "Let It Ride" had a predecessor in 1941, "Banjo Eyes," that was also founded on "Three Men On A Horse."

And as for the current tendency toward adapting old movies into musical comedies, this was going on as early as 1919 when Rudolf Friml and Otto Harbach converted the film "Miss George Washington Jr." into a legituner known as "The Little Whopper."

### The More Things Change—

Even many original musicals owe their origins to previously-written works—some to previously-written musicals. The theme of "Bells Are Ringing" was pretty close to that of a 1927 Kalmar-Ruby show, "The Five O'Clock Girl," which was all about a worker in a cleaning shop who carried on a telephone flirtation with an unknown man. Daring though it is, "West Side Story" makes no bones about its "Romeo and Juliet" lineage. In 1904, Victor Herbert's "It Happened in Nordland" was all about a woman ambassador to a mythical country, just as Irving Berlin's "Call Me Madam" was in 1950. The stories, however, had nothing in common. Rodgers & Hart's "Peggy-Ann" was set in a Freudian dream world 15 years before "Lady in the Dark." The leading character and the situations in "The Music Man" had a great kinship to the George M. Cohan musicals of the early days of the century, and even took place on Cohan's favorite holiday, the Fourth of July. "Show Boat" preceded both "Kwamina" and "No Strings" by 35 years in depicting the romance between a Negro and a white.

Portraying actual people on the stage, as in "Gypsy," "Fiorello!," "The Sound of Music" and "Kean," has also been part of the musical theatre for many years. In 1908, "Funabashi," which had a book by Irvin S. Cobb, was a thinly-veiled satire on an around-the-world trip made by William Howard Taft when he was Secretary of War. Walter Catlett doubled as President Wilson in a sketch in the "Ziegfeld Follies of 1919," President Coolidge was depicted in the first "Garrick Gaieties" in 1925, and a scene showing President Hoover leaving the White House was in "As Thousands Cheer." And, of course, FDR was the central character in "I'd Rather Be Right." Even LaGuardia, in the person of Philip Loeb, was singing a song on Broadway in "Sing Out the News" long before Jerry Bock and Sheldon Harnick dreamed up the words and music to "Fiorello!"

### Always Cinderella

But of all the themes that have been used on Broadway—no matter how advanced the techniques have become — the hardiest, most perennial one has always been the Cinderella story—or the almost indistinguishable Pygmalion-Galatea legend. Henry E. Dixey started it all in 1891 when he wrote and starred in the marathon hit, "Adonis," which was a deliberate satire on the Pygmalion theme. Since then, we have had numerous variations—from "Mlle. Modiste" to "Annie Get Your Gun"; from "The Firefly" to "Silk Stockings"; from "Sally" to "The Unsinkable Molly Brown." "My Fair Lady," of course, has become the truly classical Cinderella story—complete with Eliza's meeting a prince at a ball.

The most important thing for any aspiring composer, lyricist or librettist to realize is that what is needed most in our musical theatre is not fashions or trends, but the crazy boldness that makes a writer decide to do a show because he alone has faith in his idea no matter what others might say. He may find that it's all been done before, but he will also find that there is always room for someone who can do it better.

# G. & S. at Stratford, Ont.

Toronto.

The Stratford (Ont.) Shakespearean Festival will present a Tyrone Guthrie production of "The Gondoliers" next summer.

A Guthrie-directed "Pirates of Penzance" completed a U. S. tour recently and is being readied for presentation in England this spring.

# Hail, Paradiso Del Union!

## *Theatre Guild Topper's Sardonic Solution for Legit*

By LAWRENCE LANGNER

Having recently returned from Latin America, I would like to recount for those interested in the legitimate theatre, the discovery of a lost theatrical community named Paradiso Del Union which was discovered recently in the Andes near Bogota, and where the theatre is flourishing to a magnificent extent. In the mystical atmosphere of the high Andes, it is said by the soothsayers there that what happens in Paradiso Del Union today will be happening in the United States tomorrow, so that for this reason alone a description of the happy theatre of that country will be worthwhile.

Lawrence Langner

All the legitimate theatres in Paradiso are owned by beer brewing companies, oil companies with gasoline filling stations, automobile companies, and so forth. These magnificent new structures are tremendously successful because theatre tickets have been completely abolished. It is now only necessary to buy a dozen bottles of beer, or a few gallons of gasoline, to receive tickets to plays in these fine new theatre buildings, each of them capable of holding between 1,500 and 2,000, as a result of which practically the entire population has become theatregoers. Progressive as this movement is, however, it is topped by the extraordinary union regulations which have resulted from the fact that several years ago the oldtime theatrical managers there capitulated to the Unions with the simple statement, "If you can't fight them, join them." The surrender of the managerial group took place in the Town Hall where the managers solemnly brought their play scripts down to the Comite Para Encontra los Datos (The Fact Finding Committee).

Maximilian Gordano, said to be the oldest theatrical manager extant, made a speech to the Unions from which we will quote just one sentence. "In turning over the theatre business of Paradiso to you, we ask you to be magnanimous and to remember that we too would like old age pensions, and also the right to be considered when the final accounting is made." Actually every manager in this field, in order to survive, had to have some other business to support him; for example, there was Rogero Stevenso, who was supported by his realestate business; the Teatro del Guildo, supported by an international patent agency; Gilberto Millaire, supported by a banking house; Juleo Shenko, supported by a building firm known as Webbi & Knappo; and numerous others. Since the operation of the new system, these managers have been able to give up their outside activities and are now supported by the Unions in return for their work in creating properties for the theatres.

### Unions' 'Casting'

The procedure for producing plays in Paradiso del Union is simple. The plays are submitted to the Stagehands and the Musicians Unions, who read them and select them on the basis of the number of stagehands and musicians employed. Great prosperity has attended all those who work in the theatres as a result of the minimum requirement of 25 stagehands for each play, while every dramatic play is required to have music and to employ at least 10 musicians. As to the scenery, which the parsimonious managers had been trying to cut down in order to save money, the most elaborate sets are now possible, and these in turn have attracted larger audiences, since one-set plays are taboo and practically every play is a spectacular.

The Actors Union was at first rather suspicious of the new arrangement, but upon the other Unions agreeing that the actors' minimum salaries should be at least as high as the stagehands, they readily went along with the new arrangement, especially when it was agreed by the so-called Fact Finding Committee that the star should not be permitted to earn more than 90% of the salaries paid to all the other actors in the play. As to the talent agencies (Agentes Para Vendir Talento), most of whose members were busily engaged in selling stocks in their companies on the Stock Exchange at Bogota, it was decided to help them by arranging that they represent every stagehand and musician, as well as the authors and actors, so that the agents as a whole receive 10% of the entire salaries and royalties of the industry, and are thus not forced to go into other businesses, such as buying and selling studios, realestate, operating television programs, etc.

### Scenic Artists

The Unions of Directors & Scenic Artists (Sindicato des Escengrafos), as well as their assistants, resolved the question of whether or not members of the Scenic Artists Union were the employees of the managers, and thus entitled to be a true labor union, or whether the managers were the employees of the Scenic Artists. This was decided in favor of the Scenic Artists. As to the managers themselves, it was agreed that their services were at least as valuable as those of the stagehands, and they were placed on the same minimums. The purpose of this was to prevent one of the managers, an ambitious young man by the name of David Amerrico, from making a deal with the stagehands union under which he produced all the plays and occupied all the theatres.

Professors of economics from Yale, engaged by the League of New York Theatres to study the situation, raised several points regarding the successful operation of the Paradiso theatrical system. It was pointed out that all problems of economics had been solved by the fact that the government paid all the deficits arising from this operation, and that said deficits were partly met by a simple system of taxation, which amounted to barely one-tenth of 1% of the total expenditures of the country on war materials, and its backward country program.

Any further deficit was met by a grant from the United States Government Aid to Backward Countries under the Latin American Foreign Aid Policy. When the President of the Republic was reproached by someone from the U.S. State Department, he replied with malicious glee, "The alternative to the above is Communism—choose, what you want. If our country becomes Communistic, everyone will be employed by the State, and your Foreign Aid will cost you more." Furthermore he pointed out that under the free enterprise system operating in Paradiso del Union the managers were still considered to be necessary, although a disappearing asset in the theatre. Under Communism they would probably all be shot.

With this reassurance the State Dept. has raised no objection to meeting all the deficits referred to, and Paradiso del Union is now assured of having the most flourishing theatre in the world, since practically every citizen is busily writing plays in the hope that they will be produced and he can qualify for a Cadillac car, a five-room apartment and a large old age pension.

### The Critics!

The dramatic critic problem which exists throughout the world, has been solved in Paradiso by the simple expedient of making the drama critics pay for their seats out of their own pockets, and waiting three days before writing their reviews. Any critic who writes more than three bad reviews is automaticlaly blacklisted for putting actors, dramatists and stagehands out of work. As a result of this simple expedient, the best dramatic notices in the world are written in this highly successful operation.

One of the great advantages of the Paradiso system is that it has put the theatre scalpers completely out of business. When they found, in order to secure the best front seats, they had to buy thousands of bottles of beer and millions of gallons of gasoline, they regurgitated and took to the hills, where they returned to their earlier but less lucrative practice of highway robbery.

One of the reasons that so much good music is coming out of Paradiso del Union is because no musical plays are produced unless the record companies are able to sell at least 1,000,000 records of each song. In return for this concession, the record cmopanies subsidize the musical theatre, but have the right to veto any song in a musical play which will not sell in enormous quantities when sung by their favorite record artists.

But the best is yet to come. A commission has been sent down to Paradiso by the League of New York Theatres to ascertain whether it is not possible to introduce the same system into the theatres of the United States. And there seems to be no good reason why this should not be possible. Indeed, many people feel that it is already well on its way.

I conclude by repeating my opening remarks: "What Paradiso del Union does today, the United States will do tomorrow! So we had better prepare for a happy future, since we are going to have to spend the rest of our lives in it."

# HOW I WONDER WHAT YOU ARE?

By GERARD WILLEM VAN LOON

It's a funny thing, inflation. Not funny ha-ha. Funny distressing. Everything goes up. Milk prices. Theatre tickets. Everything but values. They go down. Elevator and counterweight. Same principle.

There are two kinds of elevators. Express and local. There are two kinds of inflation. Galloping and creeping. In a galloping inflation—when you can't buy a cup of coffee with what you'd sold your house for last week—people get alarmed and push the emergency button. Creeping inflation—which is what we're riding in—is more insidious. It moves so slowly that nobody is supposed to notice or do anything to stop it. But every trip to the supermarket you notice it and every trip to the theatre you notice it, and no place are you more aware of it than on your playbill. That's where the counterweight operates.

Time was when an actor or actress—by dint of durability plus talent plus the quality of being somehow unique—ingratiated him—or herself with the critics and the public to the extent that his or her name sold more tickets at the boxoffice than the title of the show or the fame of its author. They became "stars." Their names were placed above the title because they had proven their ability to create night after night, a type of excitement and an illusive sort of magic that dragged in the customers.

Of course this meant assuming one hell of a responsibility. A star like as not carried a production. The livelihood of a whole lot of people depended on the star's facing the footlights despite domestic disruptions, ingrown toenails or vacationing analysts. Stars were respected. They respected themselves. They knew what they had gone through to get where they were and they made no apologies for being there. Sob-stories to the contrary notwithstanding, they liked what they were doing or they would have quit long ago. They knew what they were doing because they had spent a good long time learning how to do it. Audiences knew what they were coming to see, saw what they expected and went home contented. The show might be lousy but they had seen a *star*!

Then the elevator got going.

It cost more to live so actors were paid more. If they were paid more they felt entitled to fancier billing. Gradually old terms like "supporting actors" or "subordinate players" weren't good enough. Terms like "also starring" and "costarring" and allied doubletalk pushed the lesser fry up a notch while agents and pressagents were busily seeking ways to sneak the names of their clients up past the title. One set of good notices in a foolproof featured role and bingo! Stardom!

With this population explosion in the star bracket audiences got confused. Who was it they had really come to see? Some smart operator got the idea of insisting on bigger type. Consternation! "Same size type," screamed the other operators. The slide-rule game began. Agents and pressagents ran around measuring billboards, newspaper ads and playbills to insure their clients against "contract infringement." But who was going to insure the theatregoer against paying to see a star and being served a prematurely upgraded tyro? Nobody. Sadly he used the "mad-money" he used to spend on Broadway as down-payment on a tv set. Run-of-the-mill performers he could see at home without getting his feet wet.

If you're a playbill-saver, take a handful from a few years back. Gaze fondly at the names twinkling at you from above the titles of the shows and ponder how few ever graced a playbill again. What happened? Once "starred" they couldn't lose caste by accepting anything short of starring roles. After a few seasons of "resting" that tv soap opera or that big lug from Minnesota with six kids looked good to them. Stars they had never been. Just sputniks. On their way down they dissolved in the atmosphere.

What's the answer? I'm no prophet. I don't know. Maybe producers are reckoning that the old theatregoers are dying out and the newcomers won't know the difference. Expense account and theatre-party audiences already don't. If the critics say a show is a "hit" they like it. Especially that second act—because they slept through the first one. But somehow I cannot help thinking (the wish being proverbially father to the thought) that somebody will come to his senses and his sense of values before the ushers get into the act.

Just recently, after 19 years of devotion and dedication to the theatre, one of our finest actresses finally acquiesced and permitted her name to be placed above the title of her next show. In the hearts of the crtiics, the audiences and her coworkers it had belonged there years ago. In her case the honor of stardom—and an honor it is, boys and girls—was long overdue but bless her for holding out. May others have the brains to follow her example.

In the meantime I am going out to buy a 30c. quart of milk and come home to watch tv.

# Exercise In Nothingness

By CLAUDE BINYON

Hollywood.

This is an experiment. I'm sitting before my typewriter without a thought in my bony head; so if you have anything to do go ahead and join me later.

The trouble with writing for the Anniversary issue of VARIETY is that after 29 years they expect something from you whether you're ready or not. As you've already guessed, I'm not ready. Brother, I'm as barren as a 56-year-old bull, which I am.

Claude Binyon

Last summer I thought I had it made for this Anniversary issue. I was in London, and after a couple of Bloody Marys with Leo McCarey at the Savoy I knew what I was going to write. Man, that cat really makes Bloody Marys. I was going to write a piece titled "London is Beautiful in July and August." It would be about what is wrong with England today, and it would be the viewpoint of a man who didn't get more than 100 yards from the Savoy during his first trip to England, which I didn't. Mainly it would be about my unhappy experiences with the head porter, who upstaged me twice in favor of Lord Snowbottle, or some such silly name. I was really burned, because I'm a democratic fellow in favor of my fellow man, and I was going to rip this head porter to shreds while pretending to reveal what is wrong with England today. I'm a real sneak when I want to be.

But I made the mistake of having dinner with Bill Holden and his wife, Ardis, the next night after the two bloody Marys. During a lull in the conversation, which invariably occurs when I am present, I said that I had a great idea for an article about what is wrong with England. They both feigned eagerness to hear about it, and I told them. . . . So here I sit without a thought in my bony head. Like I wrote earlier, if you have anything to do, go ahead and do it and join me later.

I talked to Art Park tonight and he and his wife Merrill had just come back from Mexico City to look at the ashes of their Bel Air home (this is November). They were fascinated by their cars, standing in the area where their garage once was. Their stationwagon was only 18 inches high, and their Thunderbird only a foot high. It was too bad the cars wouldn't run. I asked Art what he would miss most, and he said: "My bed, with my dent in it." That really got me in the heart.

I first met Art when he was a drummer with a dance band, and he asked me what I thought of the band and I made the mistake of telling him. A few nights later he dropped by with all his drums and asked me to take care of them while he found a job. He became an MCA agent and I had to get rid of the drums to keep my wife.

It's funny how you remember one certain thing about one certain person. Mention Sime Silverman to me and I remember the days on VARIETY when I was writing a series called "Inaccurate Biographies." I wrote one about a music publisher, and Sime called me up to his desk and said he'd like to do a little rewriting on it. What could I say? So it was printed, and I couldn't understand a word of it, and people asked me where I got all my inside information.

Say Claudette Colbert to me and I remember when Wesley Ruggles and I stopped speaking to her because of arguments over a script I had written. Finally there was a big reconciliation scene, and as Ruggles walked toward Claudette with arms outstretched her French poodle bit him. I was spared because Ruggles was the director, and as the writer I was second in line for reconciliation.

Say Bing Crosby and I hear one line: "Binny, you're wasting your time explaining the scene to me. I do two kinds of acting—loud and soft."

The name Jack Oakie also brings back one line. It was spoken back in the thirties: "Kid, if you're going to get drunk on a picture, wait until it's half finished so it's too expensive to replace you."

I remember a great actress who fainted at a party. Her husband lifted her limp body and paused beside the hostess on his way to a bedroom. "You're insured, of course?" he said.

Carole Lombard means Canadian Club to me. When I was at her home she would say: "Oh, you're the one who drinks Canadian Club. I'll have it for you next time." She never did, and the routine became so funny I switched to bourbon.

Clark Gable I remember as the fellow who cut me down to size. My stationwagon windows were plastered with stickers of little-known places I had visited, like Weedpatch, Battleground and Punkin Center. And then Gable showed up with his stationwagon carrying stickers from such places as Last Ditch Noplace and Whereyoubeen. I found out later that he had contacted the company which made the stickers and ordered his own batch.

I've got a million of 'em, but still not a thought in my bony head. If you're not back yet I'll wait for you.

# Future Of Gilbert & Sullivan

By GLENDON ALLVINE

With the expiration of 1961 and the D'Oyly Carte copyrights, the comic inventions of Gilbert & Sullivan seem destined to keep on "shining right through the 20th century," in the words of William Schwenck Gilbert as he complimented Sir Arthur Sullivan on the music he had composed for "The Gondoliers."

In the half century since Gilbert died on May 29, 1911, while rescuing a drowning girl in the lake on his estate, these copyrights have maintained in Great Britain the inviolate words and staging traditions of the dramatist, but now that Pandora's box has been opened, these restraints are gone and some of the Gilbertian dictums are being kicked in the teeth.

Even back in the 1870s when piratical American producers were rushing unauthorized shows into Broadway and hinterland theatres, they stayed as close as they could to the words and music, but now new topical phrases are being interpolated and gags inserted that would make Sir William gag.

From his Olympian peak in the theatre, Sir Tyrone Guthrie has directed "H.M.S. Pinafore" and "The Pirates of Penzance" as if he neither knew nor cared about the playwright's stylized staging, and directors of lesser taste, with their shreds and patches, are adding to this topsy-turvy.

And how do the Savoyards react to this new look?

From the Journal of the Gilbert & Sullivan Society, founded in London in 1924, and with branches in Buenos Aires, Capetown, Australia, Canada, Los Angeles, Philadelphia and New York, we learn that the Society "hopes that new interpretations will adhere faithfully, without alteration or addition, to Gilbert's words and Sullivan's scores; that the style of the productions will be loyal to the Victorian spirit in which the operas were conceived; that the operas will not be burlesqued and that good taste will be a dominating feature."

Colin Prestige, chairman of the Society dedicated "to play an active but tactful and constructive role in maintaining the artistic conventions of the operas," has written:

"Principles of artistic conscience forbid disapproval of new interpretations just because they are not a la Carte. But principles of artistic conscience permit criticism if new interpretations depart from the fundamental artistic intentions of Sullivan and Gilbert themselves."

Staunch D'Oyly Carte supporters will be severely tested. We may expect some producers deliberately to shock us. There may be unexpected "gimmicks." There may be innumerable modernizations of the libretti. Scores may be extended to permit elaborate dance routines. The wit and style may be forced, or may be swamped, so as to conceal the essentially simple charm which Gilbert and Sullivan designed. Controversy must be handled with discretion. Patience and restraint will be needed."

**Current Versions**

With the Bridget D'Oyly Carte Co. now maintaining her grandfather's traditions at the Savoy Theatre which he built from the profits of "Pinafore" and "Pirates," and Guthrie presenting his versions of those two early successes, London audiences will have an opportunity to decide, in a welter of innovations, whether they like "God Save The Queen" in an electric light gag curtain to "Pinafore," when all Savoyards know that electric lights first blazed for "Patience" in the Savoy, the first London theatre equipped with Edison's new current just 80 years ago last October tenth.

With Canada and the United States enjoying Guthrie's productions in 1961, the D'Oyly Carte players are being booked into North America late in 1962, and in this cultural exchange new generations are becoming acquainted.

Meantime Dorothy Raedler's American Savoyards are in their third season off-Broadway, and hundreds of amateur groups are singing the songs that have never failed to brighten the English-speaking world every day during the reigns of Victoria, Edward VII (who belatedly knighted Gilbert), George V, Edward VIII, George VI and Elizabeth II.

At the Grolier Club last October Gilbert & Sullivan aficionados had a unique opportunity to see all of the posters and first-night programs, playscripts with Gilbert's annotations, and hundreds of letters from the collaborators and Rupert D'Oyly Carte, the catalyzer who brought them together and, despite tempermental quarrels, kept them creating until Sullivan's death in 1900. This remarkable collection, a lifetime labor of love by Reginald Allen, now managing director of the Lincoln Center for the Performing Arts, may eventually find a permanent home in that cultural environment.

When in 1938 the late great Oscar Hammerstein staged thy Larry Schwab) "Knights of Song," my (allwine's) musical excursion into the lives of Gilbert & Sullivan, at the theatre where "My Fair Lady" is now playing, we adhered to most of the Gilbertian traditions, and made a dramatic point of having the reincarnated Gilbert, on the stage, show exactly how the scenes should be played, succeeding so well that Richard Colett, then general manager of the D'Oyly Carte, told me that Nigel Bruce was more Gilbertian than Gilbert himself.

# DICK PLEASANT AND BALLET NOSTALGIA

By ROBERT J. LANDRY

On July 4, 1961 occurred the death at 52 of a man who was apparently entitled to far more credit as a U.S. ballet pioneer than he ever received in life. Richard Pleasant's drive in organizing the Ballet Theatre, 1939 through 1941, is now more generally acknowledged by survivors, though his subsequent quarrel with the wealthy member of his Corps de Ballet, Lucia Chase, who took over the company later and ran it according to her own tastes, has considerably blurred Pleasant's own role as founding father.

It was the season of 1940 on which Pleasant's reputation in nostalgia was reared. A man of strong opinions and open-minded as between traditional and modern dancing he somehow managed to bring under one roof most of the renowned choreographers of 21 years ago, to wit: Anthony Tudor, Agnes de Mille, Mikhail Mordkin, Adolph Bolm, Michael Fokine, Anton Dolin, Andree Howard, Yurek Shobelevski, Eugene Loring, Jose Fernandez, Bronislava Nijuinska.

A feat of considerable fiscal magic was in mounting the new ballet to play in the since-razed Center Theatre opposite the Radio City Music Hall, and to come near turning a profit, which ballets rarely do. Pleasant's soloists of 1940 included, plus some of the choreographers who also danced, the following:

Nora Kaye, Patricia Bowman, Leon Danielian, Dimitri Romanoff, Yurek Shabelevski, Leon Varkas, Miriam Golden, Edward Caton, Vladimir Dokoudovsky, Harold Haskin, Iolas, Karl Karnakoski, Ada Verova, Alexis Kosloff, Peter Michael, Jack Poteiger, Karen Conrad, Viola Essen, Nana Gollner, Andree Howard, Annabelle Lyon, Mona Montes, Nina Stroganova, Sonia Woicikovska, William Dollar and Hugh Laing.

# *Republic, Zone, City & Folks Underwrite Germany's Active Provincial Legit*

By HAZEL GUILD

Frankfurt.

Recently a one-acter by William Saroyan had its world premiere at the City Stage of Darmstadt, West Germany. Frankfurt the City Stage has commissioned American dramatist Thornton Wilder to write an original three-act play to open its new $2,000,000 theatre next year.

And on the West German stages during the coming 1961-62 winter season, the works of at least a dozen new German playwrights will be presented.

What's the reason? Support from the federal government, from the state, from the city, and from theatrical-minded public have financed rebuilding of the war-damaged legit. Most of all, support comes from the German people themselves. Here, folks still like to go to the theater—and they prove it, in some of the towns and cities, by buying up as many as 80% of the tickets on a seasonal basis.

A couple of years ago, West Germany's theaters had one major complaint—the works they were presenting were mainly re-creations of Broadway hits plus German translations of the most popular French dramatitss. Where were the budding German playwrights?

They were accused of being afraid to write of the terrors of war or the Nazi regime, of turning their talents to the higher-paid television or radio.

This season reveals such German playwrights as Oelschlegel, Hubalek, Ahlsen, Schubel, Matlias Braun, Hey, Moers, Waldmann, Wittlinger, Sylvanus, Asmodi and Dorst having their new works performed.

Jans Rehn, former submarine captain, is the author of "Lust und Leid der Herrn Wehzee" (Lust and Tragedy of Mr. Wehzee) that Boge-slav Barlog is directing in Berlin. The farce by 38-year-old satirist Wolfgang Ebert about marital mishaps, "Harmonien" (Harmony) is being done on the Duesseldorf Stage.

The works of German dramatists are being popularized at home—and that means hefty royalty payments for the once underpaid authors. Erwin Sylvanus' "Korczak und die Kinder" (Korczak and the Children) has now been performed 433 times on 32 stages, and Karl Wittlinger's two-person drama "Kennen Sie die Milchstrasse?" (Do You Know the Milky Way?) Rang down 1,086 times on 63 stages.

Some of the German stages have developed their own authors. Heinz Hilpert in Goettingen, for instance, offers first performances of plays by Sylvanus and Wichmann, while Barlog in Berlin presents plays of Guenter Grass and Jans Rehn. Hamburg's noted director Gustav Gruendgens offers plays by Dieter Waldmann and Siegfried Lenz.

Let's take a look at the way some of the typical German theaters run, as compared to their American counterparts, where outside of New York it's nearly impossible to keep a year-around city theater operating.

**BAMBERG**—In this town of 78,000 residents, the City Theater, with 700 seats, has an annual budget of about $125,000, half of which is guaranteed by the city, the rest provided by ticket sale. The city maintains a permanent contracted group of 14 male and 6 female actors on salary.

Director-producer Gerd Gutbier, who also acts, offers the public a choice of eleven new productions every year—and 10 percent of the tickets are sold on a seasonal basis. He has a wide variety of old and new works, classics and comedy, with Sartre's "Dirty Hands" and Wittlinger's "Do You Know the Milky Way" along with the classic Gerhard Hauptmann tear-jerker "Rose Bernd" and "Antigone."

**HOF ON THE SAALE**—With 57,000 residents, this repertoire stage also performs at 14 villages in the area, giving about 56 performances a month and travelling via bus from one town to another.

The theatrical budget of about $400,000 comes from the city of Hof, the Bavarian Culture Ministry, the Bavarian Radio, from several theatrical assistance organizations, and from the villages where the group plays. Faulkner's "Requiem for a Nun" was a big Priestley, Cocteau, Duerrenmatt, O'Neill, Sartre and Tennessee Williams are planned—some pretty sensational productions for the outlying provinces of West Germany!

**NUERNBERG**—The three houses, Opera House, Lessing Theater, and Stadt Theater Fuerth, provide the public with 2500 seats, under a combined budget of nearly $2,000 a year.

Producer-director E. Pschigode is proud that 900,000 tickets were sold last year, and that his theatergoers no longer expect only the traditional "Meistersinger of Nuernberg" in a classic setting, but also attend avantgarde musical and theatrical productions.

**COBURG**—The classic theater that formerly belonged to the Princess of Sachsen-Coburg and Gotha is now the City Theater, over a century old and highly elegant, with 1,000 seats. But the 47,000 residents of the town bought 90,000 tickets last year, and some of the season-ticketed seats have been in the possession of the same family for over 50 years!

Despite this tradition (and a slim budget of about $450,000 contributed from the state of Bavaria and the city) there are 30 new stagings each year of opera and theater.

**SOMMERHAUSEN ON THE MAIN**—This village, ten miles from Wuerzburg, offers "the smallest theater of the world"—a one-man venture of Luigi Malipiero, who is director, producer, writer, set-builder and ticket-seller. In the 450-year-old Tower Gate theater, with just 54 seats, Malipiero with his wife plus now and then a couple of aspiring young actors offers performances nightly except Monday, with a matinee as well on Saturdays. This year he's doing Claude Spaak's "The Windrose," followed by Bernard Shaw's "Beloved Liar" and Kurt Goetz "Two Monalyres" plus Paul Valery's "Faust," set for the winter season.

Malipiero, incidentally, is credited with starting two outstanding young German performers—Monika Wilhelm and Alexander Solms—with their stage careers.

**SCHWEINFURT**—This town has just invested $1,500,000 in a new 761-seat theater, which will be used exclusively for guest performances, as there is no full-time city stage group as yet. But at least 700 of the seats will be filled by season tickets, with regular drama groups from other cities occupying the stage.

Actors who work full-time under contract to a German theater may earn from 300 to 400 marks a month (from $75 to $100), indeed not a hefty salary. But compared to many American actors who never get a crack at even a minor role and fill out the days as soda jerks and school teachers, Germans offers the performers constant appearances in the classics and in the latest plays by local and foreign dramatists.

And with the city, state and federal government underwriting the costs of most of the stages, tickets are scaled down to where the public can afford to go. At some stages the prices run from a tiny 1.50 marks (about 40 cents) up to eight marks ($2) for the best seats in the house.

# Ten-Twent'-Thirt'

Continued from page 23

"Bertha, The Sewing Machine Girl."

"The Span Of Life" was an annual visitor. In it, three men (Donizetti Brothers) formed a human bridge across a chasm allowing the heroine to escape from the "pursuing villain." Also, we were treated to a series of prison plays: "Escaped From Sing Sing," "The Convict's Daughter," "In Convict's Stripes," "Convict 999," "From Sing Sing To Liberty" and "A Desperate Chance," this one based on the sensational escape of the notorious Biddle brothers. "Tracked Around The World," "The James Boy, In Missouri" and "Wanted By The Police" were among the most sensational productions, requiring (according to billboards) carloads of scenery and special effects. Katie Emmett starred for years in "The Waifs Of New York," while Joseph Santley toured the country in "From Rags To Riches." Estha Williams trouped year after year in "At The Old Crossroads" and "As The Sun Went Down." Other favorites with the gallery gods were "A Thoroughbred Tramp" and "A Ragged Hero" ran a close second. "Little Heroes Of The Street" exploited the heroism of New York newsies. An annual treat was the appearance of Harry Clay Blaney in "Across The Pacific"; his character of "Willie Live" was the first of a light comedian in a leading role in melodrama.

**Wedding Bells & Marriage Vows**

Lillian Mortimer was a leading actress in the days of plays in which virtue triumphed over wickedness and her wellknown "No Mother To Guide" served her for several seasons, leading to "Bunco In Arizona." Miss Mortimer being the author of both, as well as their star. Wedding bells and marriage vows were heard in the following: "On Her Wedding Morn," "Thorns And Orange Blossoms," "Parted On Her Bridal Tour," "The Fatal Wedding," "Wedded But No Wife" and "Deserted At The Altar." All these may have led to the writing of then popular song "Waiting At The Church."

A few more which had some little success were "The Ivy Leaf," "Just Before Dawn," "The Great Northwest," "A Grip Of Steel," "For His Brother's Crime," "Lost In The Desert," "The Man Who Dared" with Howard Hall, "The Eleventh Hour," "A Working Girl's Wrongs," "Rachel Goldstein," "McFadden's Flats" with Sadie Connolly, "A Life's Revenge," "Her First False Step" and "In The Name Of The Czar." Another group includes "The Man Without A Country," "Woman Against Women," "A Bowery Girl" "The Tornado" (an old Lincoln Carter play), "Remember The Maine," "Cuba's Vow," "The Last Stroke" and "Under The Dome" (again Carter). The last four were productions with the Spanish-American war as a background.

The popular priced circuit of the time also produced an American Indian star, Go-Wan-Go-Mohawk, who appeared in two plays based on Indian history or fiction, "The Indian Mail Carrier" and "The Flaming Arrow."

"The Chinatown Trunk Murder" was based on the Elsie Siegel killing in New York (1912) and just about killed off this type of meller.

# The Lambs Wash: Fondly Recalled

By FRED HILLEBRAND

I am a member of The Lambs therefore a sentimentalist. Our clubhouse at 130 West 44th St. in New York City was designed by the famous architect Stanford White. And the theatre where our Lambs Gambols are held may be the finest little theatre in the country. The biggest names in show biz in the last 50 years have appeared on its stage. Check-list: Caruso, Will Rogers, David Warfield, David Belasco, Jack Barrymore and his father Maurice, Raymond Hitchcock, Al Jolson, George M. Cohan, Billy Gaxton, Victor Moore, Frank Fay, Fred Waring, Eddie Foy, Ed Wynn, Victor Herbert. The list would run into hundreds.

I remember Jack Norworth who wrote "Take Me Out To The Ball Game." He told me that when he wrote it he had never seen a ballgame, but after the song became a big hit he thought he'd better go. That brings me to my baseball story. Once a year the Lambs stage what they call a Lambs Wash at the Percy Williams Home at Islip, Long Island. About 400 members attend. A great day it is. We leave from Penn Station in our own private train, our own German Band playing the latest hits until unconscious led by Eddie Weber. Private busses meet us at Islip to take us to the Home. After a five-minute ride we are there and the day starts with the raising of the flag and the singing of the National Anthem, then a speech by the Shepherd of the Lambs.

The year I speak of the late John Golden was our Shepherd and he spoke of this wonderful Estate that the showman, Percy Williams, left to the actors and hoped we would all be coming out here year after year etc. We then had a moment of silent prayer in reverance to Williams, hailed as the best friend the vaudeville actor ever had.

After that the games would start. Pitching horse-shoes, pinning the tail on the donkey, hoop racing, spoon and egg race, golf (there was a lovely nine hole course on the

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## Grumblings Of A Dramatist

# More Shelf Space For Unread Plays

By EDNA AMADON TONEY

As a veteran unproduced playwright I have come to that time in life when I feel I ought to be getting out and telling young playwrights what to do.

First of all, kids, don't bother to send out your script to a producer, be he off or on, if it is not about prostitutes, dope addicts, incest or rape or a happy combination of all, spiced with plenty of four-letter words. This also goes by the name "avant garde" which I took the trouble to look up. It means "advance guard" if that will be any help to you. It wasn't to me. All those topics go back about 8,000 years ago, so where's the advance, and if everything's been picked over and used, what's left to guard?

Still it's no use your sending out plays about plain people's problems, because producers find them very boring except when written by playwrights who have already made their sack of gold, in which case the plays are not boring at all but fraught with hidden significance and wise in the ways of humanity.

Now if you are not going to listen to me about that, kids, at least for heaven's sakes don't make the mistake of sending out your script with a self-addressed, stamped envelope enclosed. For producers with shelves and shelves of unread plays by unknown writers, the temptation to send it right back crisp and clean must be irresistible. Has been, in fact. So just relax and the script will come back to you one day, maybe handsomely packed and by Railway Express, collect, or pushing through a torn grocery bag, tied with a piece of string and marked "Educational Matter" right under the 3c stamp.

And when it does come back don't get sore about the gravy stains and the cigaret burns because they do prove that your script was actually read by somebody and believe me that's something in these times. Besides, if you call yourself any kind of a writer, at this point two or three years later, you should be so deeply involved in your next play that when the package arrives you should have no idea even what it could possibly be until you tear off the gift wrappings or the script falls out of the bag, whichever the case may be.

**About Agents:** Don't bother contacting one unless you have one of those "avant garde" plays or are related to Huntington Hartford or better yet *are* Huntington Hartford.

**About Broadway Producers:** Never met any.

**About Off-Broadway Producers:** While some of these are a little unstable you will find others who are a lot and still others who show manic-depressive symptoms, but this latter group must be looked at with compassion because they are heavily burdened on account of having their offices in their parents' apartments and being desperate to move the heck out of there and still not have to go to work. This makes for a constant state of emotional imbalance, as we say in the trade, so don't go getting mad at them if they start out being crazy about your great script, then being crazy about your great revisions and then being crazy about how your great revisions fit into your great script and then wind up with the news that they are having trouble getting a director, a cast and a theatre, their capital is $1.25 and they haven't been out to lunch yet. I mean, make lots of notes and use them for characters in your next play instead of hollering things like drop dead etc.

**About Play Competitions:** Don't enter. I warn you there is nothing as bad for your morale afterwards as those faded mimeographed letters about not you with your sophisticated talents making the $2,000 but a simple man of the soil from Baldeagle Bluffs, Minn., who, between throwing mash at the chickens, plowing up the peapatch and calling the hogs to pasture, also managed to knock off the prizewinning play, his first effort too, about this Existentialist couple doomed to end their days holed up in this Park Avenue penthouse.

As I said, there is nothing as bad for your morale but here is something worse, kids: the postmortem letter, hand typed on a real typewriter and signed in real ink and not being able to tell you in so many words how sorry they are, regretting your unfortunate choice of subject matter since plays about simple men of the soil are pretty well passe, all the same wishing you every success in future endeavors and enclosing a book of Japanese poetry as, so to speak, a spur.

Can you see why I say this is worse, kids? Not only because it will ruin Japanese poetry for you forever. Not only because those creeps are telling you that you could have been in the running but you ain't gonna run no more. No. It's because of what it does to you when you get that kind of letter and what it does to you, if you call yourself any kind of writer, is to make you hit the keys right then and there and punch out a not necessarily short but sizzling rebuttal and when you have finished doing that and you read over what you have written you will find yourself stunned by the confusion, rhetoric, bad spelling, tendency to start every other sentence with, "If you're so positive of that, let me ask you this . . ." and the in-between sentences with, "If you're so positive of that, let me ask you this . . ."and the in-between sentences with, "Not that it has anything to do with my case but . . ." as well as a repeated references to four recent plays about simple men of the soil, the title of not one of which you can recall. And wait, this is only the beginning.

If you call yourself any kind of a writer you are going to spend plenty of hours getting that rebuttal back to its original air of spontaneity but without all that namecalling, with decent spelling and smaller sentences and you are going to have to do without that repeated reference to those four recent plays which turn out to be not about simple men of the soil but simply about soiled men. So you have to fall back on O'Neill but after all that's not such a bad name in the theatre and might turn out to be a better clincher for your argument anyhow. And you finally mail the letter. But wait, you're not through yet.

While waiting for those creeps to try thinking up an answer to *that* one, since you yourself can't think about anything else you keep busy composing various types of answers to what they may answer you in return and you have already compiled quite a few before the fact that no answer of any kind will be forthcoming begins to dawn on you and when it gets through dawning on you *then*, if you still call yourself any kind of a writer, you will throw yourself into bed with a terrible stomachache or heartpounding or eardrumbeating or something like that and you will stay there for a week, if your loved ones can stand it, eating and drinking constantly, or only eating or only drinking constantly, whichever happens to suit your particular temperament.

So don't get mixed up in this kind of thing, kids. Life is hard enough.

**About Playwriting Grants:** Don't apply. They are usually won by playwrights who are recommended by committees which are recommended by other committees on account of they are such great recommenders and if you think you can crack through their complicated setup all I can say is try something simpler first like getting into David Merrick's office and reading your play aloud to him.

**A Note of Hope:** I cannot leave this subject without saying something positive so, whether the sore heads like it or not, I am going to tell you two sure ways to get your play produced, outside of writing it good and dirty.

Regretfully I have to say I can't try them myself because they are both very expensive and also my loved ones would give me a hard time about wanting to go off like that. But there may be some among you who happen to be unloved at the moment and would care to chance it.

The first way is to go some place behind the Iron Curtain like Irkutsk, stick around long enough to get citizenship papers, then have your script smuggled out of the country and brought to the United States at great personal risk to somebody, preferably a press-agent. Drastic? Yes. But believe me, kids, whatver you've got written there, be it only an Irkutskian version of Chicken Licken, it will be treated like a pearl of greatness and you will be an instant success.

The other way is to go someplace in front of the Iron Curtain like Paris, write your play in French and have it translated into English, leaving out a few pages here and there so that it will be mixed up just enough but not too much. Sooner or later some American agent will grab you off as a real find, the more so because you are a little hard to understand.

## Sweden: A Dream

Continued from page 229

has been able to mix popular and serious modern plays. A characteristic of a Swedish private theatre head is that he is also the producer and Vasa's Per Gerhard, the son of Sweden's popular entertainer Karl Gerhard, usually directs.

**Practicalities**

Per Gerhard sketched some of the problems of running a private theatre with sincere ambitions to this writer as follows: "The civic theatres and the Royal Dramatic Theatre normally run a play for 30 to 60 performances. At a private theatre a play should run at least 100 to 150 times to break even and a play that is that successful is often good for 300 perfromances. Furthermore, it is difficult for us to get a qualified cast as the actors and actresses are often bound by one year contracts or are lured by the high fees paid by a state subsidized touring company. We can only make a one-month guarantee and if the play fails the actor may go unemployed as the other theatres will have made their plans for several months to come."

Another problem for the Vasa, declares Per Gerhard, is "the theatre has to compete with the modern technical equipment at the Royal Dramatic and the Stockholm Civic. But it doesn't have a chance. The Royal Dramatic Theatre was renovated for $1,600,000.) The audiences' demands on technical standards have increased, but the Vasa can only afford the most essential changes. Furthermore, even if we have a success we can't take too great risks on the next play. Taxes eat up a good part of our profits and the remainder may be large enough to cover one failure, but hardly two." "Cat on a Hot Tin Roof" was a big success, but the Vasa lost most of its profits on John Osborne's "The Entertainer." The private theatres have also felt the competition from the Stockholm Civic Theatre's selling season tickets which allow customers to see five plays for the price of 2½ tickets.

A little over a year ago Stockholm got its first Civic theatre. The new house headed by Lars-Levi Laestadius who formerly headed the Malmo Civic Theatre, seats 800. Last year, the theatre staged the better known works in its downtown premises and toured a more experimental production in the new suburban areas. The plan was largely a failure as suburbanites were seldom interested in the more offbeat while the natural audiences for such works often found trips to suburb overly strenuous. Final figures for the first year activities showed a deficit of about $200,000, which taxpayers will have to make up.

On the whole the status of theatre in Sweden conveys a very favorable impression. As a result of the system, the noncommercial theatres, especially, are able to stage extremely well-balanced productions. A star performer will often appear in supporting parts. As actor or actress will normally appear in about three different plays a year. There will be periods, however, when he or she will have little to do, but the pay checks will still arrive.

# Agonies Of First Nights, And The Ecstasy Of A Hit

By VERNON DUKE

"Cabin In The Sky" opening night was one of those gladsome, shining things we always pray for, but so seldom get. At the premiere, after the first gloomy 10 minutes, Joe's death, Petunia's despair and religious fervor, the entrances of the Lord's General (Todd Duncan) and Lucifer Jr. (Rex Ingram), came the songs—"Cabin in the Sky", sung by Ethel Waters and Rosamund Johnson's wonderful choir with affecting lyricism, Katherine Dunham's teasing "Love Me Tomorrow", Ethel's "Taking a Chance on Love," which really wrapped it up—and we were in, in, IN!!!

In later years, when flops came in fast and furious, there was no place I dreaded more than the theatre's lobby at intermission time. Any author or composer who hasn't been mortified, petrified and crucified during those heavy-as-lead 15 minutes, hasn't lived . . . beg pardon, hasn't died a thousand ingenious deaths. You spend this dreaded period ducking friends and enemies alike, rightly fearing the solicitous commiseration of the first, the cutting, floating politeness of the second.

Those in between—casual observers—do one of two things. If they're not sure about your show, they'll buttonhole you and screech: "Why, hello Jack! Have a nice summer?"—then you know you still have a chance. But if they peer at you sadistically and say quietly and without a trace of emotion, "Jack—what do you think of the show?"—Brother, get the hearse ready—you're dead.

Neither happened that night. Friends, enemies and casual bystanders told you—and what they said was good to hear. After the opening, having kissed every member of the cast, cried with Ethel and slapped Max Meth, the frenzied conductor, on the back a dozen times, Balanchine, Zorina and I repaired to "21" and sat in a happy haze, drinking Pommery-Greno of the right year, to be joined at 2:30 a.m. by Vinton Freedley (our producer), his eyes shining, who waved the ecstatic Brooks Atkinson's review and then read it to us in a quivering, happy voice.

Here, in part is what he read: "Perhaps 'Cabin In The Sky' could be better than it is, but this correspondent cannot imagine how. For (he musical fantasy is original and joyous in an imaginative vein that suits the theatre's special genius. . . ."

We all slept soundly that night. I don't think anyone connected with the show got up before noon the next day, and by that time all the other papers were in—all the reviews were favorable except John Anderson's in the Journal and John Mason Brown's in the Post. There were some reservations about the book—I only hope to get that good a book again!—but everyone, including Brown and Anderson, liked the dancing and the score. Richard Watts Jr. thought "Taking A Chance on Love' as brilliantly presented by Miss Waters, so gay and charming that one hates to think how the radio is certain to go to work on it from now on". Alas, the radio bigwigs wouldn't meet the songwriters' just demands, and the entire ASCAP catalog soon went off the air in toto, "Cabin" included, leaving the innocent listeners to be saturated with "Jeanie With The Light Brown Hair", and other such public-domain fare. Nevertheless, the songs being authentic, immediate hits—something that never happened to me before or since "Cabin"—they were accepted as such by the "trade" and played all over the country.

The day after the opening I charged into Jack Robbins' office, swinging an ivory-topped walking stick. "Well, what do you say now, Jack?", I asked challengingly. Robbins rose to the occasion — he had a way of sidestepping defeat that was the envy of his ever-loving associates. "Showing off already, eh?", he countered, scowling unconvincingly. "There'll be no talking to you now that you have a half-baked hit. Why don't you dust off the monocle, too?" I told Jack that I couldn't help feeling exhilarated. "Exhilarated?" he intoned pensively, the scowl gone, "Say, I like that word—remind me to use it". He grabbed Henrietta, the frail blond secretary, and executed a new China Doll mambo step. "Not bad, eh? Can Ethel Waters do that?"

I exited rapidly and ducked into the stockroom to find out whether orders for my songs were coming in; they were. Robbins, not having any faith in "Cabin's" future, placed the score with the smallest of his three firms—Miller Music—but that didn't stop it. When the MGM film of "Cabin" was made, my songs were switched to the next biggest firm, Feist Inc., went back on the air with a vengeance, and became hits all over again.

**And In Contrast!**

"Sweet Bye and Bye" opened in New Haven and played the usual crowded three days, bedlam reigning on both sides of the orchestra pit. Our leading man, Gene Sheldon, a renowned vaudeville mimic, was utterly lost in the wilderness of the musical-comedy stage and had to be replaced after the New Haven engagement. Dolores Gray was a tower of strength and stopped the proceedings with "Roundabout" and "Just Like a Man", transplanted into Bette Davis' "Two's Company" six years later. But even valiant Dolores couldn't carry the whole show on her back, especially a show as incurably sick as ours was.

# DIRTY PLAYS

By HENRY SHEREK

London.

Believe it or not, I am against dirty plays, mainly because audiences have no possible means of telling what the play is about until they have paid for the tickets and are inside the theatre, by which time it is too late.

Theatrical entertainments are granted licenses here by the Lord Chamberlain, and I am in favor of this because, being a royal prerogative, judgment is given without any possible political taint; the Crown being above politics. Aren't you jealous?

There is no reason why a play dealing with homosexuals and tarts should not be shown, as long as the audiences are given proper warning, and not embarrassed when they have to view one of these spectacles in company with children. It is true that nowadays children probably know much more about these matters than we do, but it is embarrassing for both them and us to see them together.

In motion pictures the industry itself has its censorship over here, and if the film is deemed unsuitable for young persons it receives an "X" certificate, which means that nobody under 16 can see it. This caused an extraordinary situation when the film of the play "A Taste of Honey" was shown in London and nobody under 16 could see it, yet anybody of any age could see the stage play. The matter was even more absurd because the film was much more innocuous than the play, and could have been seen by anybody of any age without embarrassment.

It is true that plays dealing with offbeat subjects are having a certain vogue both here and in the States, and the result is that the producer makes a nice profit. So does a tart, but it is not a metier which appeals to many of us.

If you go to buy something in a shop, the shopwindow gives an indication of what goods there are for sale. When you go in you are under no obligation to buy what is offered to you, and you can walk out again without having disbursed a cent, but this does not obtain in the theatre.

If there is a public for dirty plays, by all means let us have them, as long as people are warned. I am not against immorality as such, in fact I do not care what people do as long as they don't do it in the street and frighten the horses.

To show that there is a much bigger public for plays to which the whole family can come, I need only point out that the two biggest hits in London can be seen by anyone of any age without embarrassment. I refer of course to "Oliver!" and "The Affair."

# Beauty and Brains, or Vice Versa

Death recently of London actress Gertrude Norman at 83 recalls a condition of her correspondence with longtime fiance Gordon Craig that it may not be read in his lifetime. Craig is son of actress Ellin Craig which, in turn, recalls the GBS-Mrs. Pat Campbell correspondence which formed the theme of a "reading" play.

It also recalled an anecdote concerning Miss Craig and the Irish playwright which, apocryphal or not, has had some circulation. It had to do with Miss Terry suggesting that a child with the famed dramatist would be a superb specimen considering that "it would combine my beauty and your brains". To this, GBS supposedly responded, "But suppose the child were born with my beauty and *your* brains".

Miss Norman had presented the N.Y. Public Library, in 1955, the Marcia Van Dresser-Gertrude Norman collection of theatrical and musical scrapbooks, containing photographs, programs, letters etc. relating to the American, English and German stage where she and Miss Van Dresser appeared. In 1959 the Library's Theatre Collection received the entire Gordon Craig correspondence from approximately 1898-1958.

Miss Norman was the last living actress to have appeared with Sir Henry Irving. She played in his company at the Royal Lyceum Theatre, in London, as one of the little princes in the tower in "King Richard III" in 1896. She was brought to the U. S. by Julia Arthur for her production of "A Lady of Quality" in the seasons of 1897-98-99. She appeared in repertory with Mrs. Fiske in "Becky Sharp" in 1900 and in "Tess of the D'Urbervilles," and later with Viola Allen in "In the Palace of the King." In 1902-03 she was with Otis Skinner in "Francesca da Rimini." Miss Norman also was a contributor from London to the old Theatre Magazine from 1905-1916 and was extremely active in support of the Musicians Benevolent Fund of England up to the time of her death.

*Abel Green.*

# *How Talent Follows Spenders*

Herewith, for historic curiosity, a list of performers playing in Dawson City, Yukon, during the Gold Rush era, 1899-1900. The point is perhaps obvious: talent is seldom deterred by primitive conditions or geographic distance. As to the "Camille" (sic) listed below, read also the accompanying press account, quoted from the Klondike Nugget, of its married leads who were not on speaking terms.

The following checklist is provided by the Dept. of Northern Affairs of the Canadian Government at Ottawa. It will be noted that the gold miners were edified by a Dawson Philharmonic.

*(Appearing at the Palace Grand Theatre, Dawson)*

| *Date* | *Name* | *Remarks* |
|---|---|---|
| Aug. 18, 1899 | Pauline Cains | Ballet Dancer |
| | ——— Howard | Juggler |
| | W. C. Campbell | Trick Cyclist |
| | Voorhees and Davis | Musical Act |
| Sept. 4, 1899 | Babette Pyne | Title role "Camille" |
| | George L. Hillyer | Male lead "Camille" estranged spouse of Babette Pyne) |
| | Frank Simons | Manager of Company |
| Oct. 14, 1899 | L. De Forest | Leading man |
| | Frank Gardner | |
| | B. W. Way | Members of cast |
| | Dot & Babe (Babette) Pyne | |
| | George L. Hillyer | Manager of Hillyer-De Forest Company production, "A Celebrated Case." |
| Jan. 3, 1900 | Carl Leuders | Singer and director, "Il Travatore." |
| | Beatrice Lorne | Soprano |
| | F. W. Zimmerman | Tenor |
| Jan. 18, 1900 | J. B. Shaw | Producer-director: "Dead as a Post" and "The Old Homestead." |
| Jan. 21, 1900 | C. H. Pring | Manager "Dawson Philharmonic Orchestra." |
| | Carl Leuders | Tenor |
| | Miss Cecil Marion | Soprano |
| | Ed Schank | Baritone |
| March 19, 1900 | Ed Dolan | Singer '27 weeks in San Francisco |
| | Mulligan & Linton | |
| | Conchita | |
| | Dick Maurettus & Hull | |
| | Maddoleon | |
| | Garnett | Female slack wire performer |
| | Jacqueline Maurettus | |
| | May Miner | |
| | May Walker | Dancer |
| | Lucy Lavell | |
| | Eveline | |
| | Morris Leo | Trapeze |
| March 20, 1900 | U. D. Crowley | |
| | E. H. Port | Joint Managers Palace |
| | James J. West | Grand Theatre |
| | J. W. Pratt | |
| | John Mulligan | Stage Manager |
| | Fred Creese | Orchestra Leader |
| | Jacqueline & Mulligan | Comedians |
| | Maddoleon | Contortionist |
| | Alice Fairbanks | Dancer |
| | May Walker | Dancer |
| | J. Leo Shaw | Trapeze |
| | Browning Sisters | (With above persons may have been members of casts of "Cupid's Antics" and "Muldoon's Picnic") |
| April 3, 1900 | Two programmes: | "Lynwood" and "Sculptor's Dream". |
| June 11, 1900 | Two programmes advertised: | "Forgiven," a four-act drama, and Frank Simon's "Sappho". (Predecessors of "Floradora") |
| June 18, 1900 | Society Cakewalk (Oleo) | |
| | Eddy O'Brien & Jennings | "Old Friends" |
| | Simon's New Chechako Girls | Singers and Dancer |
| | Professor Max Adler | Orchestra Director |

# The Aesthetics Of Mammon — And Vice Versa

## Unlike the Pop Song, the Best Things In The Theatre Are Not Free— Boffo Plays Begot Boffo B.O.

**By PROF. JOHN McCABE**

*(John McCabe is Chairman of the Department of Dramatic Art, New York University, and the author of the recent successful book, "Mr. Laurel and Mr. Hardy.")*

Take out a coin. Look at it carefully—at what it is and what it does.

The theatre is very much like that coin. It is beautiful and it is commercial. It is perdurable and it is evanescent. It is permanent and quickly expendable. It is an art and it is dross.

Prof. McCabe

Sir Henry Irving once observed that the theatre must flourish as a business if it is to survive as an art, and somehow or other that remark has never stimulated much argument over the indisputable fact. little remembered, that the greatest stuff in the theatre has usually been solid boxoffice.

Why is that so? In looking at the coin one sees on it the eagle of inspiration and the boilerplate trivia of commercial transaction. Maybe it is an essential of art in the theatre that it have carrying charges? Are we faced here with a comparison of the little known (in fact downright fictitious) Belching Goats of the Himalayas who leap from precipice to precipice belching at every bound? The natives hold hot disputation as to whether it is the leap that makes the goat belch, or the belch that makes him leap. Is gold the precious added ingredient that gives the playwright his ultimate facility in communication of his meaning?

That too much concentration on lucre is invidious need not be questioned. We have but to look around us. Harold Clurman pointed out recently that the greatest thing wrong with our theatre today is the tendency to equate merit with profit. This is solemn truth. The stop-clause-driven economics of Broadway have put countless good shows into the warehouse and it is, practically-speaking, a miracle on 44th or any other street that "All the Way Home" had at least a fighting chance to survive for as long as it did. Maybe, as Gilbert Miller has suggested, the prime thing wrong with the theatre is that there are just not enough theatres, or, functionally, it may be that the stop-clause has imbedded itself in the consciousness of most Broadway creative people with the result that their artistic consciences are maimed by the dollar mark.

But these, certainly, are unusual times. In the longrange view of the theatre, the fabulous invalid somehow or other pulls out of the long-suffering spasm of falling-down sickness and experiences a period of fairly robust health before the doldrums set in again every two centuries or so. It is during those not infrequent periods of health that we can observe that the theatre's liaison with business is a natural and in most cases rewarding one.

We believe that it is a strength of our American way of life that a competitive economy produces the best total product over the greatest range of time. Mousetraps, automobiles, girdles and vitamin pills are better than ever because men work in free competition in an open market to produce them. The buyer usually settles for the best among the selection available and it is this fact which I think sharpens a playwright's appreciation of his task at hand. Writing for an open market probably induces in the creative playwright a keen awareness that one of the basics of all good art is its universality. Beauty is really only as good as the extent to which it is seen and appreciated, and the commercial instinct to expand and offer the widest range of view is, in a sense, a handmaiden of the creative artist in the theatre. It can restrict him from the parochial and guide him into lines of the larger view.

**The Bard Was B.O. Too**

I have always felt that the impact of the commercial aspect of an artist's work in the theatre has always been seriously undervalued. Shakespeare did not write his plays to be embalmed in books; he wrote them *not* to be read but to be people who *paid*.

Shakespeare and his partners *spoken* by men who were *seen* by were business men. They ran the most successful playhouse in London, offering their clientele a very wide range of entertainment from sophisticated love comedy to deep tragedy to bouncing farce. When their supremacy as moneymakers was threatened by the sudden success of a boys' company across the river at Blackfriars, they did what smart business men the world over have done under similar circumstances—they bought up their rivals and found themselves the operators of the *two* most successful playhouses in London. These then, were vital conditioning factors of Shakespeare's dramaturgy and the fact that he was among other things a man very much interested in money (for example, he dabbled in realestate, both in London and Stratford), and the facts foregoing, suggest strongly that he wrote with at least an eye-and-a-half on the boxoffice. And the results would suggest that this was not exactly a bad thing.

Alexander Pope once wrote that Shakespeare "... for gain, not for glory, wing'd his flight." That this is altogether true is certainly debatable but I recall seeing "Henry V" at Stratford, Ontario, some years ago in the company of a friend who was then (as I was) a writer of industrial plays and films. He admitted to me somewhat sheepishly that he had never seen Shakespeare on the stage although he certainly knew him in the study. Following the rousing and stirring performance, he walked out into the night, visibly moved. After a bit, he came out of his ponder and said feelingly, "My God, that man is commercial." It was, for him, the ultimate tribute—and, to my mind, a very fine one.

Pleasing people—all of the people you can—in the best way you can: this is a part of the guts of art.

## Chautauqua Heritage

It was back in the days of Chautauqua and the Big Brown Tent. I stepped off the train at the depot. The few stragglers soon vanished and I found myself looking at a small barefoot youth of about 10. His eyes and village manners said "let me carry your baggage, Mister." But I always did that, a trooper habit. I struck up a conversation however. "Little boy, do you know where the big brown tent is?" "Oh, *yes sir*" came the instant reply. "I can take you right to it."

We started off, through the dusty dog-day streets, which I noticed were sort of at random, no directional lanes. To make conversation, I dropped this homely question: "Little boy, what makes the streets so crooked?" He looked at me with those wondering blue eyes a few paces, then came up with this: "Well Mister, you see they have to be crooked to get to where they're goin'."

"Crooked Streets" is still in print. Last report, doin OK!

*Geoffrey O'Hara*

*(From The Klondike Nugget, Sept. 9, 1899*

# Backstage Heartbreak: Even In The Yukon

*Reeking of present era, a publicity story on behalf of the Palace Grand Theatre in Dawson City, the Yukon, was unearthed by the Dept. of Northern Affairs at Ottawa, in connection with Canada's restoration of the theatre as a future tourist attraction. Bearing the caption "A ROMANCE OF THE STAGE" and two news banks: (1) "Husband and Wife Brought Together After Separation" and: (2) "They Play Camille and Armand Duval On the Same Stage Though Not On Speaking Terms".*

*The Klondike Nugget account, offered here for historic perspective and flavor, then said as follows:*

"The peculiar demands which the histrionic art imposes upon its disciples and the unquestioned obedience which generally follows, constitute a spectacle which forms one of the principal charms of the modern drama. These demands often play upon the most sacred sentiments and require sacrifices of personal feeling rarely otherwise imposed. These reflections are suggested by a romantic episode now being spun by two histrionic artists prominent on the Dawson stage —George L. Hillyer and Babette Pyne.

"To go back a few years, it is learned that Miss Pyne is the daughter of Jack Sutherland, a famous cow king of San Joaquin valley and owner of the 'scizzar' brand so well known among the Western stockmen. Babe and Dot were heirs to a large fortune when Jack passed in his checks, but his thousands have long since disappeared, the girls having remaining of the fortune only a beautiful home at Kingston, California. But this is digression.

"George Hillyer met and loved Babe and four years ago they were married. After two years of married life they separated—it is no business of ours why—and have since been following individual paths, though, by one of the inscrutable plans of fate, continuing in the same orbit. When Frank Simons began to organize his present company he had for his assistant Mr. Hillyer, and among the actresses engaged were Babe and Dot Pyne. Thus the two were again thrown into close association, making the long trip to the Klondike in each other's company, and were together when the company opened.

"During all this time, however, two held no communion with each other. Whether it was obstinacy or whether the grand passion which once enthralled them had lost its warmth is another thing which belongs to them alone. Suffice to say, 'they never spoke as they passed by,' and George finally left Simons' employ to take the position of stage manager at the Grand. (NOTE: *Palace Grand.*)

"Then came the interesting incident which laid the foundation for these reflections. Charlie Meadows needed a leading lady and needed her badly; he wanted to cast 'Camille' and the success of the venture depended upon the qualities of the leading lady. His choice finally resolved upon Babe Pyne, and by offering a salary of most tempting proportions, he secured her services. 'Camille' was finally presented to the public, and the spectacle was seen of George Hillyer playing Armand Duval, the lover, to the Camille of his former wife, though neither had spoken to the other off the stage for two years.

"No one observing the skill of the two could possibly guess at the relations between them and of the consummate art with which they cover their real feelings; but much could be guessed at by one whose privilege it must be to see the actress, as some have, leave the stage in a condition of nervous prostration as a result of the strain, and possibly indulge, woman-like, in a sudden flow of tears. What is the real story these tears tell and how do they effect (sic) the man on whose account, it is said, they are shed?"

# Only Two Permanent Yiddish Legit Cos., Paradoxically, Are In Communist Warsaw & Jassy

By WOLFE KAUFMAN

Paris.

There are only two permanent Yiddish theatre companies in the world today, both in the Communist part of the world and both state-subsized. This is startling, from a number of standpoints, not the least of which is the subsidiary fact that this would seem to be in contradiction to the Soviet line. The Yiddish theatre in Jassy (last), Romania, is a smallish company about which not much is known. But the Kaminska Theatre of Warsaw has considerable international recognition, works all year around with a large company, a full repertoire, and makes frequent forays to London, Paris and other cities in Europe.

There are very few Jews left in Poland (official figures for the Warsaw area vary from about 4,000 to 20,000, as opposed to several million prior to the Nazi invasion); the government claim that the theatre draws a goodly percentage of non-Jewish customers is, therefore, probably true.

Ida Kaminska, a fine actress, is still the star and leading production factor. She tries to employ modern European technical knowledge for scenery, costumes, etc., but is far behind the Western world in know-how, of course. The only permanent theatre company in any Communist country which is truly modern, technically, in this observer's opinion, is the East Berlin Brecht company—and that has nothing to do with the present essay.)

About half the plays (or more?) there are no exact statistics available) are "modern," meaning recently fabricated and hewing to the government's political line. This is also true in Jassy. But the language spoken is Yiddish and a goodly percentage of the plays are from the old Yiddish theatre repertory. (When your reporter attended a performance in Warsaw he was saddened to see good actors wasted on a political tract. When he went to a performance by the same troupe in London he was heartened by an exciting performance of the company in an old Goldfadden standby. To be honest, neither play had much as dramaturgy. But for the sentimental, and most of the London audience seemed to be, the Goldfadden was the most successful of the four plays the company brought to London. A Sholom Aleichem play was the most successful of three played by the company in Paris. When the company manager was asked whether this same tendency was true in Warsaw's home base, no answer.)

### Where Has It Gone?

What has happened to Yiddish theatre? At one time, within the memory of many, it was a vital force in the world's theatre. There were a dozen or so companies on New York's East Side and an equal number spread throughout the U.S. Many of its stars made international impact, and quite a few created legendary international careers. Where has it all gone?

Why is there no permanent Yiddish theatre in the U.S.? Or in Israel? It is difficult to put one's finger on an exact answer. The nearest one can come to it is that the Jew in every country tends to be a citizen of that country; culturally he is tied to that country—with Yiddish as a second language. If at all. Second and third generations don't use the language at all, or rarely, and have no sentimental ties with it. This is true even in Israel, where Hebrew is the official language, not Yiddish.

The Anderson Theatre on New York's 2d Ave. is returning to Yiddish theatre this year, after being the home, for several years, of the Phoenix group. This house was the home of the Maurice Schwartz troupe—the Yiddish Art Theatre, the last try at a permanent American Yiddish company. The late Maurice Schwartz was a fine actor, a great director, and a stirring personality. He tried Hollywood a couple of times and once had a longterm MGM contract, which he tore up because he preferred to "stay with my own." The march of time and economics chased him from New York but he kept his valiant little troupe battling around the world until the very end, a couple of years ago.

### Molly Picon

It is good, too, to note that Molly Picon is on Broadway, in a major musical. She is one of Second Avenue's brightest contributions to show biz. She was born and brought up on Second Avenue; she was appearing in shows, singing and dancing in Yiddish, at the age of eight or nine. This explains, partially, why she has been able to make an undentable impress on Broadway and the West End. It was largely her performance that made possible a long run for a so-so play in London a year ago. She is bilingual, as comfortable in Yiddish as in English. Many other great stars of the Yiddish theatre could not move "uptown" comfortably because they were hampered by language.

Even so, it is startling to realize how many Yiddish theatre actors (by which is meant bona fide graduates of Yiddish language theatre) have been seen on Broadway or in Hollywood. The most important picture names who fall into this category are probably Paul Muni, Edward G. Robinson and Jules Dassin. There were many others, of course, who came a-visiting but didn't stay. Or didn't impress.

### Jennie Goldstein

The recent death of Jennie Goldstein robbed the Broadway stage of one of its most accomplished actresses (remember her in Tennessee Williams' "Camino Real?") at the same time as it robbed the Yiddish theatre of its greatest living dramatic actress. Celia Adler has played both sides of the street successfully, though other members of the fabulous Adler family—Stella Adler, Luther Adler, Francine Larrimore, et al., were strictly Broadway. Annette Margulies came from Second Avenue to be the toast of the town as Tondeleyo in "White Cargo." She still plays an occasional bit role on Broadway. Menasha Skulnik has made a couple of successful forays into the Broadway theatre. Anna Appel has played in quite a number of English language plays. Joseph Buloff could have been a star in any theatre of the world because of his innate talent and imagination, but has been restricted by his heavily accented English to comic or character roles on Broadway or in television—in both of which fields he is frequently present, when not taking bows during forays to the Yiddish theatre, where he is appreciated as a great dramatic actor. Leo Fuchs (current on Second Ave.) is another Yiddish theatre star who makes frequent excursions into English-language theatre, films and niteries.

One of London's most popular character actors at the moment is Meier Tselmicker, who first came to attention as head of London's Yiddish Art Theatre, a group which disappeared along about 1950, though it was aided by the British Arts Council.

There are still alumni of the Yiddish theatre in almost all the English-language showshops. Importantly. But the days of Jacob P. Adler, Bertha Kalisch, Yanker Kalich (Molly Picon's husband and a fine actor but no relation of Bertha), Ludwig Satz, Boris Thomashefsky, Aaron Lebedoff (the "perpetual juvenile"), Max Gabel, Rudolph Schildkraut (his son, Joseph didn't do so bad on Broadway, either), David Kessler, Samuel Goldenberg, Miguelesco, Yablakoff, Maurice Moscovitch are gone.

But turn on the radio and you may hear a song written a couple of decades ago for a Second Avenue musical comedy by Sholom Secunda — "Bei Mir Bist du Schoen."

## Wha' Happened?

A trade news story, June 10, 1922, was specific along the lines that New York was to have a "New Municipal Opera House For 59th St.", according to the headlines. The story:

*"New York will be the home of one more beautiful opera house. Work will be started at once on the erection of three buildings by New York City, one of which will be an opera house, another will house the musical and dramatic arts and conservatory of music, and the third will be donated (sic) to the plastic art.*

*"The proposed location is at 59th Street, south to 7th Ave. The City will furnish the land and the cost of construction will be at least $15,000,000."*

(That site sounds like what became of the Jolson Theatre, recently the Videotape Centre. It also sounds like a forerunner for today's much more realistic Lincoln Center redevelopment which is in actual construction for 1963-64 debut. —Ed.).

# On Being First To Sing the Role

By DOROTHY COULTER

On April 10, 1961, when I made my debut at the Metropolitan Opera in "La Boheme," it was that well-known dream come true. For although I had previously sung in musical comedy roles at the Kansas City Starlight Theatre and other houses, I had always set my sights on grand opera and had worked constantly toward this objective.

My great worry in my "Boheme" debut, as well as in my performances in other classical operas I've since done at the Met, was that other singers have played the particular role before. Operagoers fondly remember, as they should, the great singers of the past who have made a particular role a famous one. People come to the performance of a standard opera with cherished memories. Thus it is by no means an easy task for a new artist to create a fresh and valid impact.

There is an entirely different sort of a challenge confronting the artist who is given the rare opportunity of portraying a new role for the very first time. In 1958 I was given just such a pioneering opportunity when I sang the title role in Menotti's "Maria Golovin" at the Brussels World Fair where the work received its world premiere. And more recently, on Oct. 12, 1961, I was able (by special arrangement with the Met) to portray the role of Milly Theale in the N.Y. City Opera's world premiere of Douglas Moore's "The Wings of the Dove," at the City Center.

In this tragic opera based on the early Henry James novel of the same name, I played the young, rich, ill-fated heroine. It was a most exhilarating experience to be the first person to step into the role. As in the case of the Menotti work, I did not have to worry that somebody else was identified with the role! Consequently, within bounds of the text, I was able to interpret Milly Theale with tremendous freedom.

I am a staunch advocate of more opera in English, whether through new works such as the above-mentioned or through suitable translations of standard works. I am of the opinion that if we did more operas in English our audiences would be considerably broadened.

In "The Wings of the Dove" there is a most perfect wedding of Ethan Ayer's libretto and Douglas Moore's music. And in approaching the role of the charming but doomed Milly I was acutely conscious of the great value of pronunciation as a major aid in getting across my character conception of the turn-of-the-century Henry James heroine—to establish her innate gentility without traces of artificiality.

### Pronunciation

There is such a thing in singing as over-pronunciation. The greater sin, however, is faulty pronunciation.

I have noticed that often enough foreign-born persons sing English more perfectly than Americans. When an American singer is to perform a role in Italian or French he studies the pronunciation of each syllable with the greatest of care, and when the foreign-born singer is learning an English role he does the same thing.

I contend that English is inherently singable in opera and that it is not more difficult to sing than other languages. But alas, it is often sung in a manner which leaves much to be desired by an audience. This is because the American artist frequently feels that speaking the language is sufficient unto the task. Singing in English means hearing in English, and many Americans have formed the habit of talking carelessly in daily speech. A singer should cultivate the art of listening to himself, for then, and only then, will he learn to hear in his mind what he wants to sound like before it is sung. By learning to listen to himself, he will learn to correct himself. The instrumentalist spends much time in learning to do this, and so should the singer.

Needless to say, in approaching the role of Milly Theale in "Dove," I read and re-read the Henry James novel and also, of course, Nathan Ayers' libretto which so ably captured the basic framework of the story about a betrayed heiress doomed to die.

The character of Milly is one that strikes alternate notes of ecstasy and pathos, and she is possessed by physical weakness, with a tendency to faint and take to bed. My great objective in approaching this role was to make it a convincing one. In doing so I was greatly helped by the eminently workable script, the sustained emotional tension of the score, and the natural melodic lines of conversation.

The critics hailed "Dove." It was called, by one, the "best U.S. opera," and another said, "American opera has come of age." Assuredly it will be given new performances, and I will be most anxious to view these—to see how someone else will play the role I had the very good fortune to debut. And I wonder how the critics, in their reviews, will compare a new Milly with the first Milly . . . me!

# How To Go On The Stage

## [Circa 1910]

By SAM STARK

San Francisco.

Recently I became fascinated with several "How to Go On the Stage" booklets that have been gathering dust on my bookshelves. I realize now that the theatre would be as dead as vaudeville had aspiring actors taken these books seriously.

In my youth I had assiduously mailed away stamps or coins for the jokebooks, minstrel guides, "Madison's Budgets" and laugh skits that were advertised for those wanting to go on the stage. One that I have before me that cost a quarter opens with the paragraph:

"To go on the stage it is best to enter through the stagedoor, which is usually located at the rear of the theatre, hall or auditorium. You will be met there by an attendant or stage doorman and you should be affable and courteous in expressing your business to him. Other methods of going upon the stage are by way of the stairways which rise from the audience floor, on each side of the orchestra pit and to the sides of the proscenium. In some theatres entry may be had by way of a small door that opens from a stage box."

This pertinent information was followed by a page of "Valuable Dictionary of Stage Terms." Definitions were given for tormentors, battens, ginger (to perform in a lively manner), stage screw-eyes, olio, footlights, ad lib, etc. I'll bet you didn't know that ad lib meant "at discretion."

An additional chapter carried several pages on "How to Produce Stage Effects" with sub-paragraphs on colored fires, thunder, lightning, wood crash, horse, wind and rain.

"Red fire is produced with 8 ounces of strontia, 4 ounces of potash, 2 ounces of shellac and 1 ounce of lycopodium. These fires are burned on an ordinary coal shovel or pan and can be ignited by a quick match, or a cotton cord soaked in oil, if a quick match cannot be obtained. Hold the pan over the head (honestly it says that) as the fire is burning; this will illumine the surroundings much better."

I was never able to try this pyrotechnic display because, although my family did not put their united feet down, the druggist absolutely refused to sell me any of the ingredients. In fact, he could have won an acting award with the expression on his face when I told him to what use I intended those chemicals. That he was a spoil-sport might have been influenced by the proximity of our house to his drugstore.

I like the method given for obtaining a "wood crash" which reads: "Numerous bits of old lumber thrown violently will produce a wood crash." (Don't forget I paid a quarter for this booklet).

### Stage Don'ts

Another handy little pamphlet I have before me lists "Stage Don'ts." Here are a few of them: "1) Don't cross your legs in the first part." (2) Don't make visible efforts to recognize your friends out front. (3) Don't pull out your watch (if you have one) to note the length of time. That will be regulated by the stage manager. (4) Don't leave the stage unless it is your duty or necessary to do so. (5) Don't expectorate upon the stage, gentlemen, during performance. Carry 'kerchiefs for that purpose. (6) Don't turn around and giggle if anybody makes a mistake or a string breaks on an instrument. You wouldn't like to be laughed at in public, would you? (7) Don't monopolize *all* the hooks, nails and space in the dressing rooms. (8) Lastly, always know your part perfectly. If you are a gentleman this is particularly important as a gent cannot have his lines written on a fan as quite a few of the lady performers are doing."

I am intrigued with the definition given for *Straight Business*: "This is a part wherein the genteel character 'feeds' the comedy, and it is generally the educated man enlightening the ignorant intruder or companion in the sketch or farce. The genteel character is also known as the 'walking gentleman' of the dramatic stage. Needless to say, in a male and female act there is never a 'walking gentleman' as no lady should be made the butt of comedy or crude remarks." (Is George Burns listening?).

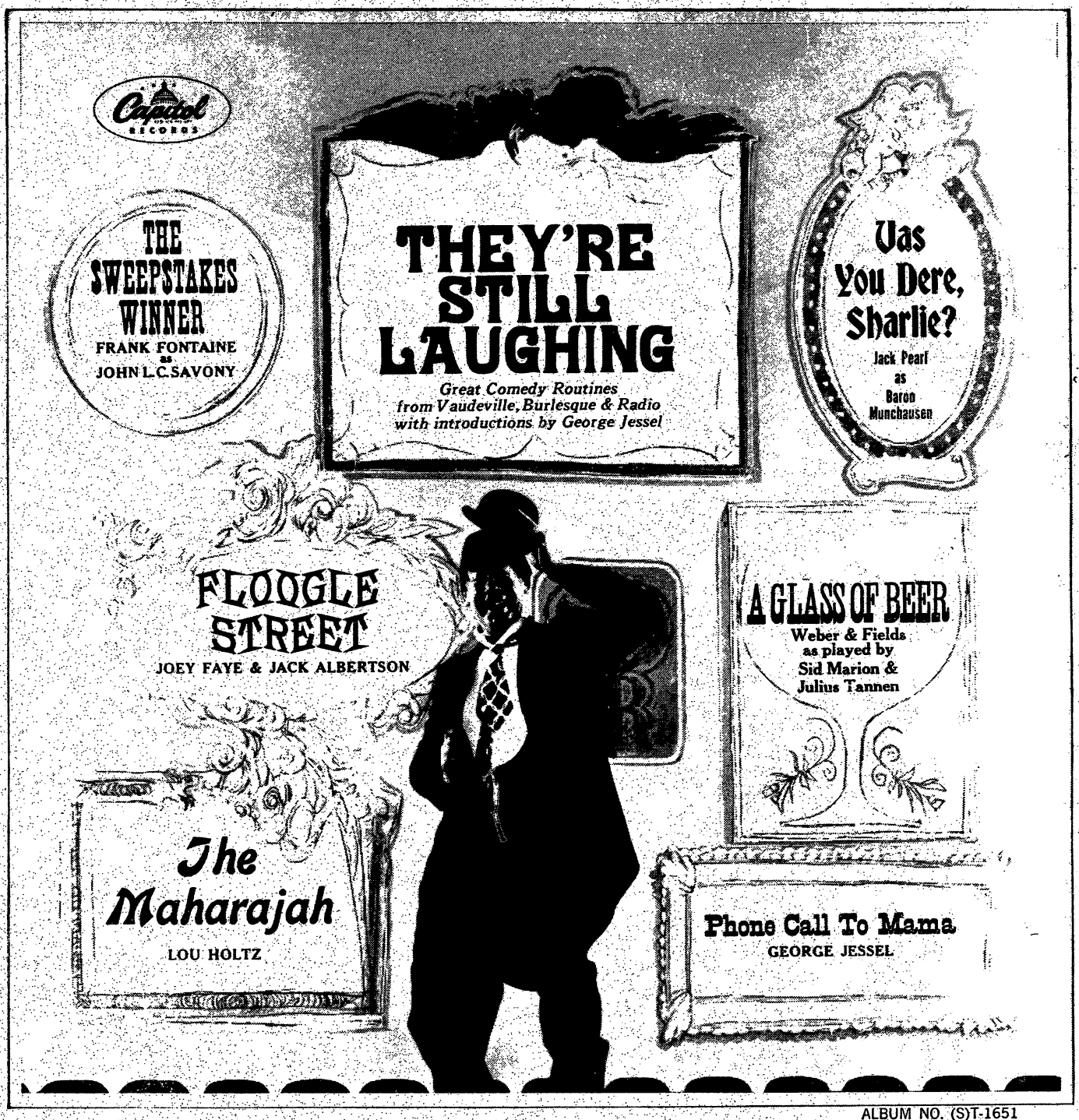
One of the booklets concludes with about 200 songs to be sung on occasion. Most of them are long forgotten but one fascinating title is "Back Side of Albany Stands Lake Champlain."

The word "proscenium" spelled pure theatre to the amateur and it was used as often as possible to impress those not in the know. I recall during a rehearsal for Mrs. Jarley's Waxworks, that was taking place in a church basement, on a square platform resembling a boxing ring, hearing a director yell, "What are you doing on the proscenium?" This quickly restored order out of what had been chaos.

In one of the books telling how to go on the stage the author evidently ran out of ideas and threw in a few chapters on the circus, one of which was titled, "Developing and Managing a Freak Show." The word "Developing" was a misnomer as the neophyte was not told of any market where the freaks listed could be obtained. Perhaps the author assumed that anyone foolish enough to pay a dollar for his book might by chance have been born into a family of freaks.

There were various suggestions offered for "Rube" tents with a sign over the entrance marked, "For Men Only," but it was left to the imagination of the amateur as to what startling display would be seen on entering such midway attraction.

An idea that I liked was for a tent, outside of which hung a sign reading, "See the horse with his tail where his head ought to be." After buying a ticket and entering the customer would be shown a horse placed in a stall backwards. Research might prove that the circus riot call, "Hey Rube," originated when this hoax was pulled on the public.

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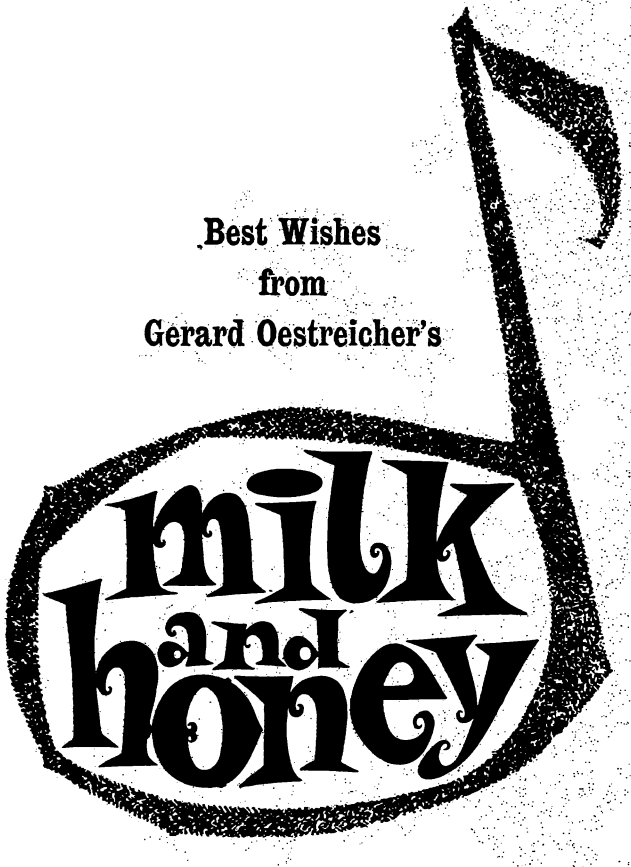


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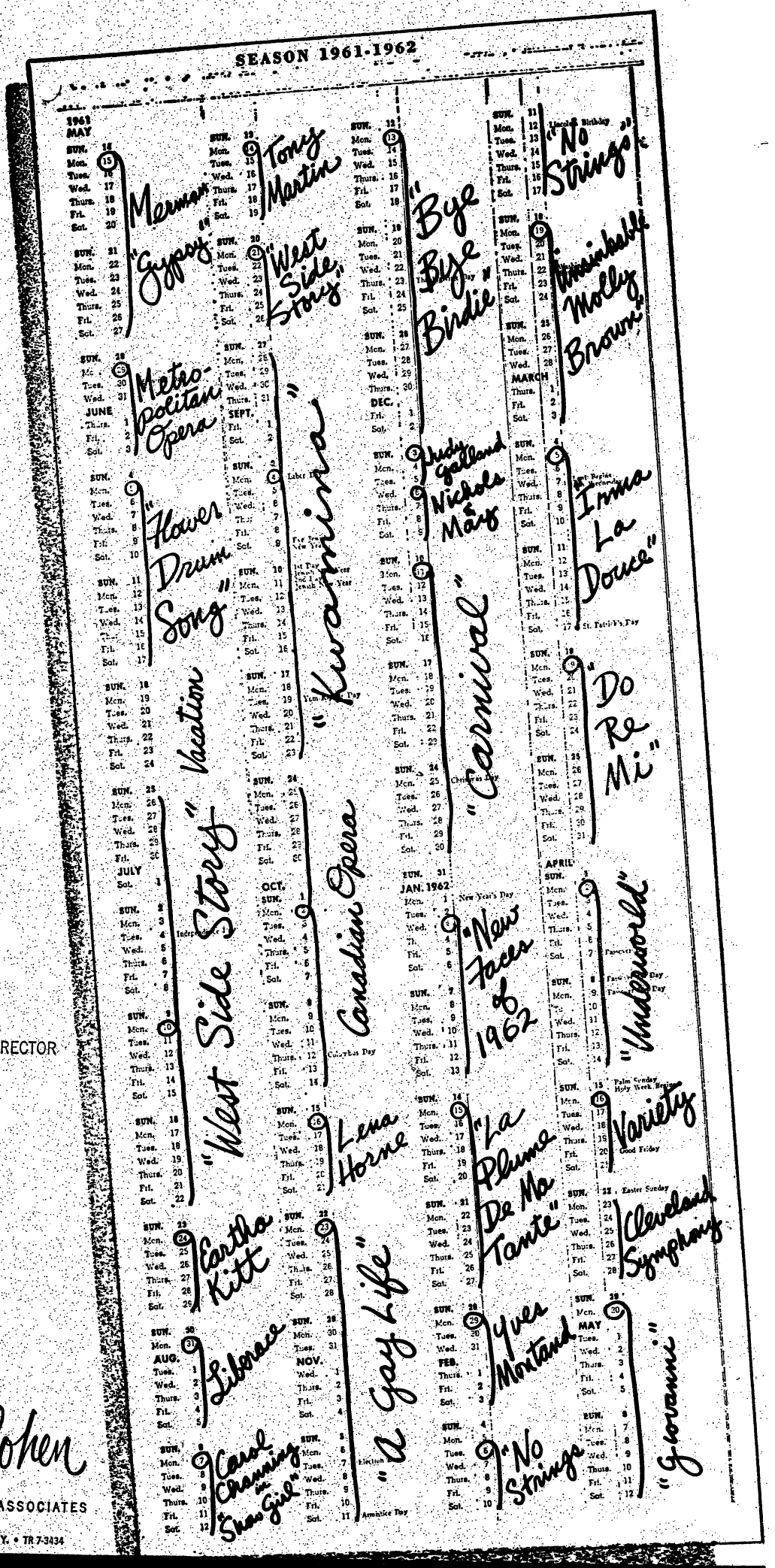


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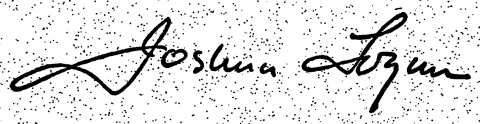

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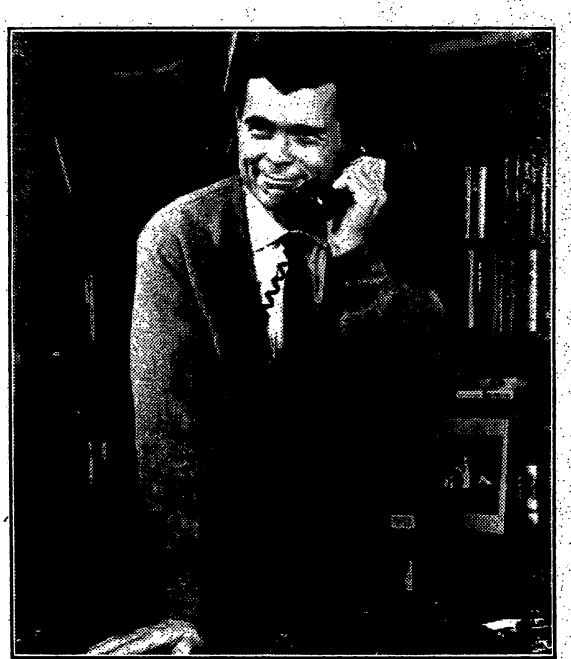

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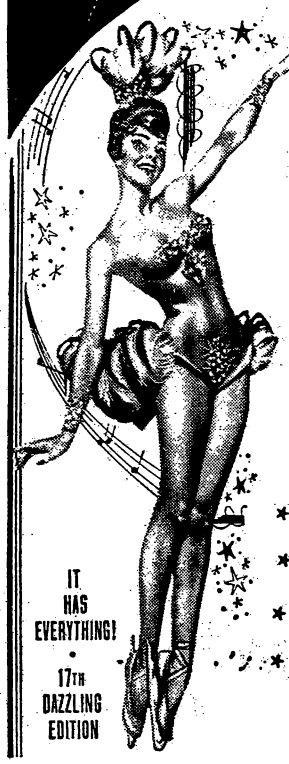

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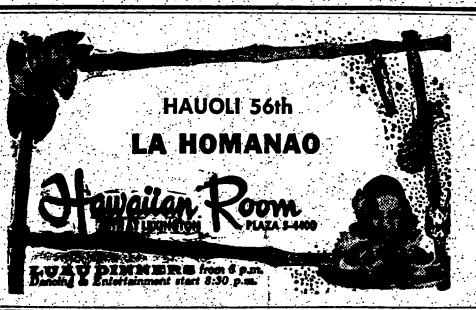

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# Recalls Lambs' Wash

Continued from page 235

estate) diving for greased watermelons. There was also a barker yelling out "Step this way folks and have yer picture took by the Miracle TinType Co." Over a thousand prizes that year . . . everything from a suit by Earl Benham to a 10 pound box of lollypops donated by Jimmy Savo.

**'Don't Hurry He!'**

This is a long preface to my baseball story, but long prefaces are not unknown at the Lambs. The point is I had been captain of one of the baseball teams (the big day always ended with a game) in 1944 and was repeating in 1945 but worried about a pitcher because my former pitcher, Roy Roberts, was now the rival team captain. It's typical of being a Lambs Clubber that instead of worrying about being out of work nothing occupied my thought but who I could line up to pitch.

A young fellow came over to me and said "I'm Jimmy Wilkinson, a new member and I've been anxious to meet you I hear you're the Pool Champ of the Lambs." We shook hands and I said "yes I am but that was kind of an accident all the good pool players were away working when I won the tournament." He laughed and said he'd like to play me a game, I said "O.K." I broke the balls and he ran 45 on me. I said, "Boy, you're a whiz. If I only had a guy that could pitch the way you play pool, I'd be set." He asked me what I wanted a pitcher for and I told him about the Wash coming up and Roy Roberts being so good. He said, "well your troubles are over. I'm your pitcher." I said, "can you pitch?" He said, "way better than I play pool. I pitched in the Eastern League." I said, "If this isn't a rib you're my man." Well, I tried him out and it was no rib . . . he was sensational.

We were on the train going to Islip. I was sitting with Joe Laurie Jr. and Jack Norworth telling them about the new member that I had discovered was a great pitcher. I told 'em I was going to pick only three men for my team: pitcher, catcher, and I said to Joe "I'm putting you in center field and you just sit there in a rocking chair." Joe said, "that will be funny alright but if they get a hard bunt down the first or third base line it would be a home run. Norworth said he was for it. It would be a load of laughs. Roberts came over and said "let's choose our teams." I picked Jimmy Wilkinson. Roberts chose Jack Whiting. I took Jack Smart for my catcher. Roberts said I'll take Mercer Templeton. I said, "Laurie will be my Center Fielder and that's all the team I want."

Well it was quite a laugh later on when my team took the field with only three players. Laurie sat behind Second in the rocker with his big cigar steaming. First he and Jack Norworth sang a a chorus of "Take Me Out To The Ballgame" with German Band accompaniment . . . the whole crowd joined in. Not good but loud. Then Norworth cried "play ball."

Senator Ford umpired behind the plate, Harry Hershfield was on first, Bobby Clark on second and Al Schacht on third. Well, this Jimmy Wilkinson was a real pro. Trio took their positions and after every inning I would go out to Laurie and hold a conversation with him. Then send him out deeper into center field. Nobody could touch Wilkinson. Not even a foul ball. In the third inning Laurie called for time and came in from deep center to talk to me. I switched him to first on a hunch Roberts would bunt. Wilkinson threw a few hot ones for practice and Laurie took off his glove and blew on his hands.

Roberts worked Wilkinson to a three and two count. The pay off pitch he blazed straight down the middle. Roberts snapped it to Laurie and Roy was out by 20 feet. What a laugh. Laurie then left the mitt on first base and trotted out to his rocking chair in center field. Al Schacht was lying on third base. In the fourth inning, Laurie played seven positions. Between pitches he would run to third base, then to left field, then to short stop. What a sight he was with his big cigar and seven gloves tied on his rocking chair which he would bring along with him.

As the fifth inning started my team was ahead one to nothing. One run came on a homer by pitcher Wilkinson. He hit it way out in the bay. By now I had Laurie so far out you could hardly see him. He ended out of sight in the corn field.

**William Faversham**

Like I said, we're sentimental about the old days and the big laughs (for us). The clowning gained in humor naturally because these were pros. The Actors Home was the ideal setting. In the evening we always put on an impromptu frolic for the guests there, all of us using our best-rehearsed ad libs.

One memory stands forth, that of William Faversham. I don't suppose the modern generation can imagine what a matinee idol he had been, how many money he had made, and thrown away. He was living then at the Williams estate and he made a little speech that had us all in the misty-eyed condition which, I suppose, easily follows horseplay.

Picture this once-great Broadway and screen star rising to speak to the Lambs Wash crowd with all his elegance, elocution and polish, recalling the vagaries of show business and his financial shipwreck. He spoke with delightful irony of foolish investments, misplaced confidences, false friends along the way and of thinking he was going down for the final count when the Actors Fund rescued him. It was a trailer seldom equalled for the Fund and the Home and as convincing a reading of genuine gratitude as you'll ever hear.

We gave Faversham a standing ovation, while the German band provided oompa-oompa. It may have been his final one. It must have been one of his best. We then staggered onto our special train headed back to the Pennsy Station. And I hope you get the idea now—why I say we're sentimental, nostalgic and, perhaps, a bit long-winded.

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# OBITUARIES

**CARLO DE ANGELO**

Carlo De Angelo, 66, actor and oldtime radio director, died Jan. 2 in Cornwall, N.Y., of a heart attack. For the past 10 years he had been producer-director of the "Ave Maria Hour," a religioso program on behalf of the Graymoor Friars, Garrison, N.Y.

On Broadway he appeared in the revival of "The Bells" in 1926 and "Ringside" in 1928. In 1956 he was seen in "The Best House in Naples," and in 1957 he staged "Run Thief Run." He directed early Buck Rogers and Perry Mason radio series as well as "The Gibson Family," Eno Crime Clues" and Jack Benny in his first radio show in 1932.

Surviving are his wife and two sons.

**FLORENCE T. MALEY**

Florence T. Maley, 90, former soprano, concert singer and voice teacher, died Jan. 2 in Point Pleasant, N.J. She was the widow of Stephen Maley, a legit character actor. She was injured when struck by a car in New York Nov. 2.

She studied voice and piano in Paris and London. She later sang at the old Waldorf-Astoria Hotel, Temple Emanuel and at the Brick Presbyterian Church, all in New York.

She debuted at Carnegie Hall, later singing with the old New York Symphony, the Musical Arts Society, the Mendelssohn Glee Club, the Cincinnati Orchestra and the Arion Society. She also composed several concert songs.

A brother and sister survive.

In Loving Memory
**CHARLES V. YATES**
January 9th, 1955
Reggie

In Loving Memory of
**MABEL ESMERALDA**
MAUD E. BISHOP
EDNA ESMERALDA

**FLORENCE A. CASPAR**

Mrs. Florence A. Caspar, 62, owner of Rudy Foo's Den, N.Y., a former in musicals staged by George White and Florenz Ziegfeld.

**DON EVANS**

Don Evans, 34, musical director and pianist of the off-Broadway revue, "Signs Along the Cynic Route" currently at the Actor's Playhouse, died Jan. 2 in New York. He had been a pianist and orch leader for Dick Haymes, Marguerite Piazza and other nitery singers. He played piano in such N.Y. clubs as the Blue Angel and Upstairs at the Downstairs.

His mother survives.

**Mother**, 73, of Cornell Capa and the late Robert Capa, photographers, died Dec. 30 in New York after a long illness. She was the widow of Deszo Friedmann who died in 1938.

**Edward M. Saunders**, 75, assistant general sales manager of Metro from 1943 until his retirement in 1958, died Jan. 1 in Bronxville, N.Y.

# Comics—Like Firms—Need 'Image'

Continued from page 17

wwww-ell, and the arched eyebrow; the look of umbrage, the slight swishiness, and . . . But nothing more is needed, for it is all there—the image of Benny.

There are so many who, unfortunately do not own it but we shall dispense with naming them. Instead, we shall think of, besides Berle and Durante and Benny, the likes of Gleason as Ralph Kramden; and Phil Silvers as Bilko; Skelton as a handful of hams; and, naturally, Joe E. Lewis, who could say, after seeing "My Fair Lady," "I don't care what anybody says—I liked it," which everything considered, is as deft a one-liner as Hermione Gingold's dismissal of Elsa Maxwell with, "Just another pretty face."

**Folk Frivolity**

These people, having established their images, are part of our frivolous folklore. As for certain others of imposing credentials—well, a fussy critic can take them or leave them. Didn't Samuel Johnson hate immersion? I, for example, am as bored by so-and-so as I am delighted by, say, Irwin Corey and Jackie Miles, both of whom make me laugh, which is what, after all, I ask of a funny man. As for favoring any school of humor, those who enjoy Berle are also amused by Mort Sahl—as unlike as they are.

Sahl is of the so-called new school — leisurely, gently-barbed, an I intellectual. His observations are often out of Jung rather than Joe Miller, a source not untapped by Berle. In both cases, however, what endows them with their appeal is the almost surgical skill with which they fashion their material to their own particular styles. Of itself, of course, not untapped no moment. Only what a creative artist—be he comedian, writer, sculptor, or what-not—does not it is of any importance. Thus, the charge that Berle appropriates his colleagues' jokes is, even if proved in a court of law, irrelevant.

Is "Hamlet" any less a masterpiece because its plot originated with a 12th century Danish chronicler named Saxo Grammaticus? Or Chaucer's "Monk's Tale" to be dismissed because Boccaccio utilized the story earlier in "De Casibus Virorum Illustrium"? Is "Butterfield 8" inferior because there once lived and died a girl named Starr Faithful? Or, for that matter, is any roman a clef spurious merely by vice of its being a roman a clef? Is Hemingway to be rated less highly because his style had its seeds in Sherwood Anderson? Shakespeare, Chaucer, O'Hara, Hemingway, and, if you will, Milton Berle, too, have all been more masterly than their material. Indeed, a case could be made that Mort Sahl would have to close up shop if suddenly there were no more news. Certainly, one of his most memorable one-liners would never have been possible had there been no problem in Little Rock. "Orville Faubus, is a nice enough fellow," said Sahl, "but I wouldn't want my sister to marry him." And if Adlai Stevenson had not made something of a career of running for the Presidency, could Sahl have remarked, "Some Democrats feel he could be elected, except he can't get nominated." Or, without an H-Bomb, could Sahl caution, "There's no appreciable increase in radioactivity, but don't plan a large family."

The mere fact of Sahl's employing a new approach to the tools of his trade is no indication of a superiority to Berle. Each, after his own fashion, is magnificent. Berle is funny, Sahl humorous; the one campy, the other cerebral; Berle fairly ancient, Sahl a mere apprentice; and so on. The difference — the chief difference—is that Berle has withstood the withering of the years.

So far, which amounts to something less than 10 years, Sahl, for his part, has done marvelously well. But a decade is but a day, at least in terms of a career. The people who somehow suffused their short spells with splendor, with a tiny but far from trivial body of work —the Thomas Chattertons, the Bix Beiderbeckes—are almost negligibly few. Only a handful—Hank Williams, dead of drugs but nevertheless very much alive, and for all time, in his country music; Sam Cobean, the life crushed out of him in his twisted Jaguar, but the life of him still living in the grace and wit of his cartoons in old New Yorkers; Brooks Bowman, scarcely out of Princeton and six feet in the ground, but haunting every generation ever to come with the plaintiveness of his "East of the Sun"—are immortal. They achieved permanence. So as gifted as he is, and he is abundantly gifted, Mort Sahl has a long way to go in point of time before he can assume a place in the annals of American humor. Moreover, he will forever be tried by his topicality. Punctuality does not always make for posthumousness. For with every tomorrow, today's is suddenly yesterday's paper.

But, be it said, over the years what makes people laugh has not changed so very much. William Shakespeare was a nimbler punster than, say, Peter DeVries. Thus, it is no new vogue—as some people believe—for comedians to make phonograph records. Moran & Mack, "The Two Black Crows," were doing so some 40 years ago. Nor is there anything so radical about Shelley Berman's employing the telephone to engender mirth. Not only "Cohen on the Telephone," but George Jessel, too, got there ahead of him. But you couldn't care less. What matters is the measure of the mirth a man inspires.

# Lecture Circuit

Continued from page 2

chairman that I wonder if I can get there at all.

These are the times when I wish not only that I had Mark Twain's wit but his schedule as well. You see, all is not chicken and green peas on the lecture circuit any more than it is all brisket and mashed potatoes.

Right in the centre of the hard core is the bane of all lecturers: the three speeches for the price of one. Three gardenia-ed ladies meet me as I deplane. They are the welcoming reception, euphmistically so-called. This welcoming reception is so small that, as I approach my hostess' house, I spy two policemen directing the cars.

This is speech 1. Speech 2 is the speech I am paid to deliver, after the banquet. I have no objections to speech 2. But it is speech 3 that sometimes gets me down. Halfway through the dessert one of the fellows sitting with me on the dais conspiratorially tugs my sleeve and in muted whispers, as though he were passing top secret stuff, tells me there is a little gathering to which I am invited to meet "a few important people of the community."

By the time I reach this little gathering I realize those two cops directing traffic are getting as tired as I am.

Speech 3. After which comes the pity and commiseration. The folks begin telling me I shouldn't work so hard, that I ought to take it easy and relax. What they mean is relax tomorrow night at the other guy's shindig, not tonight at theirs.

Every occupation has its occupational hazards. There are such things as bunny stuffer's lungs and welder's warts. As there are hazards so are there joys. The welder puts things together, let's say, and the bunny stuffer makes children happy at Christmas. And I get to address a sea of contented faces and to tell the folks what I think while they spend all the time digesting the brisket or the chicken, whichever the case may be.

# A Sad Ending For D. W.

Continued from page 18

ard Barthelmess, Monte Blue, Charles Chaplin, Cecil B. De Mille, Sid Grauman, Jean Hersholt, Walter Huston, Jesse L. Lasky, Louis B. Mayer, Hal Roach, Mack Sennett and Adolph Zukor.

Lionel Barrymore, in speaking to one of the other mourners, gave the most personal touch. He said, "A gold monument should be erected at the corner of Vine Street and Hollywood Boulevard to D. W. Griffith, Hollywood's greatest."

The body was flown back to Kentucky and taken to Mount Tabor Cemetery and there he was buried within two miles of where he had been born.

Two years later Hollywood wanted to express its memory a little more feelingly than it had done, so through the efforts of the Screen Directors Guild the body was taken up and moved about 200 feet to a new grave where a stone was set in place over the grave, with a symbol at each end of the Screen Directors Guild. Three of his stars loved him enough to come. They were Mary Pickford, Lillian Gish, and Richard Barthelmess; also present was Al Rogell representing the Guild. His widow, Evelyn Griffith, was also there. Fence rails were taken from the old farm and placed around the grave; and there they are today, very fitting and appropriate.

On top of the gravestone is carved:

**DAVID WARK GRIFFITH**
Born Crestwood, Kentucky,
January 22, 1875
Died Hollywood, California,
July 23, 1948

As I write, two immediate members of his family still live, and I again want to thank them for the great help they've been to me. His brother Albert L. Griffith lives at 325 West Avenue, Medina, New York. His widow, Mrs. Evelyn M. B. Griffith, lives at 535 East 14th Street, New York. He has six relatives living in Oldham and Jefferson counties, Kentucky, and he has eight relatives living in or near Los Angeles.

The inventory shows that he left a gross estate of $25,039.97. There were many bills which he had run up the last few months. He mentioned 10 people in his will, all relatives; the money that was left was divided among them.

As I finish this story, I think to myself: What will be his place in history? Will he continue to be the Forgotten Man of the entertain industry? Will greater figures appear and stalk across the entertainment stage? I doubt it. And, some way or other, I hope there won't. He came at the very birth of a new and mighty art! It can almost be said that he made an art.

There is something touching and poignant about a man who yearns to do something and fails—and then, in a kind of I'll-show-you way, makes a commanding success of something he secretly looks down on. It has, it seems to me, the element of the Greek theory of drama: that every man has within him seeds that make him and seeds that destroy him—sometimes the same seeds.

**26th St. Way Uptown**

I did not altogether evade the theatre. I joined Alice Minnie Herts' Children's Theatre in the Educational Alliance and played in "Little Lord Fountleroy" and in "The Prince and the Pauper." My father equated an actor with a bum. As long as I stuck to the Educational Alliance, I managed to get away with it, but once I hooked up with some Hindu players who were doing a season in the old Madison Square Garden and that ended my theatrical career. My father could not understand what a Hindu was, and [the old] Madison Square Garden was on 26th St., way up town. Who could tell what would happen to a boy uptown?

Irving Berlin was also a cantor's son. I did not know him back in those days. He must have lived in another neighborhood. Besides, he must have come a little later because Herbert Swope always claimed that he found Irving in Nigger Mike's. But back in the days I am talking about, we did not know anything about a Herbert Swope. We knew the name of Arthur Brisbane who wrote Hearst's editorials against the trusts.

We all hated the trusts, although truly it made very little difference to us if there was a trust or not. Nobody had any money and a cent more or less for ice or for coal made little difference. Only the rich can save pennies; the poor have nothing to save.

The theatre was the beginning of professionalism. A fellow who could not sing or dance or tell a story in dialect or make an audience laugh or cry could only become a pants presser, a millinery salesman, or a salami cutter. It cost money to learn to be a doctor or a lawyer, but if God gave one a gift for the theatre, who needed money?

**Cradle of the Movies**

And many of these children of immigrants were gifted and became stars on Broadway. Or they went into the business side of the theatre and eventually into the movies. I remember the Penny Arcade on 14th St. which was the forerunner of the movie industry. I think it was run by William Fox who came out of one of the garment industries or furs or something like that.

Movies were made at Fort Lee, N.J., on the other side of the Hudson River, from 125th Street. We all used to go there to get $5 as an extra and some stayed. It cost a nickle to see a movie and those who charged a nickle became millionaires which is more than can be said about those who are today charging $1 or even more to get into a movie house.

And we loved the old silent pictures. It was the first chance kids had to go to the theatre and sit in the dark without their parents telling them to be quiet. Kids went to movies to laugh. There was enough trouble at home without paying a nickle to watch some more. Of course, Pauline White and Theda Bara were not exactly for laughter but then they were different from anybody we knew. They aroused our imaginations. Pauline White was a heroine who was always being chased by villains. This was as good if not better than the shows on the Bowery where the hero always saved the girl from a life worse than death. We used to get tired of some of those plays because when the villain came to collect the mortgage money, he had us way out in left field. We had no mortgages; we paid rent. And if we failed to pay rent, the landlord put our furniture on the sidewalk and everybody cried until the Tammany politician came around with the rent money.

We did not need to go to a theatre to learn about the tragedies of life. We knew tragedies everyday. But in the movies, it was possible to laugh, to laugh even at the cops. That was truly something. And when Charlie Chaplin, Harold Lloyd, and their ilk came upon the scene the movies became a ritual in every child's life. Then, as now, reformers complained that movies were vulgar, but we were vulgar—so the movies were real life.

# Art & Commerce

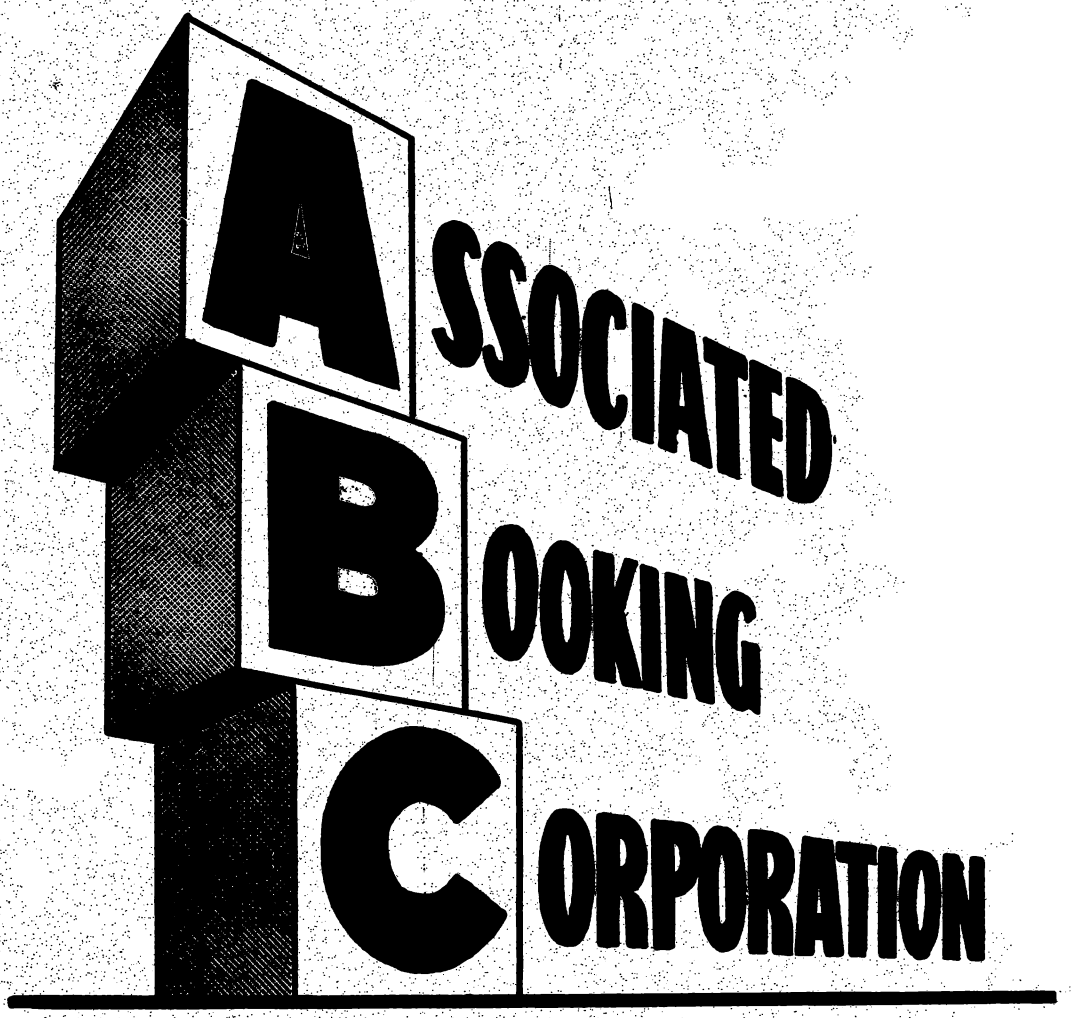
New York Film Critics, in their annual "best" vote, just about utterly neglected Carl Foreman's "Guns of Navarone," Columbia release. This is the production that registered the most amount of money in VARIETY's annual tabulation.

However, the Gotham scribes voted "West Side Story" the tops and this is not included in the VARIETY list because the United Artists release is not yet in sufficient circulation to provide the basis for a boxoffice forecast.

# BIRTHS

Mr. and Mrs. Terry Little, son, Dec. 29, Manhasset, L.I., N.Y. Mother is dancer Maureen Hopkins; father is production stage manager for the upcoming Broadway production of "We Take the Town."

Mr. and Mrs. Bob Feinberg, son, New York, Jan. 2. Father is press-relations head of the William Morris Agency.

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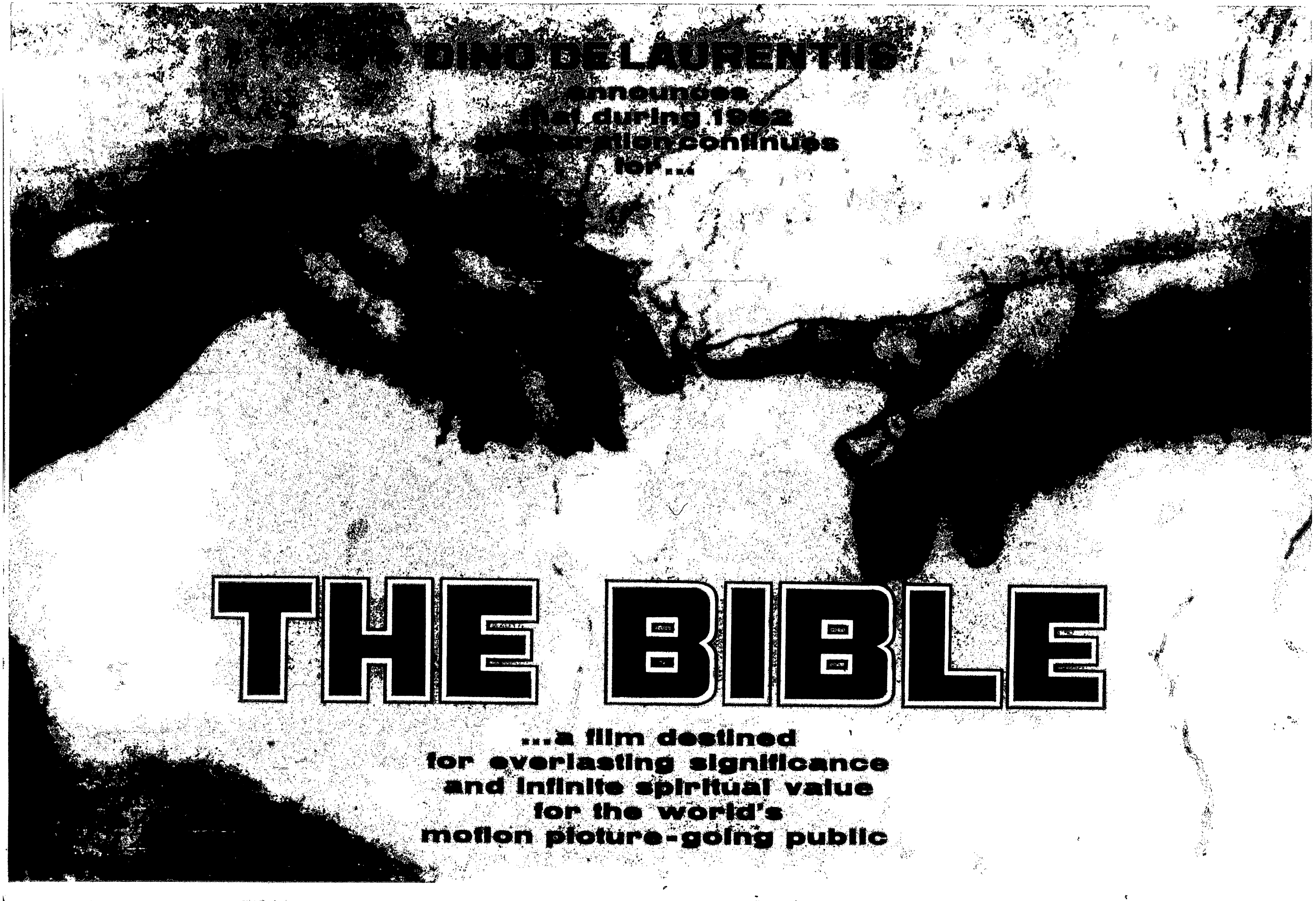
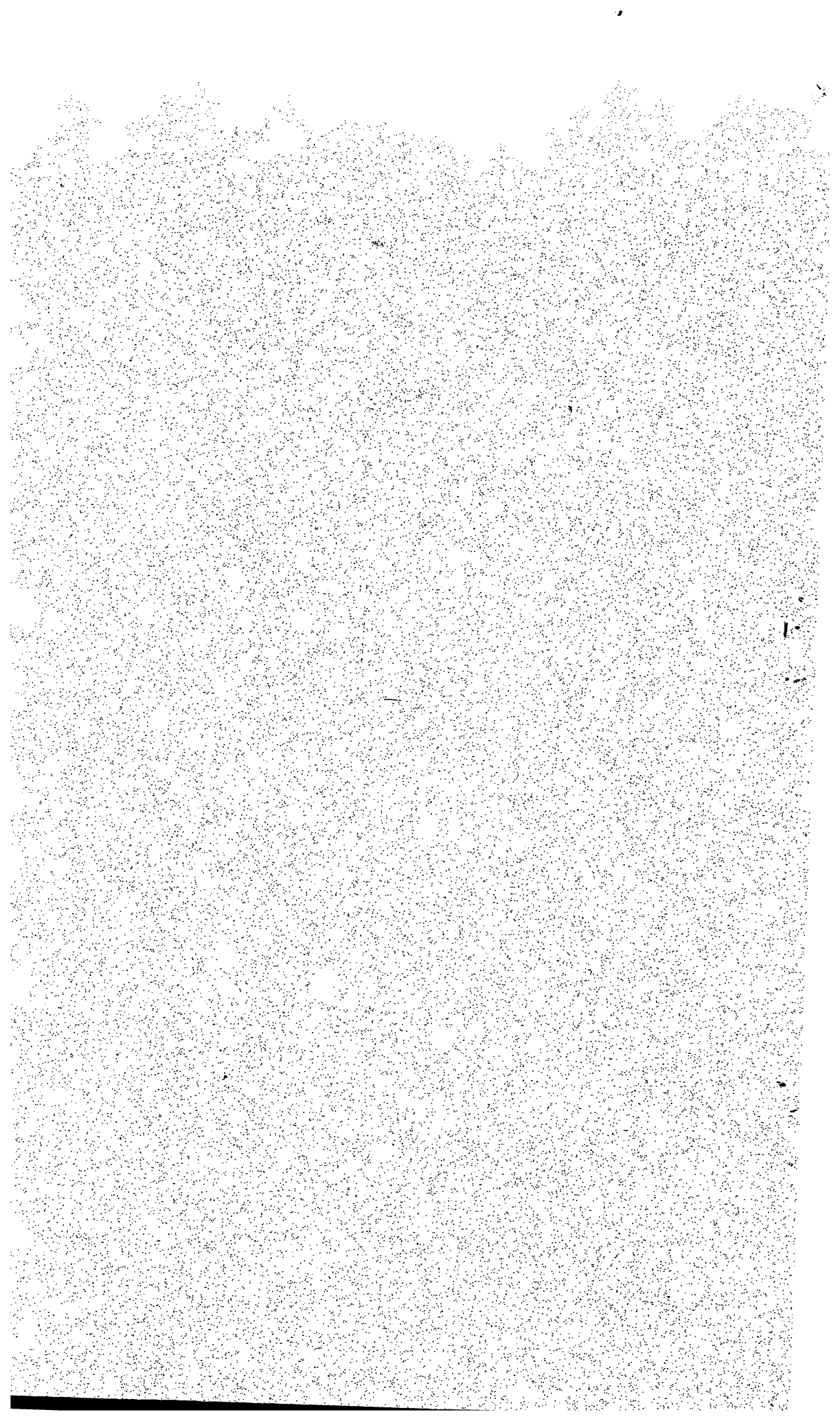

DINO DE LAURENTIIS
announces
during 1962
operation continues
for...
THE BIBLE
...a film destined
for everlasting significance
and infinite spiritual value
for the world's
motion picture-going public



FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

# VARIETY

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# LAS VEGAS: LIKE BROADWAY

## Gleason & Partners in Unique Setup With Touring TV Shows

Jackie Gleason and some partners have started a new enterprise called Circuit-Television Productions to tour major television shows from city to city across the country. Touring tv stanzas has never been done before, certainly never on a regular basis.

Gleason, who is not going to appear in any of the video shows, is teamed up with Jack Philbin and David Gordon's Carlton-International Ltd. Gordon calls it a "new industry."

Plan is to produce "network calibre" tv specials for given major advertisers who'll purchase prime time layouts in each city and then actually move the stanza from market to market and show it live. William Morris is repping the deal, which shapes up as directly competitive to network prime time offerings.

Each advertiser, according to Gordon, gets a different production and each production will be tied to an advance three-month promotion warmup before airtime. Show will be put on in various markets at the rate of three a week, allowing time between for cast and production crew to knock down, ship and rehearse in new surroundings.

Some portions of the tv "road show" will be taped, although the touring unit will consist of full orch, staff and the name talent to be used. Purpose for keeping much

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## Jay Robinson Comeback; Exoneration Unstressed

Miami, Jan. 16.

Ruth Foreman at Studio M here in Miami is starring Jay Robinson in "Caligula" and plans later to use him again in a new, untitled play of Richard Llewellyn who wrote "How Green Was My Valley." Dramatist is in Florida polishing the script.

Robinson has been a hard-luck case for some time. Some years ago he appeared in a number of abortive plays on Broadway, financed with family wealth, and then went on to attract trade notice as the mad emperor in "The Robe," which inaugurated the CinemaScope era. Afterwards: grief.

Arrested in Los Angeles on a narcotics rap from which he ultimately was exonerated in a 62-page decision of 1959 censuring the conduct of the original trial, the legal exoneration news got scant notice in the press and the first rap stopped his California career cold. His father had dropped dead at the time of his conviction and his mother gone to a sanitorium.

Having crowded some pretty weird experiences into his life, the 31-year old actor has since married and has a small son. He hopes gradually to rehabilitate his career.

### PHONY STOCKBROKERS

**'Babes In Wall Street' To Roll as Feature**

Hollywood, Jan. 16.

Plans are underway to expand "Babes in Wall Street" segment of "Target: the Corruptors" into a full length feature, it was revealed by Leonard Ackerman, who would coproduce picture with John Burrows. Pair now coproduce "Corruptors" series, for which seg is now filming.

Feature would be same package as the episode, with Harry Guardino and Barbara Eden starring and William Conrad expected to remain as director. Harry Essex would expand his own screenplay.

Picture would start shooting in the spring, Segment being filmed for mid-March release. It deals with phony stock brokers.

## Tea at 25c Means Little Cafe Life For Hong Kong

By ERNIE PEREIRA

Hong Kong, Jan. 16.

Hong Kong has been called many things—a refugee city, a vice capitol, one of the world's most picturesque tourist places, a developing textile center bidding for world markets. But from the entertainment side, this Colony, with a bulging population, is sadly lacking in live entertainment, notwithstanding the efforts being made by Rediffusion TV to introduce more locally-produced live shows on its sole channel for a bi-lingual (Can-

(Continued on page 79)

## PLOT MUSICAL COMEDY REGIME

By JOE COHEN

Las Vegas, Jan. 16.

The Las Vegas nitery managements are now thinking along what can be designated revolutionary lines. The current success of "The Flower Drum Song" at the Thunderbird is veering operators into new thought patterns. This show, which has thoroughly revitalized a moribund hotel into record-breaking business, is now sold out for its dinner shows beyond February, and on the basis of its early acceptance has been booked for a minimum of 32 weeks. Spot is contemplating other Rodgers & Hammerstein productions.

The Thunderbird is now considering building a theatre (sans tables) with a regular proscenium arch and theatre seats in which musicals and dramas will be shown as originally presented. It is now going after other R&H layouts and is presently negotiating for "Carousel" and "South Pacific." In addition, it is looking about for others which include "Pal Joey" and others considered to be the top of the Broadway crop.

The extreme optimism is based

(Continued on page 64)

### Asks Capital Gain

Washington, Jan. 16.

Another attempt to secure capital gain coverage for literary works, now orphans to oil and gas, has been made. Rep. John V. Lindsay (R-NY) has introduced legislation which would help writers, composers and dramatists, if enacted.

He made the charge that talent was being discriminated against. A patent holder got what a copyright holder was denied!

## 1962 Looms Big In Tax Reform; Americans Slaves of Auditing

By J. S. SEIDMAN, CPA
*(Seidman & Seidman)*

In "Kwamina," with a background of an emerging new African nation, Dick Adler wrote a stirring freedom song where the lyrics start with a choral chant that "something big is going to happen, and it's going to happen this year." Let's now shift scenes from Africa to Washington, and make the background an emerging new tax law. The chorus can chant the same lyrics: "Something big is going to happen, and it's going to happen this year." It sure is high time. There's obviously something dead wrong in a setup where taxes instead of commonsense run our personal, business, and professional lives. Just look at what we have permitted our tax laws to do to us.

Taxes rather than good judgment are in the driver's seat in deciding for us what we do with our time and money while we're around, and what we say in our wills for the hereafter. Taxes play a significant role in determining whether we work, when, where, and how much we work.

Taxes even enter into such intimate, personal matters as whether we marry, when we marry —and how we unmarry.

The stock market is steeped in taxes. The securities we buy, how long we hold, and where we sell, are frequently dictated by taxes.

In business, taxes and not the market place are kingpin. Taxes rule the roost in determining whether we do business on our

(Continued on page 24)

### ALLITERATIVE B TROUBLES

**'Bosoms, Bellies and Bottoms' Draws Another B-Ban**

Baltimore, Jan. 16.

An ad for "Eve and the Handyman" showing at the Rex, sometime art house, ran only one edition of the Evening Sun before it was yanked never to return.

Ad featured pressbook review of film by Buddy Harak saying it was a "bust. At least you see plenty of 'em in this 'sexovision' item."

It added that film was "definitely a "Three B' film (bosoms, bellies and bottoms) of peep show variety."

Ronald Freedman, manager of the Rex, was told Sun would not run any more ads for "Eve." When he changes bills, he gets back on the page.

## Sillman Getting 5G Fee and 3½% From 'New Faces'

A 10%-10½% slice of the gross on "Leonard Sillman's New Faces of 1962" will be split among the authors of the revue, Sillman and Frank Productions Inc. Sillman, general partner in the limited partnership setup for the Carroll and Harris Masterson presentation of "New Faces," is in for 3½% of the gross on the venture.

As overall director of the production, which is currently playing a pre-Broadway tryout tour, Sillman gets a $5,000 fee, plus 2% of the gross. In addi-

(Continued on page 79)

## Ethel Griffies on Stage 81 Years Next Feb. 28

Ethel Griffies, costar of "Write Me a Murder," at the Belasco Theatre, N. Y., corrects an item in a story in the Anniversary Issue about longrun shows and lengthy personal careers in legit. The piece said that the British actress made her last appearance in the U. S. in a revival of "The Royal Family" in 1951, bringing her stage career to 70 years.

Miss Griffies points out that she came back from England in 1954 to tour with Ruth Gordon in "The Matchmaker." She will mark her 81st anniversary on the stage Feb. 28, having made her debut on that date in 1881 in the moppet role of Willie Carlyle in "East Lynn," at Whitehaven, Cumberland, England.

The actress will be 84 next April 26.

## *If World To Save Egypt's Antiquities, See Nubian Art-Flood Film Needed*

By ROBERT J. LANDRY

Because of Egypt's bad relations with the United States, and secondarily with the Hollywood film colony, a desperately-needed feature film dealing with the flood-threatened art treasures of the 300-mile Nubian strip of the Nile River may never be made. There are diplomats, archeologists and showmen who feel that the present world appeal for funds to rescue the priceless antiquities against the waters of the new high Aswan dam is not making appreciable impact upon world opinion. Partly this is a failure of communication. The opinion grows that what is lacking is a screen "epic."

Egypt, of course, has a film industry of its own which turns out a fair number of features for Arab markets. It is doubted that the Cairo producers have either the finances or the know-how to make the great Nile drama which is called for. A tie-up with Italy has been mentioned as a possibility. France, too, is close to Egyptian excavation projects.

Only about five to six years remain before the great art-and-temple strewn area of central Egypt is to become a vast lake which will make much of the Sahara flower like California's Imperial Valley, beside creating vast electrical power. The Aswan story promises to be one of the stupendous engineering feats of all time but meanwhile at a ghastly cost in statues, temples, crypts, and so on unless some $30,000,000 can be raised to cut away the sandstone blocks and move them to

(Continued on page 24)

For the Finest, Fastest
NEWSPICTURES
ON TELEVISION
PHOTOFAX
THE ASSOCIATED PRESS

# Sharp Decline in Yank Tourist Trade, From Alltime Peak of 1960, Hurts European Show Biz at B.O.

By HAZEL GUILD

Frankfurt, Jan. 16.

Past year's vanishing American was a serious problem for Europe's nightclub, pub, restaurant and hotel owners. And the European airlines and fest promoters were likewise crying the blues at the serious dropoff of American tourists overseas.

Hotels which formerly were jammed for the luxury trade, nightclubs and bistros that catered to the wallet-fattened Stateside traffic, and even the so-called dives, that counted on American sightseers to poke around, felt the pinch.

At the Salzburg Music Fest, tickets that used to go for double price with the scalpers went begging for the opening night performance. At Munich, the top hotel the Vier Jahreszeiten reported bookings of Yanks were only about half of what they were in 1960, and that the class of Americans coming over was much lower, with decidedly decimated spending power.

In Germany alone, the first seven months of the year showed that the U.S. tourists were about 20% fewer than in the same period last year, according to word from the German Central Tourist Assn. While there were 207,500 Americans counted in May 1960, this year's May census proved there were only 196,300 paying guests from the States.

Particularly unhappy was the German-run Lufthansa Airline, which was running to only about 72.3% capacity in its jets in June, while the same planes were 100% booked the same time a year ago. Lufthansa blamed some of its off-business on the bad publicity given Germany, once again, via the Eichmann trial.

**'Buy American' Policy Blamed**

Generally, though, the feeling was that several factors had contributed to the tourists staying home. President Kennedy's "Buy American" policy kept some loyal Yanks at home on their vacations, and the headlines on the Berlin crisis meant that others felt safer back in the U.S. The plastic bomb exploding in the vicinity of the George V Hotel, entertainment biz hangout in Paris, and the one cast along the femmes' favorite shopping street, Rue Fauberg St. Honore, kept other scared Americans from skimming over the Atlantic to France. Add to that the revolution in Algeria and the crisis in Tunis, and you can easily subtract thousands of visitors.

On the other side of the tourist ledger, 1960 was scored as the biggest year for American flocking to Europe. Attracted by the added 1960 tourist bids of the

(Continued on page 79)

## Gallows Humor

Los Angeles, Jan. 16.

Expiring L.A. Examiner's last edition carried a boxed obit on Victor Frisbie. To knowing newsmen downtown it was the only chuckle that pierced the gloom of two big dailies folding. Frisbie was a fictitious character invented by newsmen for sidebar features to big events. He was called "well known sportsman and world traveler."

The staffers buried him with the sheet.

# Hannen Swaffer, London Litterateur, Dies, 82: Ex-Variety Contrib

London, Jan. 16.

Hannen Swaffer, 82, one of London's colorful figures of journalism, criticism, spiritualism and egotism, died today (Tues.) after a fortnight illness.

His body will be cremated Friday (19) and a memorial service conducted Jan. 24 at St. Margert's-In-The-Field Church.

**Loved Controversy**

Swaffer's career spanned all of the present century and ranged most of the areas of entertainment and public events. Familiarly known as "Swaff" he was the skilled controversialist in the capital-I kind of London press writing. His Sunday column was nationally circulated. During the lifetime of VARIETY's founder-editor, Sime Silverman, Swaffer did a column for this paper. Sime did not refrain from kidding him editorially for his rampantly opionated ways. VARIETY had a further connection in that the unkempt bachelor lived upstairs for decades in the Dickensian structure on St. Martin's Lane above the longtime London HQ of this paper. With its demolition, VARIETY went fancy on St. James Street, but Swaffer was the proverbial uprootee who hated being deprived of his comfortable if seedy setting.

## Nizer Work Legit

Miami Beach, Jan. 16.

Louis Nizer's autobiog, "My Life in Court" (Doubleday), which hits No. 1 as a national bestseller next week (125,000 copies), will be done as a play by Roger L. Stevens in association with the Theatre Guild. Henry Denker is adapting. Melvyn Douglas is being approached to play Nizer.

Metro is in first place on the film rights bids.

## PAUL ANKA

My deepest thanks to the National Film Board of Canada for the honor they paid me in filming a half hour television documentary about my life and career which was televised this week by the full Canadian Broadcasting Company network.

# Martha Raye On Today's Faster Lensing Skeds

Hollywood, Jan. 16.

Martha Raye has been set for a top role in Stanley Kramer's comedy project "It's a Mad, Mad, Mad World," with probability looming of comedienne reteaming with Jimmy Durante for picture. Kramer is talking to Durante about a role in the picture, which is to feature some 50 comedy performers. Milton Berle has already been set.

Miss Raye and Durante are currently together in "Jumbo" for producer Joe Pasternak at Metro-Goldwyn-Mayer. Collectively, picture marks the end of a 25-year screen absence for the two performers. Miss Raye last appeared with Charlie Chaplin in 1947 in "Monsieur Verdoux" for United Artists, while Durante's last film was "The Milkman" in 1950 for Universal.

Miss Raye yesterday began cos-

(Continued on page 68)

# 25-Year Old Station Operator Runs Afoul Of Inside Judaism Feud

By GUY LIVINGSTON

Boston, Jan. 16.

Another of the now-familiar feuds between pro-Zion and non-Zion Jewish spokesman has given a radio station operator in nearby Lynn a hard time. Harvey Sheldon, owner of WUPY, volunteered to provide a balanced discussion after reading Rabbi Elmer Berger's "10 Commandments For Mass Media," the gist of which was, *"Thou shall have no other gods but readers and listeners"* — in other words, no sacred cows.

Sheldon offered Berger of the American Council of Judaism and Dr. Carl Seltzer of the Zionist Council of New England a "debate," but it turned out to be Berger alone as the opposite camp declined to join in any discussion on the issue. A good deal of bitterness was generated behind scenes. The Council charged a boycott of its spokesman and a campaign to get the station to cancel its invitation. From Manhattan to investigate the incident, apparently unreported in any Boston publication, came William Gottlieb of the Council.

Gottlieb filed a detailed series of alleged pressures put upon Station WUPY, including the invoking of his sentimental regard for Rabbi Samuel Zaitchik of a Lynn synagogue who had performed his Sheldon's wedding service only a few weks earlier.

Various congregations took sides, some remained neutral, and a good deal of feeling was the net. Sheldon stuck to his guns, aired a taped talk by Berger three times, though unable to secure a Zionist spokesman. Sheldon, 25, is a former disk jockey from Philadelphia, perhaps the youngest station owner in the Greater Boston area.

# Concerning 'Variety'

By CARL SANDBURG

Who reads VARIETY? Nobody—that is nobody reads all of it. It is a weekly cyclopedia rather than a newspaper. When it arrives at my desk on a Tuesday, I believe if I should read it all, I would have finished about midnight Wednesday. So I skip around. All readers of VARIETY skip around. Those who have work to do know that if they read all of VARIETY they will get no work done.

Of course, there are people, and I have met them, who read VARIETY for its vocabulary. Here are niteries, stripperies, diskeries, execs, veeps, tv pix and on radio you can meet gabbers. It is nice that I am not doing a doctoral thesis on VARIETY, wherefore I quit here in a pleasant allegation to the fact that I have read pieces by Frank Scully which I could argue are true literature, he having style.

# When Snow-Ice Come, Southerners Act Horrified, Helpless and Hurt

Atlanta, Jan. 16.

Amusements were crippled when the Sunny South got caught with its thermometers down last week (Atlanta had a seven-degree low Thursday) and subfreezing weather stuck around through Sunday (14).

Cold wave extended into South Georgia, which, of course, borders on Florida, which did not escape freezing temperatures. The Carolinas were hard hit, so was Alabama, Tennessee and Mississippi.

Towns like Atlanta (in Deep South) have no equipment to combat snow and ice and when a blizzard hits just about everything grinds to a halt. The snow just lies there and when it melts the slush turns to ice.

As a rule it is impossible to purchase antifreeze and chains for automobiles are sold out before nightfall of the first day the mercury begins to tumble.

(One indignant woman motorist returned to a store where she had purchased chains and said she had not been able to negotiate a small hill slick with ice. Said the chains were no good. Clerk took a look-see and found out she had had chains put on her front wheels.)

Theatres, hardtops as well as driveins, lost practically three days and nights of business. Clubs, niteries, lounges, dancerias and eateries, too, were devoid of patrons.

Touring company of "The Miracle Worker," in for a three-day stand at Tower Theatre on Atlanta Theatre League series, did very little business at Wednesday matinee and night performance.

Department store clerks were lonesome, utility bus drivers who couldn't get to work, ditto office workers, airline service was curtailed and practically every highway in Georgia was blocked by State Patrol to hold down accidents. This meant that there was no bus service in or out of Atlanta —or any other place.

By Monday (15) the weather picture had brightened and, barring a recurrence, Dixie will soon be abloom with blazing azaleas and colorful camellias.

## Starving Novelists

Late Novelist John P. Marquand worried about U.S. writers inability to make a living from novels. Hence, it is in his name that the Book-of-The-Month Club, which does make a living, bestowed a $10,000 prize. Winner is Joan Williams whose "The Morning and the Evening" was published by Atheneum last May.

Marquand was long a B. of M. judge.

# 'Show' Adds Fine Arts; Hefner Reveals Fiscal Data of His Firms

Show, monthly priced at $1 published in N.Y. by Huntington Hartford, will branch out with its April issue to include the fine arts of painting, sculpture and architecture as well as the performing arts. The publisher's own art museum on Columbus Circle is meanwhile nearing completion, sure to be one of the town's unique spots.

Coincidentally, Show Business Illustrated, the Chicago periodical, also founded in 1961, is undergoing changes of editorial format and accent. It will become a 50c monthly, after originally appearing twice monthly.

Although not compelled to, personally holding most of the stock, publisher Hugh Hefner (of Playboy and SBI) is yielding to the "curiosity that has been focused" on his publishing rise with a financial report. Statement also touches on his so far click entry into bonifacing via a string of Playboy key clubs, but this part of report doesn't disclose profits.

On the dollar-and-cents of his two mags, Hefner has worth-crowing figures re the Playboy phenomenon, but candidly admits early SBI miscues, though forecasting the showbiz mag can dupli-

(Continued on page 79)

1/17

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ABEL GREEN, Editor

Volume 225 (120) Number 8

HAPPY NEW YEAR

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DAILY VARIETY

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$15 a year. $20 Foreign.

# IT'S MUTINY ON THE BUDGET

## Ross Hunter Finds Craft Unions Resist 'Infiltration' of Newcomers

Hollywood, Jan. 16.

Ross Hunter Productions has embarked on an expansion of personnel program, seeking to utilize new talents in the creative fields, but producer Hunter said he's already run into some union opposition.

Hunter disclosed he wanted to sign Buck Hinshaw to handle the sets on his upcoming films, but said the set decorators' union wouldn't accept Hinshaw as a membef. As a result, Hunter signed him to a company contract, and, he adds, "I don't think they (the union) can object."

Hunter commented, "They are always talking about bringing new talent into Hollywood. But the unions don't want what they consider an infiltration of new people. I'm trying to bring in new talent and the unions say why not put their people to work first. I will use those people but I also want to be able to use new talent."

Hunter said that his company, in association with Ralph Fields, has signed Peter Fonda to a 14-picture deal and a seven-year contract. He is also negotiating for a reader who will go to N.Y. to read plays before they are presented on Broadway. In addition, Hunter is discussing contracts for new, young acting talent.

The producer is now negotiating for Harry Keller to direct "Tammy Takes Over" and "In the Wrong Rain." Keller, while a vet director, hasn't been given an opportunity in the feature field and he wants to give him this chance, he said. Similarly, Carl Reiner, known mainly as a comedian, penned his first screenplay, "The Thrill Girl," for Hunter.

The producer said he also plans to test new thesp talent for his "If a Man Answers," starring Sandra Dee and Bobby Darin.

Producers should be highly selective of their subject matter for films, and try to give the public something of a nature they can't possibly see on tv, he commented, pointing to his "The Flower Drum Song" as an example.

## Mex Gov't to Finance Yank III Task's Pic On Cortez Conquest

Hollywood, Jan. 16.

III Task Pictures Ltd. is prepping a Mexican coproduction on "Conquest of Mexico," story surrounding Hernando Cortez, for the end of this year, it was revealed by Saul Swimmer and Allen Klein, partnered in the company with Tony Anthony. Klein said they have a signed commitment from the Mexican Government, which owns the Mexican film industry, to wholly finance the picture, which he will produce. Swimmer will direct and in which Anthony will star. Swimmer and Anthony are now completing the original screenplay. Mexican government and Task will share in the profits.

Partners also said they have been partially financed on past and current projects by Pathe-America, for which they give Pathe lab work. Pathe-America is also currently releasing their "Force of Impulse," which stars J. Carroll Naish, Robert Alda and Jeff Donnell and features first motion picture score by jazz vibist Lionel ampton.

Also on tap is "Sowbelly," tentative title for an original western

(Continued on page 24)

## Robbins Heads Pioneers

Herman Robbins, National Screen Service chairman, this week was elected president of the Motion Picture Pioneers, good-works film industry group founded by the late Jack Cohn. He succeeds Simon H. Fabian, president of Stanley Warner.

Other officers include Marvin Kirsch, v.p.; William J. German, treasurer, and John J. O'Connor, secretary.

### RESIST SALARY VICTORY

**James Garner Won Though Studio Idled By Strike**

Hollywood, Jan. 16.

Warner Bros. has asked the California Supreme Court to hear an appeal of lower court decision favoring actor James Garner in salary dispute with studio.

Former "Maverick" star won court actions in Superior Court and District Court of Appeals that contended he was entitled to back salary from studio despite Screen Writers Guild strike in 1960 that idled the industry.

In petition, Warner Bros. attorneys said that ruling was "dangerous and wholly without precedent."

## India Rising As U.S. Film Market

Long recognized as a great potential market for American films, India is now beginning to show signs of realizing that potential, according to an annual report on the Indian situation prepared for the Motion Picture Export Assn. homeoffice by Irving Maas, MPEA veep for the Far East, and Charles E. Egan, rep in Bombay. India is now in fifth position among the Far Eastern markets for Hollywood pix.

American major company billings in India in 1960 were 23% higher than in 1959, and in the first nine months of 1961 had already exceeded those of 1960 by 18%, with the three most profitable months of the year still to come.

U.S. film company managers are particularly optimistic about the future, for a number of reasons. They feel the country's third five year plan is paying off, and as the living standards are raised generally, specific businesses, including motion pictures, are bound to improve. They also feel that a liberalization of the present rules handicapping the building of new theatres is due in the near future.

They base this forecast on the fact that since 1957 India has climbed from 24th to 18th position in the MPEA's table of master markets. In the Far East area, embracing 16 political divisions, India is now in fifth position, coming closely behind New Zealand in volume of billings.

While the American companies have been increasing their share of the Indian market, the Indian government has been seeking to obtain a larger market in the U.S. for its product — however, without much success as yet. Problem, according to the MPEA report, is that Indian producers, who have a big and ready market at home, understandably tend to stick to the kind of format which pays off there instead of trying to find material suitable for international audiences.

## REISINI, YOUNGSTEIN CONFER WITH MG EXECS

Hollywood, Jan. 16.

Cinerama prexy Nicolas Reisini and his new veepee Max Youngstein are in from Gotham for seshes with MGM Studio execs on "How the West Was Won" and "Brothers Grimm," in which both companies are partners. Youngstein's visit will mark his first since joining Reisini's companies. In addition to Cinerama title, Youngstein is prexy of Cinemiracle International, recently acquired from National Theatres & Television.

Following his visit here Reisini plans to fly to Paris for the preem of remodeled Empire on Jan. 18 with "Windjammer," wide screen pic Cinerama acquired from NT&T along with its other assets for $1,250,000.

## OR CZAR-ARRAHAL IN STUDIO HEAD

By GENE ARNEEL

Resignation of Sol C. Siegel as production v.p. of Metro on the coast and his replacement by Bob Weitman, heretofore head of MGM television production, provoked a spate of comment in Manhattan within the trade. But apparently not mentioned anywhere is the fact that *"it's hard to be a winner as head of a studio nowadays."*

This comment comes from the vicepresident of a major company who functions on the business end of theatrical production.

He spoke the obvious in saying that the days of the Hollywood "czar" are over. One man control at any given studio is exemplified historically by Louis B. Mayer (and then Dore Schary) at Metro, Harry Cohn at Columbia, Harry and then Jack L. Warner at Warners, Henry Ginsberg and then Y. Frank Freeman at Paramount, the Spitz-Goetz combo at Universal, Darryl F. Zanuck at 20th-Fox, and so on.

In the wake of such major domos went the business men — those who would make the participation deals with independent producers—just as Weitman will be doing at MGM and Sol Schwartz is undertaking at Columbia.

For these so-called business men the pitfalls, even though psychological, are apparent.

Culver City under Siegel in the west and Joseph R. Vogel in the east did an almost phenomenal job in getting MGM back into the production black after several years of fiscal bad times. This had gone on to the extent that the entire welfare of the corporation was in a state of jeopardy.

Despite this, Seigel is now bowing in a qualified blaze of glory. The financial and artistic heroics which had been attributed to him are somewhat militated against by the uncertainty of a couple of productions.

One is "Lady L," which has been fabled after a production investment of $2,000,000. Another is "Mutiny on the Bounty," with

(Continued on page 24)

## Broadway's Own Weitman Bosses Metro Studio As Siegel An Indie; Vogel Will Be Much On Coast

Hollywood, Jan. 16.

Like prexy Joseph R. Vogel, Robert M. Weitman, who today assumes new duties as vice-president and studio administrator of Metro-Goldwyn-Mayer, comes from the ranks of exhibition.

Weitman, who will be 57 next Aug. 18, is, a native New Yorker. As managing director of the Broadway Paramount, he introed the big name band and big name entertainer policy in the mid-1930's which stimulated business in film houses following the decline of the customary stage show supplementary attractions.

Appointment of Weitman in the wake of the step down by Sol C. Siegel as MGM production chief was forecast here. Official confirmation came over the weekend in a statement by Vogel who also confirmed report that he would spend most of his time at the studio in coming months and work in close association with Weitman.

In his new post, Weitman, who joined MGM in May, 1960, as veepee in charge of television production, now will have responsibility for the studio's over-all operations. Under his direction MGM has spurted from a back to a front runner among the major studios in telefilming.

**It has 12 in Works**

"Weitman in the past two years has made an important contribution to MGM in the field of television production," Vogel stated. "With a consistent background of achievement as a creative production executive his combination of showmanship and business ability will mean much to MGM's future."

Few in the industry today have as wide and intimate knowledge as Weitman does of theatre operations and of the station, selling and production phases of tv. He was veepee in charge of programming and talent for ABC-TV from 1953 to 1956, then joined CBS-TV as veepee in charge of program development, later supervising all independent production.

A product of the Paramount training school for managers, which he joined in 1926, Weitman did a two-week trek as doorman during the opening of the Broadway Par Theatre. He worked as assistant and manager of the old Rialto and once while managing the Brooklyn Paramount he had to send for the fire department to help lower a crane on which crooner Bing Crosby was perched out over the audience.

At the time of the consent decree separating Paramount Theatres from the picture company, Weitman was managing director of both the N.Y. and Brooklyn houses as well as veepee of the company's deluxe houses and in charge of its

(Continued on page 19)

### Substance, Not Shadow

Hollywood, Jan. 16.

As prexy of Cinerama, Nick Reisini's stock holdings in the triple-screen company total $4,000,000. Recently, he picked up an option on 300 shares at $2:60. Before that he bought in open market 150,000 at $18.50. And before that, he purchased 350,000 shares at $4. He started off with 4,500,000 shares for which he paid $1,400,000, when he was elected prexy less than two years ago.

Fiscally speaking, there are few execs in the pic or theatre biz who have invested anywhere near $4,000,000 in the company they're identified with.

In other words, Reisini is Cinerama.

## General Artists' O'Seas Expansion

Hollywood, Jan. 16.

General Artists Corp. looks to expansion abroad, according to vice-president Ingo Preminger who said he will try to establish offices and/or affiliations in London, Paris and Munich during a two-month trip to Europe. Preminger leaves tomorrow, accompanied by the agency's acting dept. head Marty Baum.

Preminger said his chief interest will be in the story department, which he created when he joined GAC. Baum will check possibility of setting up acting dept. affiliations in same areas, Preminger said.

Two execs will also check operations at the new GAC office set up in Rome while abroad.

## Project III Starts 'Great Race' Pic For Mirisch Co. in '63

Hollywood, Jan. 16.

Project III, joint company formed by Freddie Fields Associates (Fields, David Begelman and John Foreman and Blake Edwards' Homeward Productions, moves into feature production with "The Great Race," to be done for the Mirisch Co. on a one-picture deal. Film gets underway in the spring of 1963 on a budget between $6-$8,000,000. Fields said he has been negotiating with Paul Newman to play Dr. Leslie and Jack Lemmon and Danny Kaye for role of Dr. Fate. Two characters instigated the 1901 auto race from New York to Asia via Paris on which picture is based.

Fields also revealed he has had talks with Audrey Hepburn, Shirley MacLaine and Natalie Wood to play femme lead, with picture to be made in vein similar to

(Continued on page 20)

## National Boxoffice Survey

### Biz Offish After Holidays; 'Song' Champ Again, 'Story' 2d, 'El Cid' 3d, 'One, Two' 4th

Business in key city firstruns this stanza is reflecting the usual post-holiday seasonal influences. Severe cold weather plus heavy snows in some spots has been cutting deeply into trade for two weeks in a row. However, a few keys covered by Variety indicate that more favorable weather in last few days has improved trade.

"Flower Drum Song" (U) again is champion by a wide margin, being more than $100,000 ahead of its nearest competitor. "Song" is doing better in its fourth week in many spots than it did in third week, and is the leaning pic in numerous cities.

"West Side Story" (UA) is winding up second, a position it has held several times. "El Cid" (AA), just launched over the holidays, is pushing up to third place, playing in some nine keys.

"One, Two, Three" (UA) is capturing fourth place although it's in only eight key cities. "King of Kings" (M-G), currently quite spotty, is dipping down to fifth.

"Pocketful of Miracles" (UA) will finish sixth despite being on the uneven side. "Roman Spring" (WB), comparatively new, is copping seventh money.

"Babes in Toyland" (BV) is slipping to eighth place, now that the youngsters are back in school. "Second Time Around" (20th) is finishing in ninth position. "Twist Around Clock" (Col) rounds out top 10 films.

"Bachelor Flat" (20th), just getting started; "La Dolce Vita" (Astor), long high on the lists, and "Call Me Genius" (Cont) are the runner-up films in that order. "Flat" likely will be heard from in the future.

A whole batch of new picture, just launched or out for only a few weeks in scattered playdates, hints promise in next few weeks. "Judgment at Nuremberg" (UA) shapes as a potentially great grosses. It still is capacity in N.Y., where first launched at Palace, and sturdy in L.A. "Majority of One" (WB) shapes big in N.Y. (at Music Hall) and L.A.

"Les Liaisons Dangereuses" (Astor), still big in N.Y., looks great in Detroit and fast in Washington. "The Outsider" (U) continues lusty in L.A.

"Lover Come Back" (U), next film due at N. Y. Music Hall, continues socko in L.A. "The Innocents" (20th) shapes best in Chi, L.A. and Philly where smart.

"Children's Hour" (UA) is rated good in L.A. "Purple Noon" (Times), hot in Baltimore and Pitt, looms big in Washington and okay in Minneapolis, playing arty theatres. "Summer and Smoke" (Par), just getting around, looks big in Philly, hotsy in L.A., and good in Chi and N.Y. "Happy Thieves" (UA) so far shapes spotty.

*(Complete Boxoffice Reports on Pages 10-11.)*

# France Tops Legion's Sin-Film Group; Most-Condemned Sex Symbol: Bardot

By VINCENT CANBY

In addition to being the United States' favorite supplier of perfume and champagne, France also seems to be this country's biggest supplier of "immoral" pix, at least if you take the Legion of Decency's ratings as the criterion.

According to the Legion's Jan. 18 bulletin, 27 of the 62 C-rated (condemned) pix are of French origin. The U. S. follows with 10, though only two of these ("The Moon Is Blue" and "Baby Doll") were distributed by major companies. Other suppliers of sin: Britain, six pix; Italy and Sweden, four pix each; Greece and Germany, three each. One other C pic is a French-Italo work and four are unidentified as to nationality.

**100% Pure Reds**

It might also be noted that if the Russians and her Iron Curtain partners are trying to subvert us, they obviously are not trying to do it via "suggestive situations and costuming" or through the flaunting of "traditional morality." There are no Red pix on the Roman Catholic C list.

Also using Legion standards: if the French can be described as dominating the transAtlantic traffic in immorality, then French star Brigitte Bardot can be called the Queen of the Cs. Of the 27 French imports which have been condemned by the LOD, seven are BB starrers beginning with "And God Created Woman" and winding with her most recent release here, "The Truth." One industry wag has suggested it might be easier if the Legion simply condemned BB and

(Continued on page 24)

## L. A. to N. Y.

Michael Abbott
Gertrude Berg
Carleton Carpenter
Joan Caulfield
Gene Corman
Sidney Davis
Peter Frank
Cedric Hardwicke
William Inge
Shirley MacLaine
Mike Merrick
Steve Previn
Tony Randall
Nicolas Reisini
Hal Ross
James E. Stroock
Cornel Wilde
Max E. Youngstein

## N. Y. to L. A.

John Baragrey
Karl Bernstein
Alexander H. Cohen
Mort Curtis
Abel Green
Dorothy Hart
Teddy Hart
Alan Hewitt
Norman Jewison
Paul Lynde
Bill Mark
David Savoy
Leslie Uggams

## Europe to U. S.

Michael Benthall
Samuel Bronston
James Carreras
John Clements
Nat Cohen
F.E.M. Day
Joanna Dunham
George Foley
Emil Gillels
Eileen Herlie
Barbara Jefford
Andrew Macpherson Singers
L. Douglas Netter Jr.
Thomas Schippers
John Stride
Annette Stroyberg
William Sylvester
Robert S. Taplinger

## U. S. to Europe

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John Beaufort
Alan Brien
Francesca Bruning
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## Disney Shares at $40

Common stock of Walt Disney Productions was at the $40 level last week, thus gaining ground. The issue had been $46 high and $26 low for 1961-62.

Disney has been among the most traded stocks in the amusement field—MCA is another. In the case of Disney there has been some discussion in Wall Street about the producer's high returns on certain theatrical features, including "Parent Trap," "101 Dalmations" and "Swiss Family Robinson." These three especially have turned the theatrical corner from red to black.

The $40 level was reached last Thursday (11) concurrent with a downtown Manhattan meeting of stock analysts who visualized a rise in profits.

## Roger H. Lewis, Philip Langner In Producer Co.

Roger H. Lewis, who resigned in 1961 as ad-pub veep of United Artists, and Philip Langner yesterday (Tues.) revealed their association in the future production of five motion pictures, starting with the screen version of Edward Willant's novel, "The Pawnbroker." Negotiations are now in progress for Dan Petrie to direct the pic, getting underway in June.

Langner, son of the Theatre Guild's Lawrence Langner, also is an officer of the Guild and was associate producer of Stanley Kramer's "Judgment at Nuremburg." Presently he is acting in the same capacity on Kramer's "A Child Is Waiting."

## Vogel Points to Quarter Earnings Sans Last Year Windfall From O'Seas

Metro had earning of $2,173,000 for the first quarter of the current fiscal year, compared with a net of $2,177,000 for the corresponding period in 1961, president Joseph R. Vogel informed stockholders this past week.

This, on the surface, would represent a slight drop. But the accounts on foreign money indicate that actually an improvement was noted in the most recent period. In the 1961 quarter MGM realized $974,000 on previously-blocked overseas earnings. This item from abroad was listed at only $186,000 in the new period. Company as of Nov. 23, 1961, had net assets of $3,300,000 overseas, subject to outside participations and U.S. federal income taxes, compared with $3,000,000 the year previous. All of this is to be realized on the books when converted into Yank dollars.

Net in the new period amounted to 85c per share, compared with 87c a year ago.

## JIMMY O'NEILL'S BERTH

**Former Film Staffer to Handle Seattle Expo Publicity**

James P. O'Neill, whose publicity credits in show business include 20th-Fox, United Artists and Hecht-Lancaster is to serve as publicity director of the 1962 Seattle World's Fair. He'll report to J. R. Rockey, who has the PR post. O'Neill has also worked at Young & Rubicam.

O'Neill is already on the job int Seattle. The fair opens on April 21.

## Light Due As To Ace Films Future

Insiders look for some word on makeup of Ace Films management at today's (Wed.) daylong meeting of the American Congress of Exhibitors' executive body. Composition of the production arm's managerial echelon has been the subject of much trade rumoring ever since the entity was created in an effort to stimulate more product. For a time, hottest prospect to head up Ace was thought to be Max Youngstein, who since has gone to Cinerama as a veep after his exit from United Artists.

Ace Films was uppermost on today's agenda, but a number of other topics were also listed for discussion. Meeting is in the Stanley Warner board rooms.

## George Stevens, Jr., Joins Murrow on 'Image' Work; Dad Rolls 'Story' Soonest

Hollywood, Jan. 16.

With the appointment of George Stevens Jr. as head of the film division of U.S. Information Agency under direction of Edward R. Murrow, the son of the prominent producer-director is expected to rep Murrow in future meetings to project the American image in pix made by U.S. producers.

Prexies of four guilds and A.F.L. Film Council recently invited Murrow to revisit Hollywood and explain in detail what is expected of filmakers on the image question. To date no word has been received from Murrow on invitation for a second meeting sent Dec. 18. The first sesh was held here Nov. 5.

Since Murrow has been spending past few months traveling in foreign countries on goodwill trips, the importance of Stevens Jr. as spokesman on the future of the image becomes more apparent. At

(Continued on page 20)

## UA's Nick Pery Out

Nick Pery, who joined United Artists last August as European continental sales manager, has resigned "for personal reasons" exec veep Arnold Picker announced in New York yesterday (Tues.).

Pery formerly was veep and European continental manager for Columbia Pictures International.

## *Is Fakery Ruining U.S. Dream?*

By ROBERT J. LANDRY

Truth has been more subtly perverted in the United States during the past 40 years, and the public relations shops are to blame. That, over-simplified, is a principal point of a new book by a U. of Chicago professor, Daniel J. Boorstin. In "The Image" (Athenum, $5) he piles up an impressive array of "pseudo-events" created by PR, leading to "The Self-Deceiving Magic of Prestige." He documents the endorsement dodge, the travel package, the absurdity of the celebrity, the shallow modern substitute for the person of renown.

Boorstin writes well and has obviously done a lot of library research, the latter activity containing the germ of its own "pseudo-event," a contrived decline of civilization, as well as its own admirable and surprisingly wide-read scholarship. If in the end the book promises more than it performs, leaving the reader fortified in the familiar but without antidotes, this is perhaps typical of the latter day "angled" book, a la "Organization Man" treatises.

Word-magic as a solution for problems and a substitute for reality certainly surrounds us. The author quotes Edward L. Bernays' 1922 instance of the languishing hotel which needed more business. Bernays did not survey the service, the cuisine or the beds but instead organized a civic celebration of the hotel's 30th anniversary and made the place fashionable by phoney accolade.

Boorstin speaks much of a hunger for dreams but there are old-fashioned folk who would call it a national complex to seek more profit on less merchandize. That's the basic sin. Public relations was invented as cover-up for the complaints.

## *New York Sound Track*

Notice to all destitute Princeton Tigers, Class of '17: 20th-Fox will give you a free ticket to the "Tender Is the Night" preem at the Paramount Theatre tomorrow (Thurs.) night. Apply to the homeoffice Literary Department. However, as the 20th press release points out, *"proof of graduation will be required."* (There's nothing that spoils a film premiere more than a lot of phoney Princeton graduates.)

United Artists reports that "Judgment at Nuremberg" already has taken in $1,500,000 at the b.o. in just seven U.S. dates . . . Continental Distributing has Robert Dhery and Colette Brosset in tow promoting "La Belle Americaine."

Fernando Ayala, veep of Argentina's Mar Del Plata film fest, returns to New York next week from Buenos Aires to spur plans for increased U.S. participation in this year's fest . . . Murray J. King, who is associated with Gilbert Miller in the release of the Italo "La Notte Brava," has just returned from Europe with a package of 62 features for Canadian tv distribution and three pix for theatrical distribution here . . . TV producer Bill Hobin has formed Mizpah Productions to make theatrical features as well as tv shows.

Arlene Francis' biog as given in playbill of Billy Wilder's UA release "One, Two, Three" considerably foreshortens her career by stating it began with "Doughgirls." This drops out a lot of appearances with Orson Welles in the old Mercury troupe. About 10 credits predate "Doughgirls," to wit: "One Good Year" (1936); "Horse Beats Hat" (1936); "The Women" (1936); "Angel Island" (1937); "All That Glitters" (1938); "Danton's Death" (1938); "Michael Drops In" (1938); "Young Couple Wanted" (1940); "Journey to Jerusalem" (1940); "Walking Gentleman" (1942). Latter was the same year as "Doughgirls."

Continental Distributing will host a special midnight screening of "A View from the Bridge" for Broadway legit players at the Sutton tomorrow (Thurs.) . . . Nine months after its American preem, the Italo "L'Avventura" has been given a C (condemned) rating by the Legion of Decency, just in time for the pic's city-wide art house break which starts today (Wed.) . . . Epic Records has the musical score for "Les Liaisons Dangereuses."

Attorney Milton S. Gould, 20th-Fox board member, is at Dorado Beach (P.R.) for two weeks . . . Noelle Gillmore, who did the English language script for the dubbed version of Alain Resnais' "Hiroshima Mon Amour," is now prepping the subtitles for Resnais' upcoming "Last Year in Marienbad," which Astor will open here at the Carnegie Cinema March 1. Pic is also repping France in this year's foreign language Oscar derby.

Jennifer Jones was guest of honor at a cocktail party thrown by 20th at the St. Regis Monday (15) evening. Not so incidently, her "Tender Is the Night" opens at the Paramount Theatre tomorrow (Thurs.) . . . After winding up his stint as unit publicist for "Requiem for a Heavyweight" for Mike Merrick Associates, Greg Morrison has returned to 20th-Fox's homeoffice publicity department as rep for national mags and book publishers. Before he went to Merrick, Morrison was 20th's trade press contact.

MPEA execs in from the field: Robert J. Corkery, director of the Latin American division, and Harry Stone, rep in Brazil.

AIP prexy Jim Nicholson and exec veep Sam Arkoff have returned to their Coast headquarters after winding up a series of franchise meetings around the country with a gala lunch in New York last Wednesday (10) . . . Producer-director Marion Gering back in New York after completing the shooting of "Meeting With Japan" in, of course, Japan.

Salah Hassanein, Skouras Theatres prexy plans to build a new theatre in Oyster Bay. House will be build by Glen Cove attorney James M. O'Connell and operated by Skouras Theatres.

Sam Boverman, film industry lawyer and copyright expert, joined Warners' legal department. Had been with Paramount 25 years and then Cinerama . . . Leo Jaffe, Columbia 1st v.p.-treasurer, accepted a special citation from the Treasury Dept. for company's part in annual Savings Bond drive.

Bill Davidson, profiling Spencer Tracy in the current Look, says the actor has agreed to do another for Stanley Kramer, a comedy chase yarn, "Mad, Mad, Mad, Mad World." Scribe also recalls the first meeting of Tracy and Katharine Hepburn (in '41, when Metro paired them for "Woman of the Year"), with the actress reportedly telling Tracy, "You're not as tall as I thought you were." His retort, "That's all right, I'll cut you down to my size."

Magna Pictures to release the Paris-made "Black Tights," which depicts in dance and music four approaches to l'amour. Maurice Chevalier is billed as "host," and the terping is handled by Cyd Charisse, Moira Shearer and Jeanmarie . . . Magna sales head Joe Sugar back at his desk after Coasting on biz . . . Seems likely now that Sophia Loren will come in from Paris to collect her N.Y. Film Critics prize Saturday (20). She's also skedded to help Joseph E. Levine "officially activate" that Times Square three-panel display for "Boccaccio 70". . . Universal picked up domestic rights to the British "Information Received," action drama, for July release . . . U's "Flower Drum Song" opens today (Wed.) in a record 104 Metro situations . . . Mike Todd Jr., partnered with Gypsy Rose Lee, planning a sequel to his late father's "Star and Garter" (circa '42), with Miss Lee toplined. New edition, as before emphasizing "tall girls and low comedy," kicks off in Las Vegas in late spring, with a national tour projected prior to the Broadway stand, probably in the fall of '63.

Many tradesters saddened by the death of Film Daily's Chet Bahn (details on the obit page) . . . Marshall Fine, president of Allied States, promises full support and "all I can" to help the 20th-Fox drive honoring Spyros P. Skouras. Says so in a wire to Skouras . . . Robert Alan Aurthur will do the "Lilith" screenplay for producer-director Robert Rossen . . . Lou Steisel quit Columbia sales here after 25 years to join Embassy Pictures' sales organization . . . "El Cid" copped the Scholastic Magazine "Bell Ringer" award . . . And Pathe-America's "Whistle Down the Wind" is termed "superior entertainment" by the National Legion of Decency . . . Greg Morrison went back to the 20th-Fox publicity department after time out for work with the inde Mike Merrick Associates . . . Jay Remer appointed 20th's trade press man.

Lew Lieser, Buffalo branch manager for Allied Artists, has a son named Edward who's just become vicepresident in charge of production—at the Niagara Apparel Co., Buffalo.

Kay Campbell off (14) on round-the-world cruise on board President Coolidge.

Nicholas Monsarrat, 51, whose "White Rajah" commissioned by Milton Sperling to be done as a novel then filmed, is working on a "long short story" with an H-bomb background. "The Time Before This." Author recently married, in London, a 27-year-old English ex-Fleet newschick, Ann Griffiths. They're wintering in Ottawa, where Monsarrat has lived for years, and will summer on an island he owns in the St. Lawrence. He'll soon be a Canadian citizen.

James Gregory cast in "Manchurian Candidate," which scripter George Axelrod and director John Frankenheimer are producing for Essex Prods. and United Artists release. Previously cast were Laurence Harvey, Frank Sinatra, Janet Leigh and Angela Lansbury.

Laurie Mitchell was cast in "A Moment of Doubt" seg of "Bronco," playing a saloon owner. Role follows on the heels of an earlier stint on "The Investigators" in which actress was a member of AA. Paul Landres directs "Bronco" seg for producers Art Silver and William Stuart from a Lester Fuller screenplay.

Henry Levin directs Ross Hunter's "If a Man Answers," which now toplines Sandra Dee, Bobby Darin and Michael Wilding . . . U's "A Man's Castle" is re-titled "A Gathering of Eagles." Sy Bartlett production is backgrounded by the U.S. Air Force. Delbert Mann directs.

# BRONSTON'S PIX COLLECTIVE

## Mike Todd Jr. Applies 'Omit Flowers' And His Old Smellie May Recoup

With "Scent of Mystery," made in 1959, Mike Todd Jr. bowed as a film producer with a picture that literally smelled—thanks to a network of under-seat jets to simulate redolence of flowers, pipe tobacco, etc. The gimmick only proved b.o. repellent. A tongue-in-cheek, Hitchcockian mystery, it involved Peter Lorre, Paul Lukas, Diana Dors and Denholm Elliott—plus the Spanish landscape. Oh yes, it featured a "surprise" last-reel appearance by young Todd's partner in the project, his former step-mom, Elizabeth Taylor.

Put out on hardticket, it played only three dates—Chicago, New York and Los Angeles. The dull grosses convinced Todd he didn't have a roadshow product, despite the olfactory additions, so he withdrew "Scent" and bided time. Recently, under a percentage deal with National Theatres, the pic preemed again—in Toronto—as a Cinemiracle attraction sans odors and retitled "Holiday in Spain." The reincarnation, reports Todd, now smells of a hit, his figures to date having it outpacing the only other Cinemiracle attraction, "Windjammer," in the same house.

The reprise is also on a hardticket policy, and suggests that the difference is in the three-panel process, which apparently is enough to command upped scale for a pic that was deficient as a 70m roadshow.

His computing suggests to Todd that the negative cost (assertedly over 2,00,000 originally, plus another $65,000 to convert to Cinemiracle) can now be recouped, and perhaps even permit a modest profit. Plainly, it will have to go some, since even the global playoff that Todd projects doesn't encompass much more than 100 dates, a limitation enforced by the three-panel process. Foreign distribution deals still pend, while for the U.S.-Canadian market, National Theatres is gunning for every available Cinerama situation it can get. Last report, via Todd, had at least four or five U. S. dates virtually set.

Todd, meanwhile, is prepping two more film properties, both comedies and more modestly scaled than "Holiday." The one expected to be first before the cameras is a sci-fi frolic titled (for the nonce) "Creature from the Bronx," with Leonard Gaines co-producing and Larry Gore, theatrical pressagent, scripting.

The other project is due to be a "silent"—no dialog—called "Bumpkin's Holiday," based on a headlined incident of a man who stole a bus. Coast tv scribes Bernard Kahn and Arthur Weinberg are screenplaying, and while Todd is reticent about cast possibilities, it's understood he'll pitch the lead to either Buster Keaton or Sid Caesar.

## DICK ZANUCK SANGUINE ON 'CHAPMAN'S' SEAL

Hollywood, Jan. 16.

Now that lensing on "The Chapman Report" has been completed, producer Richard Zanuck doesn't "forsee any serious problems" in getting a Code Seal from the Motion Picture Producers Assn. He plans to submit the finished product with music—scoring hasn't been started yet—in four or five weeks to Code Administration of MPPA.

Producer planes to Paris Jan. 15 with "Chapman" print to show his father, Darryl F. Zanuck, who is filming "The Longest Day" in France. At the same time, Richard will see footage so far on "Longest Day." He will be gone about a week.

On his return from abroad, Zanuck will concentrate on scoring the Warner Bros. release to enable him to spend full time on the 20th-Fox lot for "Fate Is The Hunter," his next. Until then he is commuting between both Burbank and Westwood studios, same as George Cukor who directed "Chapman" and awaits start of "Something Is Got To Give," to star Marilyn Monroe for producer David Brown.

### Joe Adelman Legalizing For UA on West Coast

Joseph A. Adelman has been appointed west coast legal rep of United Artists. A member of UA's legal department since 1958, Adelman began his new duties Monday (15), working with Robert F. Blumofe, veep in charge of west coast operations, and Arnold D. Burk, exec assistant to Blumofe.

In addition to being a member of the Motion Picture Assn. of America's copyright committee, Adelman has also been UA's rep on the MPEA title committee.

## Stanley Warner's Happy Quarter

Stanley Warner Corp. opened fiscal '62 with some cheering figures, good enough to notch the second best first quarter in the diversified company's history. Consolidated net for the period ended last Nov. 25, as disclosed by prexy Simon H. Fabian at the holders' meeting last Thursday (11), reached $1,312,700, equal to 65c per share of common stock. This compares to the record initial quarter, in 1960, of $1,470,600, or 73c a share.

As expected, the meeting approved new five-year pacts for Fabian and exec vicepresident Sam Rosen, both of whom had served under two-year contracts. Re-elected to the board for two years were veepee Harry M. Kalmine and Dr. Charles F. McKahnn, with veep-treasurer W. Stewart McDonald also being voted to the board as replacement for late zone manager Moe Silver. Fabian, Rosen and Nat Lapkin, first veepee, are in the middle of two-year board terms voted a year ago.

Corporate income for the first quarter, Fabian reported, was over $35,000,000, a gain of almost $2,000,000 over the corresponding 1960 period. However, expenses as between the comparable periods, rose by even more than $2,000,000 in the latest report. Company's

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### NYU's Gessner Researches Reasons Why on 'Guns'

In what might be termed the anatomy of a film boxoffice hit, a professor at New York U. is underway with a project to determine why Carl Foreman's production of "Guns of Navarone" scored so well with the public.

Robert Gessner has asked 300 exhibitors as well as his own students for their ideas. He's going to the theatremen because they're likely to weigh the commercial values, while, for balance, the scholars expectedly will consider the aesthetics.

Gessner sent out questionaires recently and so far has gotten about a 30% return. His inconclusive impression at this point is that the students are particularly aware of the pacing in "Navarone" while the exhibs underlined the screenplay.

Partly cuing the survey is an essay written in 1929 by late Russian director Sergei Eisenstein. In this the famous filmaker noted that when a picture is a success no one bothers to evaluate the artistic merits; it's simply concluded that the picture is a hit and that's all.

Gessner wants to find out why a given production succeeds. He's asking the exhibs and students to evaluate star names and performances, script, production values, music, pace and individual sequences.

Gessner said he went to see "Navarone" expecting simply a spectacle. Instead he found the picture reaching his inside. The emotional appeal was such that his "intellectual judgment was cancelled out."

## CULTIVATES OWN AREA PARTNERS

Samuel Bronston, in New York from London over the past weekend, states he's "very happy" with his latest two productions, "King of Kings" and "El Cid," twin roadshows currently on Broadway. Most significantly, he adds: *"The bankers are very happy, too."*

Visited at his new offices at 505 Park Avenue, Manhattan, producer Bronston offered communiques from associates showing that the two pictures were going well—very well. The impression drawn by a reporter is that of the two films "Cid" is the klondike. But, yet, "Kings" also is a click, particularly overseas where records have been established. In certain areas this MGM release is going ahead of "Ben-Hur" in terms of revenue notably in Tokyo, Manila and Buenos Aires and in the class with the best of everything in Cairo. (where "Ben-Hur" has yet to be played). It's strictly capacity in Catholic Spain.

On the other hand "Kings" in the States has been mostly up but then there are weather conditions in New York and Los Angeles which influence the boxoffice. (Apart from Bronston's observations is the independent statement by MGM president Joseph R. Vogel that "Kings" is proving "a profitable picture.")

"El Cid" actually was the costlier of the two, having been brought in at a little over $9,000,000 according to Bronston. "Kings" was entered "at a little over $8,000,000." Knowledge of the releasing and financing arrangements for both productions, as imparted by Bronston, leads to important trade angles.

"Kings" was taken over by MGM in the course of production as both partial financier and global distributor. Metro thus became a partner in both production and distribution. "Cid," on the other hand, saw Bronston as sole producer (no partners) with distribution and financial participation taken by local global operators.

Bronston is now on the verge of making two other epics and he doesn't want any more major company partnerships. He says he feels "100% in favor with MGM" with the way "Kings" has been handled but still would prefer to make his own pictures wholly on his own. He says in effect he has faith in his own people, notably directors Nicholas Ray and Anthony Mann and writer Philip Yordan, and there's a mutuality of confidence, so why anybody else?

Bronston's next two are to be made, mainly, in the Madrid area and the two combined are budgeted at about $16,000,000. Specifics must await casting but one, "The

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## Producer-Distrib Not Punished, But Rewarded, Under Consent, But Looks Like Theatres 'Stuck'

### Doubling as Ike

Paris, Jan. 16.

Henry Grace, supervising set designer at the Metro studio in Culver City, is here to take on a new role.

He's on leave of absence from MGM to enact the part of General Eisenhower (the resemblance is remarkable) in Darryl F. Zanuck's "The Longest Day."

## N.Y. Stock Market Very Perky in '61

By GENE ARNEEL

The New York Stock Exchange over the past year was an unusually active trading centre for most issues. The buy-sell activity was the heaviest since 1929. The historic highs were numerous. But this was the market generally; some film issues showed power but amusement industries (the plural is used as a singular in Wall Street and banking circles) was mixed.

The strong gainers included: MCA, which started out the year at $38.50, and bolstered by anticipation anent film company backlog buyouts and entry into its own theatrical production, jumped to $83.25 and closed at $79; Loew's, up from $15.87½ to a closing of $42.75, as investors got behind the Tisch clan's free-wheeling financial enterprise; and Warners, up from $53 to $82.75, beautifully propped by a 400,000-plus share tender and a proposed four-for-one split (up for a vote at the Feb. 7 annual meeting).

(Happiest man in town was the fellow who bought Cinerama on the American Exchange at the low of $4.62½ and sold at the high of $22.50. This Nicolas Reisini-headed organization got moving in high gear in production, distribution, exhibition and other areas. The Reisini blueprint stressed expansion and diversification.)

Paramount closing at $55.75 was close to the year's leadoff price of $56.12½. But this was an erratic stock, having been up to $85.75. Bullishness waned as, among other things, Par's Telemeter home toll system unveiled as being possibly a longrange but certainly not near-future winner.

Twentieth-Fox began the year at $41.75, gained to $55.25 and closed at $35.36¼. Investors ran for cover as 20th had only sizeable production losses to enter on its

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Resentful elements in exhibition continue to plump for tight enforcement of the Paramount consent decrees, suspecting laxity and lawbreaking all around; but increasingly the trade hears, contrarily, from other showmen urging that the decrees be either revised or vacated outright. This latter argument contends that the film producing companies, and not—as first envisioned—the exhibitors, have benefitted from the consent situation.

Whatever the merits either side—and able observers say they are to be found in both viewpoints—it may serve to look beyond the pro-con to the realistic prospects for amending the decrees from the vantage of the judiciary which would have the ultimate say.

Herman N. Levy, as general counsel for Theatre Owners of America (wherein the dominant view inclines to favor repeal), is at hand with a parallel that suggests the Par decrees would stick even if one of the parties to the case (as required) should petition for revision. For the latecomer, this automatically precludes exhibition from the initiative, since the theatres were not party to the original suit (except for the limited involvement as an amicus curiae). On the basis of past performance, the Dept. of Justice is not likely to broach modification, and, as Levy emphasizes, distribution, as the paradoxical unintended beneficiary, has maintained an understandable silence.

At any rate, Levy's discouraging analogy concerned the major Chicago meatpackers. Following a Federal antitrust action in 1920, the meat companies signed a consent agreement which they have twice sought unsuccessfully to have repealed. The last attempt was in 1956. In denying the petition, the Chicago Federal Court harked back all the way to the view, expressed in 1932, of the late Justice Cardozo of the U.S. Supreme Court, which ruled the decrees reinstated after a lower court revoked them two years before.

As Levy points out, Cardozo's opinion is instructive as a portent for the film industry. Quoth the jurist:

"No doubt the (meatpacker) defendants will be better off if the injunction is relaxed, but they are not suffering hardship so extreme and unexpected as to justify us in saying they are victims of op-

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## MY ACHING BACK!

By ART MOGER

Boston, Jan. 16.

Are movies too long? Many think so, regard three hours or more as a pain in the sacroiliac. A great deal depends on the story being told, of course. D. W. Griffith's "The Birth of a Nation," of 1915, ran about three hours. Woodrow Wilson remarked about the film that it was "like writing history with lightning." Engrossing subject matter makes the difference.

Average release today runs between 105-120 minutes. Motion pictures which have run longer, recently, include the Academy Award winner, "The Apartment," "Bells Are Ringing," "Fanny," "Can-Can," "The World of Suzie Wong," "Rocco and His Brothers," "Inherit the Wind," "Hell To Eternity," "The Dark at the Top of the Stairs," "King of Kings," "The Story of Ruth," "The Sundowners," "Swiss Family Robinson" and "Scent of Mystery," a gimmick picture which gave off odors in the theatre which produced a soporific effect on the viewers, thus easing the strain on their backs.

Add the long-sits for "The Bridge on the River Kwai," 161 minutes; "Song Without End," 141; "Cimarron," 147; "Elmer Gantry," 162; "The Alamo," 190; "Spartacus," 203; "Ben-Hur," 212; "From the Terrace," 144; "10 Commandments," 219 and "Exodus," 220.

Just a couple of decades ago, the average film was only one hour 13 minutes—73 minutes. That was back in 1941.

Ten years later, by 1951, the mean average running time for a motion picture feature was one hour and 20 minutes. In 1956, it has been upped to 91 minutes. Predictions of things to come were being forecast by experts in the movie mecca, Hollywood. Even European makers took a leaf out of the American producers' notebooks. Films from Japan, Italy and France began to filter into the U.S.A. with times increased from previous productions, was recorded by statisticians.

## N.Y. IMPORTERS GALA FEED AT ASTOR HOTEL

Approximately 500 persons were on hand last night (Tues.) at annual dinner of the Independent Film Importers and Distributors of America at the Astor Hotel in New York. Dinner will see presentation of a special award to Dick Brandt, prexy of Trans-Lux Distributing and former member of the IFIDA governing committee, for his contributions to IFIDA as well as to the cause of foreign films in the U. S.

The occasion also featured the presentation of the annual IFIDA film awards, including the Burstyn award to Astor Pictures' "La Dolce Vita" as best foreign language picture of the year. Also cited were Continental Distributing's "Saturday Night and Sunday Morning" as the best English language import; dubbing expert Peter Riethof for his English language version of Times Film's French import "Purple Noon," and George K. Arthur's "Praise The Sea," as best short subject. A special short subject award was also made to Kingsley International's "Children of The Sun," a John Hubley animated subject.

## Tender Is The Night
(C'SCOPE—COLOR)

**Scott Fitzgerald's novel, intelligently but sluggishly translated to dramatic essentials in a long, elaborately mounted film. Good performances. Deliberate pace may dampen prospects, but rich, accurate production, thoughtful selling and some trimming could bring b.o. success.**

Hollywood, Jan. 4.

Twentieth-Fox release of Henry T. Weinstein production. Stars Jennifer Jones, Jason Robards Jr., Joan Fontaine, Tom Ewell; features Cesare Danova, Jill St. John, Paul Lukas. Directed by Henry King. Screenplay, Ivan Moffat, based on the novel by F. Scott Fitzgerald; camera (De Luxe), Leon Shamroy; editor, William Reynolds; music, Bernard Herrmann; assistant director, Al Dunn. Reviewed at the studio, Jan. 4, '62. Running time, 146 MINS.

| | |
|---|---|
| Nicole Diver | Jennifer Jones |
| Dick Diver | Jason Robards Jr. |
| Baby Warren | Joan Fontaine |
| Abe North | Tom Ewell |
| Tommy Barban | Cesare Danova |
| Rosemary Hoyt | Jill St. John |
| Dr. Dohmler | Paul Lukas |
| Mrs. McKisco | Bea Benaderet |
| Mr. McKisco | Charles Fredericks |
| Dr. Gregorovious | Sanford Meisner |
| Colis Clay | Mac McWhorter |
| Louis | Albert Carrier |
| Francisco | Richard de Combray |
| Mrs. Hoyt | Carole Mathews |
| Pardo | Alan Napier |
| Topsy Diver | Leslie Farrell |
| Lanier Diver | Michael Crisalli |
| Piano Player | Earl Grant |
| Sir Charles Golding | Maurice Dallimore |
| Mrs. Dunphrey | Cyrol Veazie |
| Governess | Arlette Clark |

A combination of attractive, intelligent performers and consistently interesting, De Luxecolorful photography of interiors and exteriors—mostly the French Riviera—provide big plus qualities in this 20th-Fox adaptation of "Tender Is The Night." This may not be a 100 proof distillation of F. Scott Fitzgerald. Such is not possible of achievement since the essential beauty of the novel is the literary artistry of its prose. But "Tender Is The Night" is nonetheless on its own filmic terms a thoughtful, disturbing and at times absorbing romantic drama. Since the basic appeal is sufficiently broad to satisfy both younger adult and older audiences, its boxoffice prospects are bright and with a strong selling campaign aimed at stimulating both groups this Henry T. Weinstein production could well become an important moneymaker.

It has been some time since the screen has delivered a profoundly romantic film of this nature, thankfully devoid of the dark and baser sex connotations. This alone should come as welcome relief, even though scenarist Ivan Moffat has not succeeded altogether in clarifying the elusive meanings of the drama and director Henry King has been more resourceful in capturing atmosphere than in dissecting the principal characters. "Tender Is The Night" has been produced on an elaborate scale. Obviously a lot of painstaking care has gone into the mounting and carving. It is evident that the film's creative team has striven for physical authenticity and fidelity to plot, and these are important values. They provide a basic strength, which, however, might still be made even stronger by some judicious last-ditch trimming. A number of minor scenes might be sliced out altogether, others refined to expository essentials, to sharpen and accelerate the flow of the drama.

Novel and film depict the decay and deterioration of a brilliant and idealistic psychiatrist (Jason Robards Jr.), whose love for and marriage to a wealthy patient (Jennifer Jones) ultimately consumes, dissipates and destroys him by engulfing him in the meaningless motives and glamorous leisure of upper social class Americans adrift in Europe in the prosperous 1920's. Moffat's screenplay emphasizes the point of transference of strength from doctor to patient, traces the reverse process in which heroine and hero travel in emotionally opposite directions as a result of their tragic relationship. That the climax, the wife's decision to divorce her husband, emerges less plausible in the film than in the novel is attributable to the less dimensional, less incisive examination of the two characters and their kinship within the necessarily naked form of drama.

Jennifer Jones, is the picture's strongest marquee value, although this outing is bound to boost Robards tremendously when word-of-mouth gets sufficient circulation. In short this looks like a film which should build at theatres. Miss Jones, absent from the screen since "A Farewell to Arms" in 1957, emerges a crisply fresh, intriguing personality and creates a striking character as the schizophrenic Nicole, Robards whose non - matinee-idol masculinity makes him an ideal choice for the role of the ill-fted doctor-husband, Dick Diver, plays with intelligence and conviction. John oFntaine is convincing as Nicole's shallow, older sister, performing with the right manifestation of frivolity and bite that her part requires.

Tom Ewell is believably wry and boozily doomed in a somewhat watered-down version of the expatriate Broadway composer Abe North. Paul Lukas delivers an excellent portrayal of Dr. Dohmler, the discerning mentor who warns Diver of the pitfalls of marriage to Nicole. Jill St. John plays the role of Diver's youthful actress-admirer with a bit too much naivete. Cesare Danova is suave as the adventurer who eventually lures Nicole away from her husband. Especially notable in the generally satisfactory supporting cast are Charles Fredericks, Sanford Meisner and Bea Benaderet. Moppets Leslie Farrell and Michael Crisalli are attractive as the Diver children.

Cameraman Leon Shamroy has captured some invigorating panoramic views of Continental locales, though occasionally the scenery tends to overwhelm the human factor, and Pacific Title has contributed a mood of mixed light and sombre tone in the attractive main title. Sets by Jack Martin Smith and Malcolm Brown are elegant and true by geographical, social and period standards. Bernard Herrmann's score is rich and expressive, and the rhapsodically romantic and melancholy title song by Sammy Fain and Paul Francis Webster not only haunts the mind but plays a part in the drama. The refrain has a bright commercial future, and very likely will contend for the 1962 Oscar. Pierre Balmain's gowns for the three leading ladies—Misses Jones, Fontaine and St. John—are flattering and accurately stylish for the period. *Tube.*

## L'Oro di Roma
(The Gold of Rome)
(ITALO—FRENCH)

Rome, Jan. 9.

Lux Film release of Sancro Film-Ager Film-Cirac (Rome)-Contact Organization (Paris) coproduction. Stars Gerard Blain, Anna Maria Ferrero, Jean Sorel; features Filippo Scelzo, Paola Borboni, Andrea Checchi, Enzo Petito, Umberto Raho, Ugo D'Alessio, Rainiero di Cenzo, Luigi Casellato. Directed by Carlo Lizzani. Story and screenplay, Lizzani, Lucio Battistrada, assisted by Cesare Zavattini, Alberto Lecco; camera, Enrico Menxzeri; editor, Franco Fraticelli; music, Giovanni Fusco. At Capranica, Rome. Running time, 110 MINS.

| | |
|---|---|
| Davide | Gerard Blain |
| Giulia | Anna Maria Ferrero |
| Massimo | Jean Sorel |
| Giulia's father | Andrea Checchi |

This film reenacts the 1943 episode in which the German commandant of Rome offered the Eternal City's Jewish population their lives in exchange for 100 pounds in gold. Has good export possibilities in various areas on the strength of human conflict involved, and the underplayed way in which it's told. But some cuts are suggested for to help the pace.

Rather than on Nazi repression, the pic concentrates on efforts and internal conflicts of the Hebrew colony faced with what most feel will prove a life-saving barter, despite the warnings of (later proven correct) of a rebellious shoemaker who joins the partisans when the Germans go back on their promise and deport the Jews.

Inserted for good measure, but not nearly so effective, is the romance of a Jewish girl and a Catholic schoolmate. She becomes a Catholic in order to marry him, but at the fadeout joins her people and is deported.

Carlo Lizzani's direction is almost painstakingly detailed, with a resultant loss in pace and excitement which this needs. However, he does manage several vital points. Anna Maria Ferrero is the most believable character in the film, well backed by Andrea Checchi, as her father and Filippo Scelzo, as the head of the community. Gerard Blain is good as the shoemaker while Jean Sorel does his best with an insipid role as the girl's aristocratic suitor.

This production has semi-documentary flavor, and at its best (perhaps this was not in authors' intentions) when it depicts the community plight of Rome's wartime Ghetto. Other production credits are top level. *Hawk.*

## Moon Pilot
(COLOR)

**Another Disney moneymaker, likely to gain b.o. momentum as it goes along. Amusing, frequently uproarious comedy-fantasy about a reluctant astronaut.**

Hollywood, Jan. 12.

Buena Vista release of Walt Disney production. Stars Tom Tryon, Brian Keith, Edmond O'Brien; introduces Dany Saval; features Bob Sweeney, Kent Smith, Tommy Kirk. Directed by James Neilson. Screenplay, Maurice Tombragel, from SatEvePost serial by Robert Buckner; camera (Technicolor), William Snyder; editor, Cotton Warburton; music, Paul Smith; assistant director, Joseph L. McEveety. Reviewed at the studio, Jan. 12, '62. Running time, 98 MINS.

| | |
|---|---|
| Capt. Richmond Talbot | Tom Tryon |
| Major Gen. John H. Vanneman | Brian Keith |
| McClosky | Edmond O'Brien |
| Lyrae | Dany Saval |
| Senator Henry McGuire | Bob Sweeney |
| Secretary of Air Force | Kent Smith |
| Medical Officer | Simon Scott |
| Agent Brown | Bert Remsen |
| Celia Talbot | Sarah Selby |
| Col. Briggs | Dick Whittinghill |
| Walter Talbot | Tommy Kirk |

At first gulp, Walt Disney's "Moon Pilot" is a marvelous mixture of absolute nonsense, a thoroughly intoxicating, high-spirited and full bodied blend of moonshine and monkeyshine. A careful analysis of the ingredients, however, uncovers a more significant reason for its potent kick. For within the frivolous surface merriment of its stohy lurks a most disarmingly irreverent spoof of the current morbid preoccupation with reaching various heavenly bodies before anyone else beats us to it. It's a healthy country that can take time out to laugh at its most sacred, troublesome issues, and a healthy industry that supplies the tonic to ease such excess anxiety.

Filmgoers in general will accept this picture as light, gay, infectious diversion. For those, who probe deeper and detect something more significant at the core, so much the better. The upshot, at any rate, appears to be another moneymaker for Disney, though sans surefire marquee names.

Maurice Tombragel's screenplay, based on a SatEvePost serial by Robert Buckner, jovially scans the earthbound predicament of an unwilling, altitude-shy astronaut-to-be on a three-day pass prior to his junket to the moon. Under strict orders not to divulge the nature of his mission, the young man (Tom Tryon) instead becomes embroiled in a see-saw struggle between a comely miss (Dany Saval) from a superior society in outer space and a frustrated government security agent (Edmond O'Brien) who is convinced the mysterious lady is a spy.

"Moon Pilot" is an excellent piece of screen writing by Tombragel, especially uproarious when it is being most disrespectful. For example, in a top level conference room full of logical, strapping young candidates for the maiden moonshot, not a single one is willing to volunteer. Tombragel's script has an inclination towards repetition, and it tends to get missile-bound in its rather flabby romantic midsection, but its virtues far outweigh its faults. The picture is even more notable for its calibre of performance and direction. Every comic nuance is explored through James Neilson's deft, inventive direction.

Tryon accomplishes a winning portrayal of the reluctant spaceman. Here's an actor on the way up in filmdom, one of the few likely to bridge that historically discouraging gap between television and motion picture stardom.

For Miss Saval, a Gallic comedienne here making her U.S. film bow, it is a striking showcase. But the picture is thespically dominated not by the romantic leads but by two of Hollywood's most polished, versatile actors—Brian Keith and Edmond O'Brien. Keith, as a bombastic, hot-tempered Air Force general, plays with a sense of comic perception. His reactions to a stream of wild beatnik girls unconcernedly passing through a police lineup (one of the film's juiciest scenes) are worth the attention of any acting aspirant. O'Brien, as the exasperated govt. man, consistently gets the exactly correct flavor into his lines, occasionally turning an ordinary exchange of dialog into a wildly funny moment.

Others who perform with skill include Bob Sweeney, Tommy Kirk, Kent Smith, Simon Scott, Bert Remsen, Sarah Selby, Dick Whittinghill, Nancy Kulp and a most cooperative chimp who emerges unexpectedly from a space capsule at the climax of the film's elaborately clever opening scene.

The slick, attractive production is a reflection of filmmaking savvy in all areas, encompassing the compact, colorful art direction of Carroll Clark and Marvin Aubrey Davis, adroit photography of William Snyder, smoothly progressive editing of Cotton Warburton and vivid soundwork of mixer Harry M. Lindgren. A special joy is Paul Smith's score, which, by playing it straight, enhances the comic flavor. Had Smith attempted to compete by inserting his own comic musical comment, his score might have intruded. An additional bow to coproducer Bill Anderson and associate Ron Miller for a job well done. *Tube.*

## Murder She Said
(BRITISH)

**Margaret Rutherford out-Sherlocks Scotland Yard in an amiable, if improbable, murder mystery with a whimsical streak. Fine supporting item.**

Hollywood, Jan. 10.

Metro release of George H. Brown production. Stars Margaret Rutherford, Arthur Kennedy, Muriel Pavlow; James Robertson-Justice; features Thorley Walters, Charles Tingwell. Directed by George Pollock. Screenplay, David Pursall, Jack Seddon, from an adaptation by David Osborn of Agatha Christie's novel, "4.50 from Paddington"; camera, Geoffrey Faithfull; editor, Ernest Walter; music, Ron Goodwin; assistant director, Douglas Hickox. Reviewed at the studio, Jan. 10, '62. Running time, 87 MINS.

| | |
|---|---|
| Miss Marple | Margaret Rutherford |
| Dr. Quimper | Arthur Kennedy |
| Emma | Muriel Pavlow |
| Mr. Ackenthorpe | James Robertson-Justice |
| Inspector Craddock | Charles Tingwell |
| Cedric | Thorley Walters |
| Harold | Conrad Phillips |
| Alexander | Ronnie Raymond |
| Mrs. Kidder | Joan Hickson |
| Stringer | Stringer Davis |
| Brian Eastley | Ronald Howard |
| Albert | Gerald Cross |
| Hillman | Michael Golden |
| Bacon | Gordon Harris |
| Lucy | Lucy Griffiths |
| Mrs. Stainton | Barbara Hicks |
| Ticket Collector | A. N. Other |

The spectacle of a grandmotherly amateur criminologist outsleuthing the skeptical, methodical professionals provides most of the fun in this somewhat unconvincing, but nonetheless engaging, murder mystery manufactured at Metro's British Studios in Borehamwood. Since the aged distaff Sherlock happens to be Margaret Rutherford, one of filmdom's foremost character comediennes, the thread of humor weaving through the whodunit is in good histrionic hands. The upshot, insofar as U.S. exhibition is concerned, is a choice item for double billing purposes, though distinctly shy the voltage and lustre to carry the meat end of the bill.

According to the David Pursall-Jack Seddon screenplay, from an adaptation by David Osborn of the Agatha Christie novel, "4.50 from Paddington," Miss Rutherford witnesses a murder transpiring in the compartment of a passing train. Since the police do not believe her story, and being an avid reader of mystery fiction, she takes it upon herself to solve the case, planting herself as maid within the household of the chief suspects. After considerable personal jeopardy and two follow-up homicides, she brings in the killer—a medic (Arthur Kennedy) with a greedy eye for the family inheritance.

The George H. Brown production is weak in the motivation area (Kennedy's mercenary vendetta and his campaign tactics register as pretty implausible and farfetched), and there's a sticky and unnecessary parting shot in which Miss Rutherford nixes an absurd marriage proposal from the stingy, irascible patriarch of the house (James Robertson-Justice), but otherwise matters purr along at a pleasant clip.

In addition to Miss Rutherford, who simply does what comes naturally (to comic actresses of her stature, that is), others who play prominent roles with flavor and assurance include Kennedy, Justice, Muriel Pavlow, Charles Tingwell, Thorley Walters, Conrad Phillips, Joan Hickson, Stringer Davis, Ronald Howard, Michael Golden and young Ronnie Raymond.

The picture is efficiently directed by George Pollock, with the skilled assistance of cameraman Geoffrey Faithfull, editor Ernest Walter, art director Harry White and composer-conductor Ron Goodwin. *Tube.*

## Giorno per Giorno, Disperatamente
(Day by Day, Desperately)
(ITALIAN)

Rome, Jan. 9.

Titanus release of a Titanus-Vides (Franco Cristaldi) production. Features Tomas Milian, Nino Castelnuovo, Madeleine Robinson, Tino Carraro, Franca Bettoia, Riccardo Garrone, Isa Crescenzi. Directed by Alfredo Giannetti. Screenplay, Giannetti, Guido de Blase, from story by Giannetti; camera, Aiace Parolin; music, Carlo Rustichelli; editor, Ruggero Mastroianni. Previewed in Rome. Running time, 100 MINS.

| | |
|---|---|
| Dario | Thomas Milian |
| Gabriele | Nino Castelnuovo |
| Mother | Madeleine Robinson |
| Pietro | Tino Carraro |
| Marcella | Franca Bettoia |

This is strong stuff, served up in uncompromising fashion by a promising new director, Alfredo Giannetti, and his first film. Pic will need a hard sell, both in Italy and abroad, to overcome initial resistance to its central theme: insanity, and to its downbeat approach. Paradoxically, word-of-mouth should prove a help.

Writer-director asks his audience to picture the plight of a family burdened with a desperate problem. This is that of putting up with a partially insane son whose presence and tantrums, condoned by an almost fanatically devoted mother, have made victims of the two other members of the household: the father and the demented boy's brother. The mother day by day hopes that after each fit her son will recover. When, after one final attack of fury, she realizes that this will never be, she dies in his arms.

Director, unfortunately for the film's unity, never chooses to concentrate on one or other of his two main themes: the mother's clinical attachment, and the father's mental suffering at his family's disintegration. Either one would have made for a top-notch picture.

As it is, the effect is diluted, though total impact, especially of mad scenes, is frighteningly brutal and chilling.

Thomas Milian is excellent as the insane brother, one of the most realistic renderings of its sort. He gets fine support from Nino Castelnuovo, as his brother, and from Tino Carraro as his father. Madeleine Robinson tends to overstrain her role at times. An interesting cameo is provided by Isa Crescenzi, as a girl friend of the father's. All in all, Giannetti displays a fine hand for his story and its setting, and should be heard from in the future.

Technical plaudits go to lenser Aiace Parolin, working on largely real-life settings, and to Carlo Rustichelli for his apt musical scoring. *Hawk.*

## Les Nouveaux Aristocrats
(The New Aristocrats)
(FRENCH)

Paris, Jan. 9.

Sirius release of Chronos Film production. With Paul Meurisse, Charles Belmont, Maria Mauban, Yves Vincent, Catherine Sola, Mireille Dare, Janine Vila, Michel Galabru. Directed by Francis Rigaud. Screenplay, Rigaud, Jacques Vilfrid, Michel De Saint Pierre from novel by De Saint Pierre; camera, Jacques Robin; editor, Pierre Villette. At Normandie, Paris. Running time, 95 MINS.

| | |
|---|---|
| Father Maubrun | Paul Meurisse |
| Mother | Maria Mauban |
| Father | Yves Vincent |
| Denis | Charles Belmont |
| Mad | Catherine Sola |
| Milou | Mireille Dare |
| Sylvie | Janine Vila |
| Father Menuzzi | Michel Galabru |

Tale of a well-to-do boy's moral dilemmas about God and love is too full of aphorisms and surface characterizations to make much point. Static direction and talkiness tag this mainly a local item with foreign chances somewhat chancey.

A teenage boy and his sister see their parents breaking up. The boy comes into battle with a new teacher in the Jesuit school he attends. When he is thrown out for writing a blasphemous editorial in a student paper, he tries to commit suicide but is saved by the teacher's words.

This is the main fault of the film. Everything is done by dialog instead of being revealed through visual aspects and the comportment of the characters. It makes this production add up to soapy fare since it lacks the insight into the dilemmas which are just sketchily presented.

Direction does not help build this drama and the shallow characters are helped to become somewhat real by some good but undirected actors. It is technically okay but another in the literary, verbose type of films springing up here. It makes this questionable export fare. *Mosk.*

## Light In The Piazza
(C'SCOPE—COLOR)

**Novel, touching romantic drama about a mother's struggle to locate happiness for her mentally retarded daughter. Artistically framed vs. lush Italo backgrounds, and skillfully enacted, especially by Yvette Mimieux. Good b.o. contender.**

Hollywood, Jan. 3.

Metro release of Arthur Freed production. Stars Olivia de Havilland, Rossano Brazzi; Yvette Mimieux. George Hamilton, Barry Sullivan; with Isabel Dean, Moultrie Kelsall, Nancy Nevinson. Directed by Guy Green. Screenplay, Julius J. Epstein, based on story by Elizabeth Spencer; camera (Metrocolor), Otto Heller; editor, Frank Clarke; music, Mario Nascimbene; assistant director, Basil Rayburn. Reviewed at the studio, Jan. 3, '62. Running time, 102 MINS.

| | |
|---|---|
| Margaret Johnson | Olivia de Havilland |
| Signor Naccarelli | Rossano Brazzi |
| Clara Johnson | Yvette Mimieux |
| Fabrizio Naccarelli | George Hamilton |
| Noel Johnson | Barry Sullivan |
| Miss Hawtree | Isabel Dean |
| The Minister | Moultrie Kelsall |
| Signora Naccarelli | Nancy Nevinson |

With "Light in the Piazza," first item out of its 1962 hopper, Metro has hit that elusive bull's-eye at which picturemakers inevitably aim—the film that achieves the rare and delicate balance of artistic beauty, romantic substance, dramatic novelty and commercial appeal, the latter being the natural end product of the first three. Discerningly cast and deftly executed under the imaginative guidance of director Guy Green, the Arthur Freed production, filmed in the intoxicatingly visual environments of Rome and Florence, is an interesting touching drama based on a highly unusual romantic circumstance created in prose by Elizabeth Spencer. The film has its flaws, but they are minor kinks in a satisfying whole. This is an especialy enticing picture for people who like pictures, and will be a special favorite with more mature distaff audiences.

Julius J. Epstein's concise and graceful screenplay, from Miss Spencer's story, examines with reasonable depth and sensible restraint the odd plight of a beautiful, wealthy 26-year-old American girl (Yvette Mimieux) who, as a result of a severe blow on the head in her youth, has been left with a permanent 10-year-old mentality. It is, too, the story of her mother's (Olivia de Havilland) dilemma—whether to commit the girl to an institution, as is the wish of her husband (Barry Sullivan), who superficially sees in the measure a solution to his marital instability, or pave the way for the girl's marriage to a well-to-do young Florentine fellow (George Hamilton) by concealing knowledge of the child's retarded intelligence. The lad is no mental pride himself, but he is a warmhearted, responsible boy. The mother pursues the latter course. As the newlywed couple leaves the church, she muses, "I did the right thing. I know I did." And the audience cannot help but feel the same way.

Lovely Miss Mimieux leaps to thespic stature and prominence with her enactment of this novel, afflicted character. Histrionically, it's her picture. Her career takes a resultant giant stride forward. The role requires an aura of luminous naivete mixed with childish vacancy and a passion for furry things and kind, attractive people. That's precisely what it gets from Miss Mimieux. Hamilton acceptably manages the Italian flavor and displays more animation than he normally has in the past. It's a good job.

Miss de Havilland's performance is one of great consistency and subtle projection. It is a pleasure to see her back on the screen after an extended absence. However, there seems to be a slight distortion in the concept of the character, for which the director, moreso than the actress, may be responsible. She is depicted as just a mite too endowed with bloodless aplomb in her own affairs of the heart, with a kind of pseudo-sexual oneupmanship that strips the character of the latently essential warmth indicated. It leaves gaps, question marks and discrepancies in the film's secondary romantic relationship, Miss de Havilland's with Hamilton's very-much-married father, Rossano Brazzi, who nevertheless plays with his patented Continental charm and persuasiveness. Sullivan is sound and true as the shallow husband, and there is top-notch support from Isabel Dean, Moultrie Kelsall and Nancy Nevinson.

Outside of that one reservation of character concept, Green's direction is outstanding. His, and cameraman Otto Heller's, regard of the two Italian cities is rich in scenic splendor and aesthetic perception. And Green's device of observing the development of love in the young couple through the eye-view of the mother brings the affair the right note of idyllic poetry, and avoids dull romantic shop talk. Frank Clarke's brisk, tidy editing is a plus, as is Frank White's discerning art direction and Mario Nascimbene's pleasing score. Christian Dior's gowns for Miss de Havilland are stylish and chic, but not always ideally suitable and complimentary to the durable prettiness of the vet actress. The concern, lamentably, seems more for fashion than for subject. *Tube.*

## Tintin Et Le Mystere De La Toison D'Or
(Tintin And the Mystery of the Golden Fleece)
(FRENCH-COLOR-DIALISCOPE)

Paris, Jan. 9.

APCUP release of APC-Union Cinematographique-Telefrance Film production. With Jean-Pierre Talbot, Georges Wilson, Charles Vanel, Ulvi Uraz. Directed by Jean-Jacques Vierne. Screenplay, Andre Barret, based on comic strip by Herge; camera (Eastmancolor), Raymond Lemoigne; editor, Leonid Azar. At Balzac, Paris. Running time, 100 MINS.

| | |
|---|---|
| Tintin | Jean-Pierre Talbot |
| Haddock | Georges Wilson |
| Tournesol | Charles Vanel |
| Yetine | Ulvi Uraz |
| Papos | Dario Moreno |
| Angorapoulos | Dimitri Starenios |

Mainly a moppet pic, this brings to life for the first time on the screen the most popular comic strip character in Europe. It has color and simplicity even if it lacks the snap and inventiveness in direction for more depth possibilities abroad. But this could serve for kiddie shows.

Tintin, a cowlick-haired teenager, his dog and friend Captain Haddock, a cantankerous sea captain, go to Turkey to pick up a boat the latter has inherited. It turns out to be a leaky scow. But mysterious attempts to kill them have them keeping it and finally finding a treasure. Pic has colorful Greek and Turkish backgrounds.

Direction takes advantage of scenic aspects but lacks the briskness to give this a more adventurous drive. Technical aspects are okay and supporting cast is adequate with a plus in Georges Wilson's sputtering Captain. The dog is also good. *Mosk.*

## Placido
(SPANISH)

Paris, Jan. 9.

Jet Films release of Alfredo Matas production. With Casto Sendra Cassen, Jose Lopez Vazquez, Elvira Quintilla, Manuel Alexandre. Directed by Luis Berlanga. Screenplay, Berlanga, Rafael Azcona, J. L. Colina, J. L. Font; camera, Francisco Sempere; editor, Antonio Rojo. Preemed in Paris. Running time, 90 MINS.

| | |
|---|---|
| Placido | Casto Sendra Cassen |
| Quintanilla | Jose Lopez Vazquez |
| Emilia | Elvira Quintilla |
| Julian | Manuel Alexandre |
| Martina | Mari Carmen Yepes |
| Galan | Amelia De La Torre |
| Zapater | Jose M. Cafarell |

Film satire looks at the type of charity that comes once a year and more from rote than actual human feelings. It walks the tightrope of good taste but comes out ahead via adroit direction and pacing. But this thin tale looms mainly a specialized entry abroad with foreign language house chances more probable than for arty house.

A poor truck owner, who has bought it on credit, works for a group in a small Spanish town. He is in danger of losing his truck because he is behind on his payments. He spends the time trying to get these arranged while getting mixed up with the charity drive backed by a local cooking utensil manufacturer.

The various troubles of the poor, such as one dying, another getting drunk and another oblivious to the good being ladled out to him, background the truckdriver Placido's finally regulating his payments.

Director Luis Berlanga could have used more bite. But he has the saving grace of doing clever characters and he depicts a tender but accusing humanity. He makes his points but sometimes the plot seems repititious.

Acting is homogeneous. The slaps at unctuousness and false charity and its lack of sentimentality kept this out of the Venice and London Film Fests this year where it was invited. But it is allowed export. Technical qualities are good. *Mosk.*

## The Happy Thieves

**Serious overtones and dramatic untidiness tarnish other wise genial, diverting farce about a trio of ill-fated art thieves headed by a righteous pro. Hayworth and Harrison names and performances should generate some response.**

Hollywood, Jan. 8.

United Artists release of Hillworth production. No producer credit. Stars Rita Hayworth, Rex Harrison; features Joseph Wiseman, Alida Valli, Gregoire Aslan. Directed by George Marshall. Screenplay, John Gay, based on Richard Condon's novel; "The Oldest Confession"; camera, Paul Beeson; editor, Oswald Hafenrichter; music, Mario Nascimbene. Reviewed at Goldwyn Studios, Jan. 8, '62. Running time, 88 MINS.

| | |
|---|---|
| Jim Bourne | Rex Harrison |
| Eve Lewis | Rita Hayworth |
| Jean Marie Calbert | Joseph Wiseman |
| Dr. Munoz | Gregoire Aslan |
| Duchess Blanca | Alida Valli |
| Cayetano | Virgilio Texera |
| Mr. Pickett | Peter Illing |
| Mrs. Pickett | Brita Ekman |
| Senor Elek | Julio Pena |
| Antonio | Gerard Tichy |
| 1st Guard | Lou Weber |
| 2nd Guard | Antonio Fuentes |
| Inspector | George Rigaud |
| Chern | Barta Barri |
| Police Official | Karl-Heinz Schwerdtfeger |

"The Happy Thieves" belongs to that popular genus of film comedy depicting the zany misadventures of a band of lovably daring crooks who attempt to execute a bold, ingenious heist. In recent years, some notable screen success stories have been concocted out of this formula, generally of English origin and specifically several for which Alec Guinness attained international renown. Regrettably, this latest cinematic toast to th comic facets of larceny does not measure up to the standards and requirements of imaginative inspiration that must be realized by such a film in order for it to spur the enthusiastic word-of-mouth that attracts the more selective picturegoer.

As the first novel of former United Artists' overseas publicist "Oldest Confession" was notable for its bouncy prose style and grim moral implications, a life sentence for the hero, tragedy for everybody else. As a film the adaptation is an unpretentious, frivolous fresco-pade, with vivacious performances and the names of Rita Hayworth and Rex Harrison to adorn the marquee. Result should generate a mildly comfortable response.

Where the picture, filmed in Madrid, slips is in its instability of basic concept and in its misguided willingness to overlook and/or disregard important secondary plot ramifications, leaving the audience suspended, bewildered and frustrated and certain vital aspects of the story unresolved and ill-explained. In a film concerned with scientific criminal ingenuity, such lack of neatness is proportionately more disastrous.

John Gay's frequently amusing but rather awkwardly constructed screenplay, from Richard Condon's novel, "The Oldest Confession," describes the aborted operation of a trio of art thieves to pilfer an 8x11 Goya masterpiece (feet, not inches) from the Prado Museum in Madrid. Failure of the scheme to materialize as planned results from some unscheduled homicide and from the inescapable fact that the crime, like the picture, is anything but perfect.

In his best diabolically debonair tradition, Harrison carries off with aplomb his central role—the pro thief who rationalizes away the disfavor of his profession with the cozy philosophy that "there's a little touch of larceny in all successful men." Miss Hayworth, durably pleasing to the eye, is agreeably spirited as his unwilling spouse-accomplice, but the character introduces a serious overtone to the proceedings that is out of concert with the prevailing mood of farcical fun. Joseph Wiseman is endearing and amusing as the third member of the party, and especially effective aid is supplied by Gregoire Aslan, Virgilio Texera and Alida Valli, latter's presence missed in recent years by American screen audiences.

Director George Marshall has made the most of the merrier moments, but the film's basic uncertainty and tendency toward confusion and over-involvement have not been refined, a possibilty through more adroit direction. Art, photographic and technical contributions are adequate. An infectious theme ditty by Mario Nascimbene, featuring a whistler and the odd comic tones of a jews-harp or some such "Boing-boing" sound-producing instrument, weaves purposefully and consciously through the film to punctuate and comment on the action. It is used so extensively that it lingers obtrusively in the mind long after one leaves the theatre. That's one way to get on the Top 40 Tunes list. *Tube.*

## Le Comte De Monte Cristo
(The Count of Monte Cristo)
(FRENCH—COLOR—DYALISCOPE)

Paris, Jan. 16.

Gaumont release of Jean-Jacques Vital-SNEG-Cineriz production. Stars Louis Jourdan, Yvonne Furneaux; features Pierre Mondy, Franco Silva, Bernard Dheran, Claudine Coster, Henri Guisol, Henri Vilbert. Directed by Claude Autant-Lara. Screenplay, Jean Halain from novel by Alexandre Dumas; camera (Eastmancolor), Jacques Natteau; editor Madeleine Gug. At Gaumont Palace, Paris. Running time, 80 MINS.

| | |
|---|---|
| Edmond Dantes | Louis Jourdan |
| Mercedes | Yvonne Furneaux |
| Caderousse | Pierre Mondy |
| Henri | Bernard Dheran |
| Monticere | Jean-Claude Michel |
| Faria | Henri Guisol |
| Father | Franco Silva |
| Girl | Claudine Coster |
| Dantes | Henri Vilbert |

The old filmic war horse of Alexandre Dumas gets another production ride with this pic. This time it is somewhat overlong, with a tendency to bog down action with chatter. It looms mainly a local item with playoff possibilities abroad if pic is well sheared. It has the added assets of the Louis Jourdan name and color.

Young seaman Edmond Dantes (Louis Jourdan) is again railroaded to prison on his wedding day in early 18th Century France by three wily men each acting on his own. One for venal reasons, another because of his love for Dantes' wife, and the third to cover up his father's political activity. Dantes spends 17 years in prison and then escapes, finds a great treasure, and comes back to revenge himself on his three enemies.

Script gets grandiloquent in its messages about vengeance and honor. It appears to be trying to make a modern parallel. But its lack of character depth, the forced coincidences, and the missing action fillip to make the melodrama more telling are against it. Jourdan is made to seem somewhat pompous in his posturings and posings.

Color is good but Claude Autant-Lara's direction is too beavyhanded to give this well-worn story the gait and racy mounting it calls for. Supporting roles are good. This was made as a big major production, but does not seem to measure up. *Mosk.*

## Le Triomphe De Michel Strogoff
(The Triumph of Meihael Strogoff)
(FRENCH—COLOR—DYALISCOPE)

Paris, Jan. 16.

Films Modernes release of EmileNatan-Fono Roma production. Stars Curt Jurgens; Capucine; features Pierre Massimi, Inkijinoff, Claude Titre, Pierjac, Daniel Emilfork. Directed by W. Tourjansky. Screenplay, Marc-Gilbert Sauvajon; camera (Eastmancolor), Edmond Sechan; editor, Henri Taverna. At Ambassada-Gaumont, Paris. Running time, 120 MINS.

| | |
|---|---|
| Michael Strogoff | Curt Jurgens |
| Tatiana | Capucine |
| Prince | Pierre Massimi |
| Shem | Inkijinoff |
| Igor | Claude Titre |
| Ivan | Pierjac |
| Tarcasan | Daniel Emilfork |

The "Michael Strogoff" film, based on the Jules Verne novel, did sock biz here a few years ago. This is a sequel having the same cast and producers. It is played simply, with action aspects passable. Production emerges a good moppet pic with foreign playoff possible on its color, scope and the Curt Jurgens name.

Strogoff here is attached to a Russian Prince's company to protect him in a campaign against a border Tartar country in the days of Czarist Russia. He manages to turn the headstrong Prince into a man of honor, get a girl who belongs to the Tartar group though of Russian strain, and emerge the stalwart hero.

Jurgens, somewhat puffy, slogs through his role with the right scowlicy and righteousness while Capucine deadpans the enemy.

Remainder of cast is good. Also this gets nice production dress and technical assists from producer Emile Natan. It also has the right workmanlike direction from W. Tourjansky. Like any western, this has its black and white characters, obvious action and skullduggery. It might repeat the success of its predecessor over here, but remains mainly good as dualer fare in the foreign field. *Mosk.*

## Jedermann
(Everyman)
(AUSTRIAN—COLOR)

Vienna, Jan. 9.

Bavaria Film release of Duerer production. Stars Walter Reyer; features Kurt Heintel, Ewald Balser, Almas Seidler, Wolfgang Gasser, Edward Cossovel, Viktor Braun, Ellen Schwiers, Paul Dahlke, Sonja Sutter, Heinrich Schweiger, Paula Wessely, Max Lorenz. Directed by Gottfried Reinhardt. Camera, Kurt Hasse; music, Ernst Krenek; choreography, Heinz Rosen. From Hugo von Hofmannstahl's play. At Forum Kino, Vienna. Running time, 105 MINS.

| | |
|---|---|
| Voice of God | Ewald Balser |
| Death | Kurt Heintel |
| Everyman | Walther Reyer |
| His mother | Alma Seidler |
| His journeyman | Wolfgang Gasser |
| Overseer | Eduard Cossovel |
| Cook | Viktor Braun |
| Poor neighbor | Helmut Janatsch |
| Prisoner for debt | Karl Bluehm |
| His wife | Roswitha Posselt |
| Paramour | Ellen Schwiers |
| Fat Cousin | Rudolf Rhomberg |
| Lean cousin | Peter Jost |
| Mammon | Paul Dahlke |
| Good deed | Sonja Sutter |
| Faith | Paula Wessely |
| Devil | Heinrich Schweiger |
| Play Inaugurator | Max Lorenz |
| Servant | Herbert Fux |

This picture about the man, "who can't take it with him," Everyman, should do good biz in German language countries for which it is intended. But it's a dubious entry for the U.S. This is a German make with mostly Austrian stars.

Film revolves around the presentiments of death which Everyman, played by Walther Reyer, experiences. He finally repents, although at times he is not bad at heart. Reyer, who will be remembered for his excellent acting at Salzberg last season, repeats his performance in this. He is at his best in the scene when all his friends desert him. Kurt Heintel is "Death," and very good.

Ellen Schwiers' performance as "Paramour" is flawless as is Wolfgang Gasser as "Journeyman." Heinrich Schweiger plays the "Devil" with a human touch and really steals the pic. Alma Siedler as Everyman's Mother is impressive.

Director Gottfried Reinhardt is responsible for the actors looking into the camera too often. In legit this is okay but not in pictures since on the stage talking to the audience is common practice in this play.

The original Hofmansthal manuscript was used. The actors speak only in rhymes. Some of the rhymes are worse than rock-and-roll lyrics.

Ernst Krenek contributed lots of music, and there's a dance song that even has a melody.

Cameraman Kurt Hasse did a nice job. Heinz Rosen in charge of the choreography had a difficult task in getting his excellent dancers moving to the dance music by Krenek.

No new sets were used, which makes this seemingly high budgeted picture, a middle-budgeted one.

The Minister of Education gave this the top ranking classification but film patrons may not. *Maas.*

## Der Traum Von Lieschen Muller
(The Dream of Lieschen Mueller)
(GERMAN—COLOR—SONGS)

Berlin, Jan. 9.

Gloria release of Divina production. Stars Sonja Ziemann, Martin Held and Conny Froboess; features Helmut Griem, Peter Weck, Wolfgang Neuss. Directed by Helmut Kaeutner. Screenplay, Kaeutner; camera, Guenther Senftleben; music, Bernhard Eichhorn; editor, Klaus Dudenhoefer. At Zoo Palast, Berlin. Running time, 93 MINS.

| | |
|---|---|
| Lieschen Mueller | Sonja Ziemann |
| Dr. Schmidt | Martin Held |
| Jan | Helmut Griem |
| Anni | Conny Froboess |
| Paul | Peter Weck |
| Chauffeur | Wolfgang Neuss |
| Bank director Mayer | Bruno Fritz |
| Hotel director | Karl Schoenboeck |

One cannot help feeling sorry for Helmut Kaeutner. Despite all his ambition, one failure follows the other. Germany's film director seems to have lost the knack of doing a good film. He appears to have tried too much and achieved too little. His latest, "The Dream of Lieschen Mueller," shows ambition and even imagination, but the outcome is neither fish nor fowl. And its a dull picture. Domestically, the attractive cast and film's title may provide sufficient playdates. However, this is a very dubious export item.

Lieschen Mueller is the nickname for the anonymous average German female cinema patron who is fond of seeing a dream world on the screen.

Lieschen Mueller is a bank employee in a small German town. A rich man wants to hire her as a temporary secretary. She'll have to travel around the world, elegant

(Continued on page 20)

Filmed in Florence, the city of love.

The desires of a beautiful girl who has never been denied anything but the right to marry . . . a boy who demands her . . . a mother who hopes for her . . . and the man from whom her dark secret had to be kept !

METRO-GOLDWYN-MAYER PRESENTS AN ARTHUR FREED PRODUCTION

# Light in the Piazza

***AVAILABLE FEBRUARY-MARCH CONTACT YOUR M-G-M BRANCH!***

Every mother wants in some way a little girl who never grows up.

Out of her mother's sight ...right into the arms of a man!

"I too have been very carefully brought up. There are moments when I also have regrets."

starring OLIVIA deHAVILLAND · ROSSANO BRAZZI · YVETTE MIMIEUX · GEORGE HAMILTON · and co-starring BARRY SULLIVAN

SCREENPLAY BY JULIUS J. EPSTEIN BASED ON A STORY BY ELIZABETH SPENCER DIRECTED BY GUY GREEN

*in CinemaScope and METROCOLOR* MGM

# L.A. Brisk; 'Breakfast' Wham $31,000, 'Thieves' Okay 17G, 'Flat' Fair 12G; 'Song' Sockeroo 21G, 'Majority' 15G

Los Angeles, Jan. 16.

Firstruns continue to shine here this stanza. Lineup is brightened by the first general run of "Breakfast at Tiffany's", which shapes wow $31,000 in four situations. Three other openers are fair to mild. Best of these is "Happy Thieves" which shapes okay at four hardtops. "Bachelor Flat" is fair in two spots while "Devil's Hand" is modest in two also.

Among regular holdovers, "Flower Drum Song" leads with a soeko $21,000 likely for fourth week at Warner Hollywood followed by "Majority of One" aiming for big $15,000 in third at the Village.

Both "Lover Come Back," fourth at Warner Beverly, and "One, Two, Three" in fifth at Hollywood Par, should hit $12,000 each, both big.

Several hardticket pictures look especially strong, "West Side Story" being torrid in fifth Chinese frame, "Judgment at Nuremberg," rich in fourth at Pantages, and "El Cid," socko in fourth Carthay round.

**Estimates for This Week**

**Crest, Baldwin, Hillstreet, Pix** (State-Metropolitan-Prin) (750; 1,800; 2,752; 810; 90-$1.50) — "Happy Thieves" (UA) and "Have to Run Fast" (UA). Oke $17,000 or near. Last week, Crest, Pix, "Pocketful of Miracles" and "Fastest Gun Alive" (UA) (2d wk) $8,800; Baldwin, "Bachelor in Paradise" (M-G) and "Bridge to Sun" (M-G) (2d wk), $7,000; Hillsfreet "Babes in Toyland" (BV) (3d wk) and "Untamed West" (Indie) (2d wk), $3,400.

**Los Angeles, Hollywood** (Metropolitan-FWC) (2,019; 856; 90-$1.50) — "Bachelor Flat" (20th) and "Madison Ave." (20th). Fair $12,000 or close. Last week, "Second Time Around" (20th) and "Upstairs, Downstairs" (20th) (2d wk), $8,500.

**State, Iris** (UATA-FWC) (2,404; 825; 90-$1.50)—"Devil's Hand" (Indie) and "Bloodlust" (Indie). Modest $9,000 or less. Last week, State "Bachelor in Paradise" (M-G) and "Bridge to the Sun" (M-G), $4,200; Iris, "Babes in Toyland" (BV) and "Misty" (20th) (3d wk), $2,700.

**Vogue, Loyola, Wiltern, Warrens**

(Continued on page 22)

## 'Thieves' Fair $8,000 In Pitt; 'Ship' Sturdy 9G; 'Song' Mighty 12G, 4th

Pittsburgh, Jan. 16.

Pittsburgh exhibs are thankful that, unlike most of the country, the weather here has been free from snow. And biz has held up well. "Flower Drum Song," in fourth session at the Gateway, still is pacing the city with an amazing total. "The Mark" is rated big at Squirrel Hill while "Purple Noon" is potent in third round at Shadyside. "Happy Thieves" is just fair at Penn. However, "Sail a Crooked Ship" shapes hefty on opener at Fulton.

**Estimates for This Week**

**Fulton** (Associated) (1,635; $1-$1.50)—"Sail Crooked Ship" (Col). Hefty $9,000. Last week, "Second Time Around" (20th) (2d wk), $7,000.

**Gateway** (Assoc.) (1,900; $1-$1.50)—"Flower Drum Song" (U) (4th wk). Amazing $12,000, and stays at least two more weeks. Last week, $12,800.

**Penn** (UATC) (3,300; $1-$1.50) —"Happy Thieves" (UA). Fair $8,000 or near. Last week, "Pocketful Miracles" (UA) (2d wk), $12,500.

**Shadyside** (MOTC) (750; $1-$1.50) — "Purple Noon" (Times) (3d wk). Potent $3,200. Last week, $4,500.

**Squirrel Hill** (SW) (634; $1.25) "The Mark" (Cont). Big $4,500 or near. Last week, "No Love For Johnnie" (Indie) (3d wk-9 days), $2,800.

**Stanley** (SW) (3,700; $1-$1.50)— "Babes in Toyland" (BV) (4th wk-5 days). Okay $5,000. "Widow and Gigolo" (WB), new title in this area for "Roman Spring" (WB), opened Jan. 16.

**Warner** (SW) (1,516; $1.50-$2.75) —"King of Kings" (M-G) (12th wk). Solid $7,000 after $13,800 for 11th week.

## Key City Grosses

**Estimated Total Gross**

**This Week** ..... $2,610,400
*(Based on 24 cities and 285 theatres, chiefly first runs, including N.Y.)*

**Last Year** ..... $2,482,900
*(Based on 23 cities and 244 theatres).*

# 'Flat' Fancy 11G, D.C.; 'Song' 10G, 4

Washington, Jan. 16.

Mainstem is fighting the post-holiday doldrums in fair shape with most of the strong Yule entries retaining thir legs. "Liaisons" at Playhouse is still sock in its third lap. "Innocents" at Trans-Lux is also fast in third.

Only newcomer, "Bachelor Flat" at the Palace, is rated good. "Flower Drum Song" looms good in fourth at Keith's. "West Side Story" still in smash in ninth Uptown round.

**Estimates for This Week**

**Ambassador-Metropolitan** (SW) (1,480; 1,000; $1-$1.49)—"Babes in Toyland" (BV) (4th wk). Fair $7,000 or near. Last week, $9,000.

**Apex** (K-B) (940; $1-$1.25) — "Purple Noon" (Times) (2d wk). Big $6,000 after $7,900 opener.

**Capitol** (Loew)) (3,420; $1-$1.65) —"Flower Drum Song" (U) (4th wk). Okay $10,000 or over. Last week, $13,500.

**Keith's** (RKO) (1,839; $1-$1.49)— "Pocketful of Miracles" (UA) (4th wk). Good $7,000. Last week, $8,000.

**MacArthur** (K-B) (1,240; $1.25)— "Call Me Genius" (Cont) (3d wk). Fair $4,000. Last week, $4,400.

**Ontario** (K-B) (1,240; $1-$1.49)— "Summer and Smoke" (Par) (3d wk). So-so $4,000. Last week, $4,900.

**Palace** (Loew) (2,360; $1-$1.49)— "Bachelor Flat" (20th). Good $11,000. Last week, "Second Time Around" (20th) (2d wk), $10,400.

**Playhouse** (T-L) (459; $1.49-$1.80) —"Liaisons Dangereuse" (Astor) (3d wk). Fast $10,000. Last week, $11,500.

**Plaza** (T-L) (278; $1-$1.80)— "Green Mare" (Zenith) (3d wk). Healthy $3,800. Last week, $4,100.

**Town** (King) (800; $1.25-$1.49) —"Roman Spring" (WB) (3d wk). Tall $6,500. Last week, $7,500.

**Trans-Lux** (T-L) (600; $1.49-$1.80)—"Innocents" (20th) (3d wk). Smart $10,000. Last week, $11,100.

**Uptown** (SW) (1,300; $1.49-$2)— "West Side Story" (UA) (9th wk). Big $14,000. Last week, $15,000.

**Warner** (SW) (1,440; $1.80-$2.75) —"King of Kings" (M-G) (11th wk). Fairish $6,000. Last week, ditto.

## 'Roman' Fair $11,000 In Denver; 'Song' 12G, 4th

Denver, Jan. 16.

National Western Stock Show usually brings huge crowds into this Mile-High city but severe weather this year has kept many at home. Biggest coin total is being racked up by "Seven Wonders of World," in 13th round at the Cooper, largely because so many out-of-towners had advance reservations. Standout showing is being made, however, by "Flower Drum Song," still socko in fourth stanza at Centre. Lone newcomer, "Roman Spring of Mrs. Stone" is rated fair at Orpheum. "Pocketful of Miracles" shapes nice in fourth Paramount week.

**Estimates for This Week**

**Aladdin** (Fox) (900; $1-$1.25) — "Mysterious Island" (Col) (4th wk). Fair $2,500. Last week, $5,500.

**Capri Art** (Art Theatre Guild) (238; $1.25)—"Not Tonight, Henry" (Indie) (9th wk). Okay $2,900. Last week, $2,500.

**Centre** (Fox (1,270; $1.25-$1.45) —"Flower Drum Song" (U) (4th

(Continued on page 22)

## 'Clock' Rugged $7,000, Port.; 'Song' Hot 7½G, 4

Portland, Ore., Jan. 16.

City is bogged down with long-playing holdovers and first-run biz currently is starting to hit the skids. About the best bet of those playing at regular scale is "Flower Drum Song," which is rated lusty in fourth round at Broadway. Lone newcomer, "Twist Around Clock" looms fine at Orpheum. "Babes in Toyland" is good in fourth session at Fox.

**Estimates for This Week**

**Broadway** (Parker) (1,890; $1-$1.50)—"Flower Drum Song" (U) (4th wk). Loud $7,500. Last week, $8,700.

**Fine Arts** (Foster) (426; $1-$1.50) —"La Dolce Vita" (Astor) (10th wk) (m.o.). Modest $2,500 on pop-scale. Last week, $2,400.

**Fox** (Evergreen) (1,600; $1-$1.49) —"Babes In Toyland" (BV) (4th wk). Off to good $5,000 or near. Last week, $7,100.

**Guild** (Rosener) (400; $1-$1.50)— "Roman Spring" (WB) (3d wk). Mild $2,500. Last week, $3,700.

**Hollywood** (Evergreen) (1,180; $1.49-$2) — "This Is Cinerama" (Cinerama) (8th wk). Big $8,000. Last week, $8,500.

**Music Box** (Hamrick) (640; $1.50-$3)—"King of Kings" (M-G) (4th wk). Okay $5,000. Last week, $8,600.

**Orpheum** (Evergreen) (1,536; $1-$1.49)—"Twist Around Clock" (Col) and "Carthage In Flames" (Col). Fine $7,000. Last week, "Second Time Around" (20th) and "Most Dangerous Man Alive" (20th) (2d wk), $5,900.

**Paramount** (Port-Par) (3,006; $1-$1.50)—"Pocketful of Miracles" (UA) (4th wk). Fair $4,000. Last week, $4,600.

# '2d Time' Brisk $10,000 in K.C.; 'Song' Lusty 6G

Kansas City, Jan. 16.

Picture business is rambling into the new year largely on holdovers here. Only the Paramount has a new bill this session with "Hey, Let's Twist" and "Too Late Blues," rated fairish. Big holdover is "Second Time Around" which looms brisk in third in two houses. "Pocketful of Miracles" continues good at Roxy, and "King of Kings" sturdy at the Capri. "Flower Drum Song" is holding a nice pace at the Brookside in fourth. Last week saw the season's worst weather with sub-zero temperatures following a 10-inch snowfall, severely buffeting weekend trade.

**Estimates for This Week**

**Brookside** (Fox Midwest-Nat. Theatres) (800; $1-$1.50)—"Flower Drum Song" (U) (4th wk). Good $6,000, comeback after last week's storm. Last week, $5,500.

**Capri** (Durwood) (1,260; $1.25-$2.50)—"King of Kings" (M-G) (10th wk). Nifty $8,000; holds. Last week, $7,500.

**Empire** (Durwood) (1,200; .90-$2) —"Seven Wonders of World" (Cinerama) (reissue) (9th wk). Surprising $6,000. Last week, $6,500.

**Kimo** (Dickinson) (504; 90-$1.25) —"The Truth" (Indie) (4th wk). Handsome $2,500. Last week, same.

**Fairway** (FMW-NT) (700; $1)— "Watch Your Stern" (Magna) (2d wk). Lively $1,500. Last week, $1,800.

**Paramount** (Blank-UP) (1,900; $1-$1.25)—"Hey, Let's Twist" (Par) and "Too Late Blues" (Par). Fairish $7,000. Last week, "Roman Spring" (WB) (2d wk-5 days), $2,500.

**Plaza, Granada** (FMW-NT) (1,630, 1,217; $1-$1.25)—"Second Time Around" (20th) (3d wk). Bright $10,000 or near. Last week, $15,000.

**Roxy** (Durwood) (850; $1-$1.50) —"Pocketful of Miracles" (UA) (4th wk). Steady $5,000. Last week, $7,000.

**Rockhill** (Little Art Theatres) (750; $1-$1.25)—"Devil's Eye" (Indie) (3d wk). Oke $1,500. Last week, same.

**Uptown** (FMW-NT) (2,043; $1-$1.25)—"Babes in Toyland" (BV) (4th wk). Lean $4,500, but ahead of last week's $4,000.

# 20-Below Bops Mpls. Biz But 'Song' Boffo $10,000, 4th; 'Clock' Good 6G

## Broadway Grosses

**Estimated Total Gross**

**This Week** ..... $607,600
*(Based on 32 theatres)*

**Last Year** ..... $552,200
*(Based on 28 theatres)*

# 'Song' Smash 16G, Frisco; 'Twist' 9G

San Francisco, Jan. 16.

Firstrun biz here is settling in somewhat of a holdover rut, but there are some strong spots. Outside of the arty theatres, there is only one newcomer currently, "Hey, Let's Twist," rated mild at Paramount. "Flower Drum Song" shapes sockeroo in fourth session at Golden Gate while "Roman Spring of Mrs. Stone" looks good in third at St. Francis.

"West Side Story" looms great in fifth United Artists round. "One, Two, Three," is heading for a fancy figure in third at Esquire. "El Cid" is rated solid in fourth at the Alexandria.

**Estimates for This Week**

**Golden Gate** (RKO) (2,859; $1.25-$1.50)—"Flower Drum Song" (U) (4th wk). Smash $16,000. Last week, $21,000.

**Fox** (FWC) (4,651; $1.25-$1.50)— "Babes In Toyland" (BV) and "Bashful Elephant" (Indie) (4th wk). Mild $7,000. Last week, $8,500.

**Warfield** (Loew) (2,656; $1.25-$1.50) — "Pocketful of Miracles" (UA) (3d wk). Okay $8,000 or close. Last week, $10,000.

**Paramount** (Par) (2,646; $1.25-$1.50)—"Hey, Let's Twist" (Par) and "Siege of Syracuse" (Par). Lukewarm $9,000. Last week, "Errand Boy" (Par) and "Buffalo Gun" (Par) (2d wk), $12,000.

**St. Francis** (Par) (1,400; $1-$1.75) —"Roman Spring" (WB) (3d wk). Good $7,000. Last week, $10,000.

**United Artists** (No. Coast) (1,-151; $1.50-$3)—"West Side Story" (UA) (5th wk). Great $17,500. Last week, $18,000.

**Vogue** (S. F. Theatres) (364; $1.50)—"Animas Trujano" (Indie) (4th wk). Good $2,800. Last week, $3,100.

**Larkin** (A-R) (400; $1.25-$1.49) —"Summer to Remember" (Indie) (4th wk). Oke $1,800. Last week, $2,000.

**Clay** (A-R) (400; $1.25-$1.49) — "Girl With Suitcase" (Indie) (4th wk). Good $2,400. Last week, $2,-800.

**Presidio** (Art Theatre Guild) (774; $1.25)—"Devil's Eye" (Indie). Okay $4,000. Last week, "Doctor in Love" (Indie) (8th wk), $2,000.

**Coronet** (United California) (1,250; $1.80-$2.75) — "King of Kings" (M-G) (11th wk). Good $8,-000. Last week, $8,300.

**Alexandria** (United California) (1,610; $1.49-$3)—"El Cid" (AA) (4th wk). Solid $14,000. Last week, $15,000.

**Metro** (United California) (1,000; $1.50-$1.80)—"Two Women" (Indie). (3d wk). Good $6,200. Last week, $8,200.

**Esquire** (No. Coast) (846; $1.25-$1.50)—"One, Two, Three" (UA) (3d wk). Fancy $9,000 or near. Last week, $12,500.

## 'Song' Stout $11,500 In Cleve.; 'Miracles' 11G

Cleveland, Jan. 16.

"Pocketful of Miracles" and "Flower Drum Song" are running neck-n-neck here currently for highest biz laurels. Both are in third sessions, former being rated lusty at State while, "Song" looms big at the Hipp. Aside from arty theatre newies, there is only one newcomer this round. It is "Happy Thieves," mild at the Stillman. "Babes in Toyland" is rated okay at Allen.

**Estimates for This Week**

**Allen** (Stanley-Warner) (2,866; $1-$1.50)—"Babes in Toyland" (BV) (4th wk). Okay $7,000 in 4 days. Last week, $12,000.

**Colony Art** (Stanley-Warner) (1,354; $1.50)—"Double Bunk" (Indie). Oke $4,000 or near. Last

(Continued on page 22)

Minneapolis, Jan. 16.

Local boxoffice continues to contend with the handicap imposed by the worst winter weather in years. Temperatures as low as 20 below zero at night when the bulk of showhouse patronage must be corralled, strong winds which make the cold much more intense, icy streets and daily snowfalls undoubtedly are keeping many potential filmgoers home.

Lone newcomer, "Twist Around Clock," shapes good at Lyric. "Flower Drum Song" is rated socko at the Mann in fourth session. "One, Two, Three" looks neat in fourth at St. Louis Park. "Second Time Around" looms good in third at State.

**Estimates for This Week**

**Academy** (Mann) (947; $1.75-$2.65)—"King of Kings" (M-G) (10th wk). Winds up a successful engagement. Good $5,000. Last week, $4,000.

**Avalon** (Frank) (800; $1)—"Not Tonight, Henry" (Indie) (3d wk). Good $2,000. Last week, $2,500.

**Century** (Cinerama, Inc.) (1,100; $1.75-$2.65) — "Search for Paradise" (Cinerama) (reissue). Second time at this house where it originally ran nearly nine months. Good $7,000. Last week, "South Seas Adventure" (Cinerama) (reissue) (10th wk), $8,000.

**Gopher** (Berger) (1,000; $1-$1.25) — "Pocketful of Miracles" (UA) (4th wk). Okay $4,500. Last week, $4,000.

**Lyric** (Par) (1,000; $1-$1.25)— "Twist Around Clock" (Col). Good $6,000. Last week, "Bachelor Flat" (20th) (3d wk), $6,000.

**Mann** (Mann) (1,000; $1.25-$1.50) —"Flower Drum Song" (U) (4th wk). Word-of-mouth raves boosting take for this one which has caught on with a bang. Boff $10,000. Last week, $11,000.

**Orpheum** (Mann) (2,800; $1.25-$1.50)—"Babes in Toyland" (BV) (4th wk). Must depart after only three days of this stanza to make way for legiter. Okay $4,000. Last week, $9,000.

**St. Louis Park** (Field) (1,000; $1.50)—"One, Two, Three" (UA) (4th wk). Neat $5,000. Last week, $6,000.

**State** (Par) (2,200; $1-$1.25)— "Second Time Around" (20th) (3d wk). Good $5,500 in 5 days. Last week, $10,000.

**Suburban World** (Mann) (800; $1.25)—"Carousel" (20th) (reissue) (2d wk). Satisfactory $2,000. Last week, $2,500.

**Uptown** (Field) (1,000; $1.25)— "Purple Noon" (Times) (2d wk). Okay $3,000. Last week, $4,000.

**World** (Mann) (400; $1-$1.25)— "Roman Spring" (WB) (3d wk). Not setting world afire, but okay at $4,000. Last week, $5,000.

## '2d Time' Mild $13,000, Hub; 'Flat' Fairish 13G 'Story' 19G; 'Song' 18G, 4

Boston, Jan. 16.

Pix biz is nice here this session stemming from holiday carryover and big films locked in. Most of holiday fare still continues. "Second Time Around" is mild at the Met in opener. "Bachelor Flat" also is fairish at Paramount.

"West Side Story" still leads the town in 11th week at the Gary. "One Two, Three" is hep at Beacon Hill in fourth round. "Roman Spring of Mrs. Stone" looks nice at Capri in fourth.

"Flower Drum Song" still is very big at Memorial in fourth. "Pocketful of Miracles" shapes slick at Orpheum in third week.

**Estimates for This Week**

**Astor** (B&Q) (1,170; $1.80-$2.75) —"El Cid" (AA) (4th wk). Fast $15,000. Last week, $17,000.

**Boston** (Cinerama, Inc.) (1,354; $1.75-$2.65)—"Search for Paradise" (Cinerama) (reissue) (13th wk). Oke $7,500. Last week, $10,000.

**Beacon Hill** (Sack) (678; $1-$1.50)—"One, Two, Three" (UA) (4th wk). Hep $10,000. Last week, $13,000.

**Capri** (Sack) (900; $1-$1.50)— "Roman Spring" (WB) (4th wk). Nice $9,000. Last week, $10,000.

**Exeter** (Indie) (1,376; 90-$1.49)— "La Belle Americaine" (Indie) (4th wk). Big $11,000. Last week, $12,000.

**Fenway** (Indie) (1,350; $1.50)—

(Continued on page 22)

# Cold Weather Sloughs Chi Albeit 'Innocents' Socko 20G, 'Roman' Oke 12G, 'Song' Whopping 25G in 4th

Chicago, Jan. 16.

Firstrun biz this round is shaping as a repeat of last week's winter-blitzed tallies. "The Innocents" is opening to a sock $20,000 at the Woods. The debut of "Rocco And His Brothers" looks socko $5,000 at the World. "The Joker" is taking nice first round coin at the Carnegie. Monroe pair of "Breathless" and "Wicked Go To Hell" should do okay.

"Roman Spring of Mrs. Stone" is notching an okay third week at the Roosevelt. "Summer and Smoke" rates solid in its Esquire third. "The Mark" is firm for the same session at the Surf while "Call Me Genius" looks to post a tidy third round at the Cinema.

Fourth termers are showing the most strength, with "Flower Drum Song" nailing an excellent session despite the cold. "Babes In Toyland" is shaping slight in State-Lake fourth. "One, Two, Three" is rated slick at United Artists also in fourth. "Pocketful of Miracles" shapes good at Oriental for fourth.

On hardticket scene, "El Cid" is registering a socko fourth canto at Cinestage while "King of Kings" is modest in 13th Todd round.

**Estimates for This Week**

**Carnegie** (Telem't) (495; $1.25-$1.80)—"The Joker" (Lope). Happy $4,200. Last week, "Don Quixote" (M-G) (3d wk), $3,900.

**Chicago** (B&K) (3,900; 90-$1.80)—"Flower Drum Song" (U) (4th wk). Lofty $25,000 or near. Last week, $29,000.

**Cinestage** (Todd) (1,038; $1.75-$3.50)—"El Cid" (AA) (4th wk). Stout $15,700. Last week, $14,000.

**Cinema** (Stern) (500; $1.50)—"Call Me Genius" (Cont) (3d wk). Slick $4,300. Last week, $4,100.

**Esquire** (H&E Balaban) (1,350; $1.25-$1.80) — "Summer and Smoke" (Par) (3d wk). Good $8,500. Last week, $9,500.

**Loop** (Telem't) (606; $1.25-$1.80)—"Question 7" (Indie) (4th wk). Great $10,000. Last week, $9,500.

**Monroe** (Jovan) (1,000; 65-90)—"Breathless" (Films Around World) and "Wicked Go To Hell" (Indie). Oke $4,000. Last week, "Love And Frenchwoman" (Indie) and "Big Time Operators" (Indie), $3,800.

**Oriental** (Indie) (3,400; 90-$1.80)—"Pocketful of Miracles" (UA) (4th wk). Good $17,000. Last week, $14,000.

**Palace** (Indie) (1,570; 90-$1.80)—

(Continued on page 22)

## 'Clock' Big $8,000 In Omaha; 'Flat' Fast 8½G; 'Song' Okay $6,000, 3d

Omaha, Jan. 16.

Biz is uneven at downtown first runs this stanza with new entries shaping best. Excellent weather break on weekend, when another snow was predicted, aided greatly. "Twist Around Clock" is rated big at three houses, while "Bachelor Flat" is solid at the Omaha. Third week of "Flower Drum Song" at Orpheum is okay but "Babes in Toyland" has been disappointing at State in all four rounds. Hard-ticket "Seven Wonders of World" continues to amaze in its ninth session at Cooper.

**Estimates for This Week**

**Admiral, Chief, Skyview** (Blank; 1,239, 1,000; 1,200; 75-$1)—"Twist Around Clock" (Col) and "Weekend With Lulu" (Col). Big $8,000. Last week, "Pocketful of Miracles" (UA) and "Flight That Disappeared" (UA) (2d wk), $5,500.

**Cooper** (Cooper) (687; $1.55-$2.20)—"Seven Wonders of World" (Cinerama) (9th wk). Boff $9,000 or over. Last week, same.

**Dundee** (Cooper) (500; $1)—"King and I" (20th) (reissue) (9th wk). Fair $1,500. Last week, $1,800.

**Omaha** (Tristates) (2,066; $1-$1.25)—"Bachelor Flat" (20th). Solid $8,500. Last week, "Errand Boy" (Par) (2d wk), $3,500 for five days.

**Orpheum** (Tristates) (2,877; $1-$1.25)—"Flower Drum Song" (U) (3d wk). Okay $6,000. Last week, $8,500.

**State** (Cooper) (743; $1)—"Babes In Toyland" (BV) (4th wk). Fair $3,000. Last week, $3,800.

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

## 'Kings' Boff 20G, St. L.; 'Song' 11G

St. Louis, Jan. 16.

Sub-zero temperatures knocked firstrun biz into a cocked hat last week but trade is picking up somewhat this session. Aside from arty theatre entries, there is not a single newcomer this round. "King of Kings" is perking up way past the total of a week ago at Esquire.

Top biz is being garnered by "Flower Drum Song," still smash in fourth week at Ambassador. "Second Time Around" looms good in third at the huge Fox. "Babes in Toyland" shapes fair in fourth at State.

**Estimates for This Week**

**Ambassador** (Arthur) (2,970; 90-$1.25)—"Flower Drum Song" (U) (4th wk). Smash $11,000 or near. Last week, $10,500.

**Apollo Art** (Grace) (700; 90-$1.25)—"League of Gentlemen" (Indie) (2d wk). Oke $1,500. Last week, $900.

**Esquire** (Schuchart-Levin) (1,800; $1.25-$2.75) — "King of Kings" (M-G) (4th wk). Up to big $20,000. Last week, $15,000.

**Fox** (Arthur) (5,000; 90-$1.25)—"Second Time Around" (20th) (3d wk). Good $11,000. Last week, $10,000.

**Loew's Mid-City** (Loew) (1,160; 60-90) — "Pocketful of Miracles" (UA) (3d wk). Okay $7,000. Last week, $9,000.

**State** (Loew) (2,600; 60-90) — "Babes in Toyland" (BV) (4th wk). Fair $9,000 or close. Last week, $8,000.

**Pageant** (Arthur) (1,000; 90-$1.25) — "Innocents" (20th). Passable $5,000. Last week, "Rocco and Brothers" (Astor) (3d wk), $1,000.

**St. Louis** (Arthur) (3,800; 75-90)—"Mysterious Island" (Col) and "Two Little Bears" (20th) (2d wk). Slow $6,200. Last week, $6,000.

**Shady Oak** (Arthur) (760; 90-$1.25)—"Call Me Genius" (Cont). Big $5,500. Last week, "Doctor in Love" (Indie) (7th wk), $900.

## '2D TIME' BIG $9,000, PROV.; 'SONG' SMASH 8G

Providence, Jan. 16.

"Second Time Around" is the top newcomer currently, rated big at Majestic. Strand also solid with "Sail A Crooked Ship" in first. Standout is Albee's fourth week of "Flower Drum Song," smash. State's "Bachelor Flat" looks mild in opener. 3rd of "Roman Spring" is firm at the Elmwood.

**Estimates for This Week**

**Albee** (RKO) (2,200; 75-$1.25)—"Flower Drum Song" (U) (4th wk). Socko $8,000 after $10,000 in third week.

**Elmwood** (Snyder) (724; 65-90)—"Roman Spring" (WB) (3d wk). Steady $7,000. Second was $8,000.

**Majestic** (SW) (2,200; 75-$1.25)—"Second Time Around" (20th). Catching big $9,000 or near. Last week, "Babes In Toyland" (BV) (3d wk), $7,500.

**State** (Loew) (3,200; 65-90)—"Bachelor Flat" (20th) and "Purple Hills" (20th). Mild $7,000 or close. Last week, "Pocketful of Miracles" (2d wk), $7,500.

**Strand** (National Realty) (2,200; 65-90)—"Sail Crooked Ship" (Col). Hefty $8,000 or near. Last week, "Errand Boy" (Par) and "Queen of the Pirates" (Col) (3d wk), $5,500.

## 'Kings' Lusty $8,000 In Indpls.; 'Song' Big 7G

Indianapolis, Jan. 16.

Biz done by films that opened during the holidays have begun tapering off at first-runs here, but tone of trade remains good. Only opener is reissue combo, "Ivanhoe" and "Knights of Round Table" at Loew's, which is good. "Flower Drum Song" still is big in third round at Keith's. "King of Kings" shapes hep in fourth Lyric session.

**Estimates for This Week**

**Circle** (Cockrill-Dolle) (2,800; $1-$1.25)—"Babes in Toyland" (BV) (3d wk). Dull $4,000. Last week, $9,500, with many schools still on vacation.

**Indiana** (C-D) (1,100 $;1.25-$2.50)—"South Seas Adventure" (Cinerama) (4th wk). Nifty $8,000. Last week, $10,000.

**Keith's** (C-D) (1,300; $1-$1.25)—"Flower Drum Song" (U) (3d wk). Big $7,000, and will hold again. Last with, $9,500.

**Loew's** (Loew) (2,427; 90-$1.25)—"Ivanhoe" (M-G) and "Knights Round Table" (M-G) (reissues). Good $6,000. Last week, "Pocketful of Miracles" (UA) (2d wk), $5,500.

**Lyric** (C-D) (850; $1.25-$2.50) — "King of Kings" (M-G) (4th wk). Hep $8,000 or near. Last week, $10,000.

## 'Story' Wow 17½G, Philly; 'Song' 17G

Philadelphia, Jan. 16.

Pleasant weekend weather jammed midtown area and boosted grosses all along the line. City is 100% holdover or extended-run, but some houses are actually topping last week's totals. "Innocents" is rated tidy in second week at the Trans-Lux while "Roman Spring of Mrs. Stone" looks okay in third at the Viking.

"Flower Drum Song" is pushing ahead of third week to land a lusty session in fourth round at Stanley. Pic is getting top coin in town for regular-scale pic. "West Side Story" is wow in 10th at Midtown on $2.75 top while "El Cid" looks great in fourth at Goldman. "One, Two, Three" looks neat in fourth at Randolph.

**Estimates for This Week**

**Arcadia** (S&S) (623; 95-$1.80)—"Summer and Smoke" (Par) (3d wk). Big $9,000. Last week, $10,000.

**Boyd** (SW) (1,536; $2-$2.75)—"King of Kings" (M-G) (12th wk). Modest $6,500. Last week, $7,500.

**Fox** (Milgram) (2,400; 95-$1.80)—"Pocketful of Miracles" (UA) (4th wk). Big $12,000. Last week, $12,500.

**Goldman** (Goldman) (1,000; $2-$2.75)—"El Cid" (AA) (4th wk). Great $16,000 or over. Last week, $15,000.

**Midtown** (Goldman) (1,000; $2-$2.75)—"West Side Story" (UA) (10th wk). Socko $17,500. Last week, $15,500.

**Randolph** (Goldman) (2,200; 95-$1.80)—"One, Two, Three" (UA)

(Continued on page 22)

## 'Planet' Tall $15,000, Det.; 'Song' Sock 25G, 'One, Two' 11G, 'Miracles' 16G

Detroit, Jan. 16.

One good newcomer and several big holdovers add up to another fine week for downtown deluxers currently. "Journey to Seventh Planet" looks good in first sesssion at Palms.

"Flower Drum Song" continues wham in third round at the Michigan. "Babes in Toyland" stays good in fourth at the Madison.

"Pocketful of Miracles" continues grand in fourth week at Grand Circus. "One, Two, Three" is big in fourth at Mercury. "El Cid" shapes socko also on fourth.

**Estimates for This Week**

**Fox** (Woodmont Corp.) (5,041; 75-$1.49)—"Twist Around Clock" (Col) and "Jazz Boat" (Col) (2d wk). Good $12,000. Last week, $13,500.

**Michigan** (United Detroit) (4,036; $1.25-$1.49) — "Flower Drug Song" (U) (3d wk). Wham $25,000. Last week, $26,000.

**Palms** (UD) (2,995; $1.25-$1.49)—"Journey to Seventh Planet" (Indie) and "Lost Battalion" (Indie). Nice $15,000. Last week, "Sail Crooked Ship" (Col) and "Everything's Ducky" (Indie) (2d wk), $14,000.

**Madison** (UD) (1,408; $1.25-$1.49)—"Babes in Toyland" (BV) (4th wk). Big $16,000. Last week, $18,000.

**Grand Circus** (U) (1,400; $1.25-$1.49) — "Pocketful of Miracles" (UA) (4th wk). Nice $16,000. Last week, $16,500.

**Adams** (Balaban) (1,700; $1-$1.25)—"Gone With Wind" (M-G) (reissue). Slow $5,000. Last week, "Gigi" (M-G) and "Home from Hill" (M-G) (reissues), $4,500.

**United Artists** (UA) (1,667; $1.50-$3)—"King of Kings" (M-G) (11th wk). Oke $5,000. Last week, $4,000.

**Music Hall** (Cinerama, Inc.) (1,208; $1.20-$3)—"El Cid" (AA) (4th wk). Terrific $14,000 or near. Last week, $16,900.

**Mercury** (UM) (1,465; $1-$1.50)—"One, Two, Three" (UA) (4th wk). Big $11,000. Last week, $10,500.

## B'way Uneven But 'Majority'-Stage Bright $150,000; 'Flat' Fancy 17G; 'Judgment' Wow 37G, 'One, Two' 25G

There are only two new bills at Broadway firstruns this stanza outside of arty theatre entries, which leaves the burden on numerous holdovers, most of which are showing the strain of being held too long. Usual post-holiday week letdown at the wickets plus some extremely cold weather also will be reflected at the boxoffice in the current week.

"Majority of One" with new stageshow looks to land a solid $150,000 opening session at the Music Hall, and is holding. "Bachelor Flat" is heading for a nice $17,000 in initial round at the Forum.

"One, Two, Three" shapes big $25,000 in fourth stanza at the Astor and a great $16,000 at the arty Fine Arts. "Roman Spring of Mrs. Stone" looks like okay $21,000 in third week at the Capitol. "The Innocents" held with good $20,000 in third session at the Criterion where it is now in its fourth week.

"Pocketful of Miracles" finished its fourth stanza with an okay $15,000 at the Victoria. "La Dolce Vita" held in amazing fashion with a boffo $32,000 in fifth session, daydating the Embassy and Beekman.

Paramount is bringing in "Tender is the Night" tomorrow (Thurs.) night, with regular run starting on Friday (19). Par is winding fairly successful four-week run of "Second Time Around."

"Judgement at Nuremberg" continued with capacity $37,000 in fourth week at the Palace. "West Side Story" shapes near-capacity $46,000 in 13th week at the Rivoli. "King of Kings" still is socko with $30,000 in current (14th) session at the State.

"Les Liaisons Dangereuses" continued big with $20,300 in fourth round at the Henry Miller. "El Cid" held at smash $40,000 in fourth stanza at the Warner, now being in fifth week.

**Estimates for This Week**

**Astor** (City Inv.) (1,094; 75-$2)—"One, Two, Three" (UA) (4th wk). This week winding today (Wed.) is heading for big $25,000 after $27,000 for third, way below estimate. Stays on.

**Capitol** (Loew) (4,820; $1-$2.50)—"Roman Spring" (WB) (3d wk). This session ending today (Wed.) looks to hit okay $21,000 after $24,500 in second.

**Criterion** (Moss) (1,520; $1.25-$2.40) — "Innocents" (20th) (4th wk). Third stanza ended Sunday (14) was good $20,000. Second week was $20,500. Daydating with 72d Street Playhouse.

**DeMille** (Reade) (1,463; 90-$2.75)—"Summer and Smoke" (Par) (9th wk). This stanza ending today (Wed). looks like nice $13,000 after $16,000 in eighth week.

**Embassy** (Guild Enterprises) (500; $1.50-$2.50)—"La Dolce Vita" (Astor) (6th wk). Fifth session ended yesterday (Tues.) was wow $20,000 after $20,800 for fourth. Daydating with Beekman.

**Henry Miller** (Gilbert Miller) (800; $1.50-$3)—"Liaisons Dangereuses" (Astor) (5th wk). Fourth round completed Sunday (14) was big $20,300 after $22,500 on third week, playing three-a-day, hardticket policy.

**Palace** (RKO) (1,642; $1.50-$3.50)—"Judgment at Nuremberg" (UA) (5th wk). Fourth week finished last night (Tues.) was capacity $37,000 on 10 performances after capacity at same figure for third week, and like number of shows. Stays on, with advance now around $250,000 and tickets printed until July.

**Forum** (Moss) (813; 90-$1.80)—"Bachelor Flat" (20th). Opened last Friday (12), with nice $17,000 loming for first week. In ahead, "Wonders of Aladdin" (M-G) (3d wk), fair $8,500.

**Paramount** (AB-PT) (3,665; $1-$2)—"Second Time Around" (20th) (4th-final wk). This week winding looks like fair $15,000 for 6 days after $22,000 in third. "Tender is the Night" (20th) opens Thursday (18) night, daydating with Plaza. Regular run starts Friday (19).

**Radio City Music Hall** (Rockefellers) (6,200; 90-$2.75)—"Majority of One" (WB) and new stageshow. Opening week ending today (Wed.) looks like solid $150,000, good for time of year. Holding. In ahead, "Babes in Toyland" (BV) and Christmas stageshow (4th wk), dipped sharply to nice $150,500 after $207,000 for third round.

**Rivoli** (UAT) (1,545; $1.50-$3.50)

(Continued on page 22)

## 'Raft' Fairish $8,000 In Balto; 'Roman' Lean 4G; 'Song' $7,000 for 4th

Baltimore, Jan. 16.

"George Raft Story" and "Invasion Quartet" are the only new films on downtown scene currently. The first is off to fairish start at the Hipp but the second is quite mild for opener at the Little. Of the holdovers, "King of Kings" in fourth week at the Town, is best.

"Flower Drum Song" is okay in fourth at Stanton. "Pocketful of Miracles" is nice in fourth at the Mayfair. "Babes in Toyland" is rated good in fourth at the New.

**Estimates for This Week**

**Aurora** (Rappaport) (367; 90-$1.50)—"Kind Hearts, Coronets" (Cont) and "Man in White Suit" (Cont) (reissues) (2d wk). Down to okay $1,500. Last week, $2,000.

**Charles** (Fruchtman) (500; 90-$1.80)—"Roman Spring" (WB) (3d wk). Holding fair at $4,000. Last week, $6,000.

**Cinema** (Schwaber) (460; 90-$1.50) — "Purple Noon" (Times) (4th wk). Warm $1,500. Last week, $2,400.

**Five West** (Schwaber) (435; 90-$1.50)—"Cold Wind in August" (Indie) (4th wk). Pleasant $1,500. Last week, $2,000.

**Hippodrome** (Rappaport) (2,200; 90-$1.50) — "George Raft Story" (AA). Fairish $8,000. Last week, "Twist Around Clock" (Col) (2d wk), $6,000.

**Little** (Rappaport) (300; 90-$1.50)—"Invasion Quartet" (M-G). Slow $1,000. Last week, "Sand Castle" (Indie), $1,500.

**Mayfair** (Fruchtman) (700; 90-$1.50) — "Pocketful of Miracles" (UA) (4th wk). Nice $4,500. Last week, $6,000.

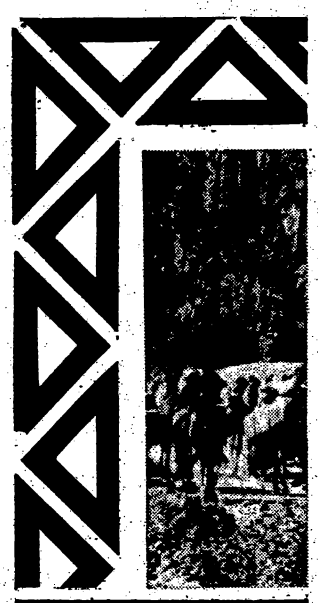
**New** (Fruchtman) (1,600; 90-$1.50)—"Babes in Toyland" (BV) (4th wk). Good $6,000. Last week, $11,000.

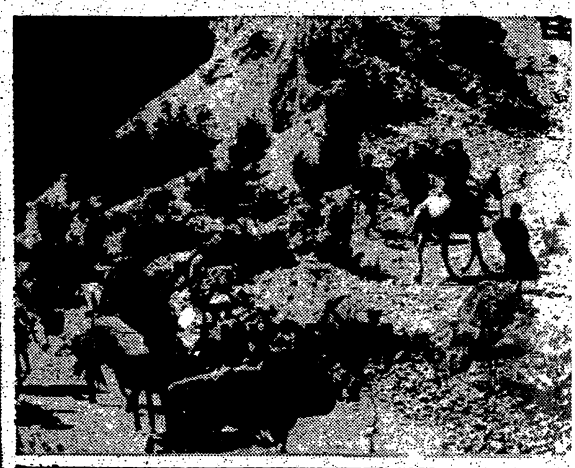
**Playhouse** (Schwaber) (355; 90-$1.50)—"Call Me Genius" (Cont) (6th wk). Fine $2,000. Last week, $2,300.

**Rex** (Freedman) (500; $1.50)—"Eve and Handyman" (Indie) (4th wk). Upped to $1,800. Last week, $1,500.

**Stanton** (Fruchtman) (2,800; 90-$1.50)—"Flower Drum Song" (U) (4th wk). Oke $7,000. Last week, $9,000.

**Town** (Rappaport) (1,125; $1.50-$2.50) — "King of Kings" (M-G) (4th wk). Hep $9,000. Last week, $11,000.





# PON

a film produced by

**ENZO MEROLLE**

# TIUS PILATE

starring

JEAN MARAIS JEANNE CRAIN

BASIL RATHBONE LETICIA ROMAN

JOHN DREW BARRYMORE

MASSIMO SERATO RICCARDO GARRONE

LIVIO LORENZ[illegible] GIANNI [illegible]

RU[illegible]

DA[illegible]

AL[illegible]

[illegible]

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GLOMEL FILM PRODUZIONE

# New Formula for Third Release in UK May Be Thwarted by Rank Org.

London, Jan. 16.

A new formula to maintain the third release in the United Kingdom, in jeopardy ever since John Davis hosted an all-industry dinner last summer, looks like being thwarted by the refusal of the Rank Organization to fall in with a trade plan to set up a committee of bookers representing Circuits Management Assn. and the main independent groups.

Though efforts are being made to persuade the Rank group to operate the new plan for a trial period, the industry feeling is that the company is anxious to maintain its independence in selection of programs.

A working party set up after the June dinner, as now made a report to the five major trade associations, and it has recommended the formation of a consortium of bookers, comprising a representative from Circuits Management Assn., Granada, Essoldo, Shipman & King, with an independent chairman.

This group would seek suitable films for playing the third release, and if the recommendation was unanimously accepted, that film could play a substantial majority of the theatres which hitherto played the third release. Even if there was not a unanimous acceptance of the choice, it is felt that there would be a substantial number of exhibs willing to show the film.

The working party has suggested that in such cases where the committee of bookers could not agree a suitable film for a particular date, exhibs concerned would go it alone and fill the gap individually.

The industry has been asked by the working party to put the plan into operation for a trial run of six months, and the first organization to give its assent is the Cinematograph Exhibitors Assn. Other trade organizations have already considered the plan, but have declined to indicate reaction pending a more positive decision from the Rank group.

In compiling its report, the working party had evidence that the product situation appeared to be more hopeful than had been previously expected. Info on available American product came from VARIETY and the Theatre Owners of America. The assessment of product availability did not take into account Continental releases, and recognized that there would be a product scarcity during the "reluctant release" period of November and December.

# Mex Nat'l Actors Assn. Chief Claims '61 Worst Year Ever For Players

Mexico City, Jan. 9.

The year 1961 was one of the worst crisis years for Mexican actors and probably the worst in the history of show biz in the Republic, according to Jaime Fernandez, secretary of the interior of the National Assn. of Actors. Fernandez scored sundry optimistic statements purporting to indicate a magnificent banner year in pictures and other phases of the Mexican entertainment industry.

In a cold, realistic statement, Fernandez said: "This year sum total of pictures produced comes to 42, and with resumed activity total will not exceed 45 or 46. Normally, Mexican production is from 92 to 96 films a year, which means that this past year we are 50% below normal. This is full proof of the crisis which has affected actors, and with them, technicians and other elements of the motion picture industry."

Fernandez also revealed that there has been a crisis in the legit theatre, vaudeville and in all entertainment activities in general. In the legit theatre, there has been a chronic lack of financing, this holding back the number of productions staged. Fernandez expressed the hope that the winter season may improve the situation somewhat and give union members a chance to work.

# CARRERAS TO N.Y. FOR HUDDLES WITH U, COL

London, Jan. 16.

James Carreras, head of Hammer Films, left over the weekend for N.Y. to hold meetings with Columbia and Universal on current and forthcoming productions for the two companies. He took with him the first show print of "Pirates of Blood River" which his organization has made for Col.

Hammer has three new films on the slate for Columbia—"Ruffians," based on Alun Owen's play about teenage crime in Liverpool; "Maniac," a new thriller, and J. B. Priestley's "Old Dark House" which the company is to make in association with William Castle.

For Universal, Hammer is completing the $1,000,000 remake of "Phantom of Opera."

Carreras, who is second assistant International Chief Barker of the Variety Club, will be officiating at the Installation Luncheon at the N.Y. Astor Hotel today (Tues.) of officers of New York Tent 35. He will return to London next weekend.

# W. Germans Now No. 1 Tourists

Frankfurt, Jan. 9.

Europe's richest travelers, the West Germans, now rank as the most tour-conscious and vacation-conscious people in the entire world, having moved the traveling Americans down to No. 2 slot. A study of the Assn. of West German Travel Offices reveals that an alltime high of 45% of the West Germans took vacations away from home this year, as against only 40% of the Americans who took travel-time.

Of the West Germans who took to the road, 35% or 5% more than last year, went outside their own land. The Germans thus represented the largest percentage of foreign tourists in Austria and Italy, and they also descended in masses upon Switzerland, France and Spain.

Interestingly, the trend is away from tours and toward the private journeys to remote countries. The average trip outside of Germany was increased from the 14 days of 1960 to 16 days last year. The average tourist spent about $75 during his stay away from home.

West Germans are now the world's No. 1 target for vacation advertising, for the lures of hotels, nightclubs and restaurants outside of their own land. And it's figured that the German tourists in 1961 spent an all-time high of about $1,000,000,000 on their trips to other countries.

Right now, the West German travel offices are offering journeys to the Summer Olympics in Tokyo, slated for 1964, and getting the down-payments for this lengthy journey. Average cost for these vacations runs from $1,250 to double that figure. Travel officials noted that many Germans are planning to combine the trip to Tokyo with junkets around the world.

Christmas and New Years' reservations this year to the fashionable sports centers of Garmisch and Berchtesgaden in Germany, Kitzbuehl in Austria, and St. Moritz and Arosa in Switzerland were almost completely booked.

About 44% of the traveling Germans take their vacations in the winter time. Many visitors headed for the troubled city of Berlin at Christmas time. With a tremendous campaign here to "remember Berlin," in the minds of the sentimental Germans, tortured by the Russian division of their city, it is a patriotic and almost religious duty to see Berlin. The Frankfurt Central Tourist Office reported that about 200% more trips to Berlin were booked this year than in 1960 for this holiday period.

# Reds Drive W. German Circus From Yugoslavia

Frankfurt, Jan. 9.

Latest victim of the East-West colder war is the famed Busch Circus of West Germany. Circus was on a tour of Yugoslavia when it had to be called back home because of Commie-inspired incidents against the performers and animals.

Circus director Oskar Hoppe explained: "We could not stay in Yugoslavia any more. The feeling of Yugoslavians against West Germany intensified day to day. The people saw the chance to dole out their anger against our circus. Our artists could not perform without actual danger for their lives."

# Predict Brisk Cinema Biz In Aussie For '62

Sydney, Jan. 9.

The end of last year in the Aussie show biz has been an exceedingly bright one, and 1962 promises to be very strong at the box-office, according to such toppers as Norman B. Rydge, Greater Union Theatres; Ernest Turnbull, Hoyts Theatres; Bernie Freeman, Metro; Harold Bowden, J.C. Williamson Ltd; Lloyd Martin, Tivoli Theatres; and Garnet Carroll, indie legit producer.

Powerful biz is being recorded in the cinema field with "South Pacific" (20th) fourth year; "Oklahoma" (20th) past its ninth week; "Sundowners" (WB); "Spartacus" (U), past its 57th week; "Seven Wonders of World" (Cinerama), "Blue Hawaii" (Par), "King of Kings" (M-G); "Return to Peyton Place" (20th); "Swiss Family Robinson" (M-G), and "Voyage to Bottom of Sea" (20th).

British pix also doing well over the holidays coin were "Carry On Regardless" (BEF) and "Double Bunk" (BEF).

Cinema toppers viewing the new year's product lineup firmly believe films as a medium for mass entertainment will out-bid all opposition throughout 1962.

Product listed for the coming season includes "Guns of Navarone" (Col), "The Hustler" (20th), "El Cid" (BEF), "Come September" (U), "Longest Day" (20th), "Satan Never Sleeps" (20th), "The Alamo" (UA), "West Side Story" (UA), "Exodus" UA), "My Geisha" (Par), "Errand Boy" (Par), "Pleasure of His Company" (Par), "Ugly American" (U), "Four Horsemen of Apocalypse" (M-G) and "The Music Man" (WB).

**Legit Looms Big**

J. C. Williamson Ltd., key legit operators, will bring in "The Little Singers of Paris," Victor Borge, "Carnival," Margot Fontaine (in association with James Laurie), Marcelle Marceau and the Luisillo Spanish Dancers. J. C. W. currently is playing "Oliver" and the Aussie comedy, "The Sentimental Bloke." Deal also has been set for "The Miracle Worker."

Garnet Carroll, indie producer, presently has two hits here — "Sound of Music" and "Come Blow Your Horn." Carroll is now dickering for several Broadway hits to complete his 1962 schedule.

Tivoli Circuit presently has a smash hit with "The Ice Follies," which will run into 1962, with "Golden Days" revue following.

Harry Wren is planning another Japanese revue, and Lee Gordon, operator of the Stadium Loop, already has set a big U.S. show for late January to introduce "The Twist" to Aussie patrons.

# 'Mother India' Set For Moscow, Jan. 26

Madras, Jan. 9.

With Mehboob Productions Hindi pic, "Mother India," in color set to be shown in Moscow on Indian Republic Day, Jan. 26, the Reds also have purchased "Headmaster" and "Masoom" and "Love in Simla," latter two in Hindi for commercial distrib.

The Soviets too are planning to hold festival weeks in Calcutta and Bombay. Films to be shown include "First Flight to the Stars" and "May Parade in Moscow."

# *International Sound Track*

## Paris

Much talk here of Swedish director **Ingmar Bergman's** lukewarm reviews and biz handed his "The Devil's Eye". . . **Juliette Greco** set to play **George Sand** in a film version based on the noted eccentric French writer this year. She is also planning a theatrical one-woman singing stint at the Golden Theatre in N.Y. next autumn . . . (see page 1, Jan. 3 issue, her interview from Tokyo) . . . **Jean-Gabriel Albicocco** prepping a film version of **Jacques Lanzmann's** book "Le Rat D'Amerique" about a young Frenchman's adventures in South America during the last war while on the run from the occupation of France. Albicocco will do it in South America with **Jean-Paul Belmondo** and **Marie Laforet** on a co-op basis . . . With the twist terp a disk nitery bonanza here, two Yank twist pix are now on firstrun screens. "Twist Around the Clock" (Col) and "Hey, Let's Twist" (Par) are gracing two off-the-main-stem arty firstruns with okay biz in store . . . The late German Hollywood director **Ernst Lubitsch** being "rehabilitated" here via the sock arty runs of two of his pix "To Be Or Not to Be" and "Heaven Can Wait." Long articles are appearing on his work in daily papers and specialized mags and a new spurt of reissues of his pix are in store . . . Word from India that noted Bengali pic director **Satyajit Ray**, who made the trilogy ("Pather Panchali," "Aparajito," "The World of the Apu"), is beginning a sort of Indian "La Dolce Vita" in Darjeeling, "Kanchin Jungha," which will look at Indian high life during two days of a family of means at a noted resort. It wil lexplore their taking stock of their lives and outlooks and will be his first pic in color.

Word from Israel that writer **Yael Dayan** is adapting her first book "New Face in the Mirror" for an Israeli film version. Story concerns a young girl in the army and the book caused controversy on its appearance . . . A meeting of as many as the top world film directors as can come will take place in the context of the next Cannes Film Fest (May 7-21) . . . Metro's "Four Horsemen of the Apocalypse" and "King of Kings" due late this month with "West Side Story" (UA) in March . . . Cinemiracle's "Windjammer" will open the new Cinerama hardtop theatre, the Empire, later this month. Local Cinerama group bought it for Cinerama showing . . . Actor **Christian Marquand** turning director for "Les Grands Chemins" based on a book by **Jean Giono. Roger Vadim** acts as technical supervisor. Marquand hopes to make the first true French western with this pic . . . The offbeater "Last Year in Marienbad" got more than 150,000 people past the wickets in its first run. Local staid paper Le Monde ran a query among readers and most were for the pic with a good many against. It stacked up a must see no matter what the reactions, but mainly among more selective filmgoers. Subsequent rentals are now on and shape good but not up to Paris takes.

After all the false starts **Raoul Levy's** "Marco Polo" is now rolling in a Yugoslav studio. He wants it to be a rollicking actioner like the old **Douglas Fairbanks** pix of yore. Star **Alain Delon** is also happy at this change of pace after playing a saintly brother in "Rocco and His Brothers," a killer in "Purple Noon" and a businessman who prefers money to love in **Michaelangelo Antonioni's** new Italo pic "Eclipse." Delon says the label that Yank critics put on him as the French **James Dean** has fortunately worn off.

## London

**Sir Laurence Olivier** returned to Ardmore Studios, near Dublin, immediately after the Christmas vacation, to continue filming on **James Woolf's** "Term of Trial," which **Peter Glenville** is directing for release through Warner Bros. **Simone Signoret** joined the unit from Paris after the holidays . . . "Carry On Cruising" will be the first Anglo-Amalgamated comedy in the "Carry On" series to be lensed in color . . . "Seven Brides for Seven Brothers" has chalked up over 6,000 playdates in the British Isles and is still going strong. It has played Hull 36 times and recently completed a return West End date at the Coliseum . . . **Michael Relph** and **Basil Dearden** last week started filming "Life for Ruth," starring **Michael Craig, Patrick McGoohan** and **Janet Munro.** It is based on a **Janet Green-John McCormick** screenplay, and the unit is locationing in Sunderland before coming in to Pinewood Studios . . . "Detain and Arrest" is the latest title of **Val Guest's** upcoming production, which starts on location in Brighton on Feb. 26. It is based on **Hillary Waugh's** "Sleep Long My Love," and was originally entitled "Jigsaw." After locations in Sussex and London the unit will move to the Associated British Elstree studios.

**Herbert van Thal** has joined the literary department of London Management. Antecedents in publishing. He's just completed editing the unpublished papers of **Ernest Newman.** His book "James Agate, An Anthology," was published last July. In new berth his chief concern will be the expansion and development of its literary side and he'll work with publishers, newspapers and magazines. Department is headed by **John van Eyssen,** who concentrates on film properties, and working with him is **Liz Keys,** who is concerned mainly with theatrical and television plays.

## Rome

**Indro Montanelli,** the Italian columnist who recently debuted as a film director of his own "Dreams End At Dawn" has written a second stage play, "Kibbutz," about one of the voluntary collective farms in Israel. It will be presented at the St. Erasmo theatre-in-round at Milan.

Plot revolves around the figure of a woman—the founder and guiding spirit of the kibbutz. One of her colleagues denounces the woman as a former girl-friend of a German S.S. officer. Taken before the kibbutz elders she denies nothing, advancing the oldest, and possibly truest, of feminine justification: she loved him! She is about to be handed over to the authorities when the chairman of the Kibbutz Committee of Elders also makes a confession: his real name is Volterra and a quarter of a century ago, as a Jew in Italy, he was a Fascist . . . What Montanelli is apparently trying to say is what **Dostoevski** said many years before with his famous line in "The Brothers Karamazoff": "we are all guilty."

# Cosmopolitan Cast In Zurich 'Fledermaus'

Zurich, Jan. 9.

An all-new Herbert Graf production of Johann Strauss' "Die Fledermaus," which opened on New Year's Eve at the Zurich Stadttheatre, may set a new precedent in Switzerland for "production." Complete set of costumes, from principals to choristers, was individually designed in sumptuous turn-of-the-century style by ex-Hollywood but Swiss designer, Rene Hubert. Materials, all silk, as well as shoes, headgear, broideries, ballet tights and men's white-tie-and-tails have been furnished and executed by 11 leading Swiss firms, simply against program and advertising credits.

Cosmopolitan cast includes Conductor Sam Krachmalnick, assistant director Lotfi Mansouri and mezzosoprano Regina Sarfaty (Prince Orlovsky) who are Americans; Adele Leigh, who sings Rosalinda, is British; Hubert, set designer Max Roethlisberger, soprano Eva Maria Rogner (Adele) and comedian Alfred Rasser (Frosch) are Swiss, as is choreographer Michel de Lutry; whilst tenor Rudolf Schock, the Eisenstein, Ralph Telasko (Frank), Wolfram Mertz (Dr. Falke) and Leonhard Paeckl (Dr. Blind) are from Austria. Tenor Walter Hesse as Alfred is German. All sing in German.

# German Pix Down to Half of Total Gross of Native Films in 1960-61; U. S. Distribs Upped Receipts 5%

By HAZEL GUILD

Frankfurt, Jan. 16.

For the first time in their post-war history, the West German film industry has been able to retain less than half of the gross receipts for the German-lingo films playing in this country.

For the 1960-61 film calendar (which means, for most companies, for the pix which ended their German playdates in September 1961), the German product accounted for only 40.7% of the total boxoffice income. Austrian films added another 5.7%.

That was a drop, for the two German-language film-making countries to less than 50% of the market, lowest figure in years. During the previous 1959-60 calendar, the German films accounted for 46.6% of the grosses, and the Austrian films added 6.5%, to bring the total to 53.1% for both.

Meantime, both American distributors and the Italian distribs did better than in the previous year. While the final American figures are not yet in, it is expected that the U.S. distribs in West Germany upped their receipts by 4 to 5%, to control over a third of the West German take or a total of over $24,000,000.

The entire boxoffice gross income for this period in West Germany including the Saarland and Berlin came to about $80,000,000. Another factor accounting for the dwindling returns to the West German distribs was that fewer films were produced in this market for the 1960-61 season. As against the German-lingo output of 120 films in the previous season, the 1960-61 calendar showed only about 100 German-language releases.

In the same period, too, there was a dropoff of attendance at the boxoffice. The Red wall that was built up in Berlin on Aug. 12 meant that East Berliners were unable to attend the cinemas in the western half of the split city. This single factor meant about 12,000,000 fewer visitors to the theatres in West Berlin, a slice of about $1,500,000 off the annual total boxoffice receipts in this single city, alone.

**Unfair Tele Taxation, Competish**

Competition with television, and the unfair government situation re taxing the films and not tele, are cited as other factors for the lower income that the films represent. The West German film industry handed out a hefty $26,250,000 during this particular period for entertainment taxes to the federal and state governments, a fact often criticized by the film industry, which noted that tele offers free pix and other forms of entertainment. Also that the set owners pay only a monthly five mark fee ($1.25), while the government levies no entertainment tax at all on this competing medium.

Ticket prices for the 1960-61 calendar were raised slightly in West Germany, to an average of 1.43 marks (about 34c), an increase of 3.6% over the previous year. However, this did not mean enough added income to account for the 9% fewer tickets sold. And generally, the exhibitors and distributors do not feel that ticket prices can be raised any higher during the forthcoming period.

The West German Distributors Assn., which released these figures, also points to the fact that the Common Market is growing, and with it, the influence of the Common Market countries' films is being intensified. In West Germany, the government has just recently anted up $1,000,000 in premiums to a handful of films which it consider "outstanding" or worthy of showing the German image abroad. But meantime, the English films received about 30% support from the government, and the Italian films get half of that amount. Financial help in the form of added premiums, or removal of some of the entertainment tax, has been urged by the West German producers so they can survive.

**Some Tax Relief**

Some tax relief was felt during this period. And the amount of entertainment tax, $26,250,000, actually was a drop-off of 12.9% from the amount handed over to the fiscal authorities the previous year.

The West Germans are increasingly worried that without some added government help, the number of German-language films for the upcoming season will reach only about 90, and thus the country's native income will fall even more.

Average loss on many of the West German films has amounted to about $87,500. Some help is absolutely essential if the industry is to survive, the West German distributors charge.

Of the nine major West German distribs who accounted for virtually all of the German pictures last year, four firms have already merged or cut down, and each of these four was responsible for from 12 to 15 productions during the 60-61 period. West German distribs point out that many of the theatres in smaller cities will be forced to close if they cannot be supplied with the German language films that represent the bulk of interest to their audience.

# France Produced 104 Pix in 1961

Paris, Jan. 16.

France turned out 104 films last year, 70 being French and 34 majority French coproductions of which 28 were with Italy. This is 20 films less than made in 1960, but it is considered healthy because the extra ones were part of the New Wave bandwagon that year, many of which are still finding it hard to get playdates.

In distribution, 362 French pix and coproductions and dubbed-foreign films hit first-run screens in last year or 36 less than in 1960. Yank majors had less dubbed pix, 85 as compared with 99 in 1960, as did West Germany. Subtitled foreign films also fell from 50 to 40.

Bigger scale pix and longer runs were held responsible for this but the French about held their own with 104 to the 109 of 1960.

# IRVING MAAS SEES U.S. OKAY IN JAPAN

Though theatre admissions in Japan declined 16% in 1961, the Japanese boxoffice for American films was the best since 1958, and the uptrend is continuing "at an accelerated pace," according to a report sent to the Motion Picture Export Assn. headquarters in New York by Irving Maas, MPEA far east veep.

Because of increased admission prices, overall boxoffice take is holding well, says Maas, though the Japanese industry heads are worried. Since the Japanese get 80% of the total market income, they are most affected by any decline.

Maas also reports that Japanese cinemas, which in recent years had been switching from foreign product to more Japanese product, are now switching back to more foreign product, principally American. Number of Japanese theatres has declined from high of 7,400 to 6,500 at 1961 end.

# Passion Play Due For Complete Revamping

Oberammergau, Jan. 9.

After charges that the Oberammergau Passion Play is anti-Semitic, outdated or just plain boring in its present eight-hour length, city officials have confirmed that it is scheduled for a complete revamping. The 100-year-old Daisenberger script will be changed, according to the city mayor Raimund Lang.

The text of the 600-year-old drama has been redone six times. But a new version will be offered to the public the next time the once-a-decade religious play is done, in 1970, Mayor Lang said.

# Plane Junkets For German 'Fair Lady'

Frankfurt, Jan. 9.

Something entirely new for West Germany—tours to attend the theatre—got underway here Jan. 5. On that date, about 100 West German travel bureaus will start offering a "Special Theatre Flight" to attend the German version of "My Fair Lady," stage hit in Berlin.

The luxury tour includes round-trip flight to Berlin, top seats for the show, and overnight stay with room-and-bath (another unusual travel accommodation here) at the Berlin Hilton Hotel. Entire cost, from Frankfurt, is about $46 for the whole deal.

# Prod. 'Boom' In Switzerland: Shoot 9 Films

By GEORGE MEZOEFI

Zurich, Jan. 16.

If 1960 was considered one of Swiss film production's busiest years, with five features, 1961 further hypoed the current bustling (by local modest standards, at least) activity here, with nine Swiss films released through the year and four more in the can at year's end. This is probably an alltime high. The other side of the coin is that, with home-made product mounting in number, the public becomes more selective so that, whilst formerly a Swiss film almost automatically spelled boxoffice in the local market, it has now become a chancey affair. This is demonstrated by the fact that, of 1961's nine Swiss releases, only five made the grade, with the remaining four being either spotty items or downright flops.

The most successful Swiss pictures were "Die Schatten werden laenger" (The Shadows Are Getting Longer), a juve delinquency drama; "Die Ehe des Herrn Mississippi" (The Marriage of Mr. Mississippi), filmization of the Friedrich Duerrenmatt comedy-drama; "Fools Are Passing Through"; "An heiligen Wassern" (By Sacred Waters), a mountain drama; and the comedy-fantasy, "Der Teufel hat gut lachen" (The Devil May Well Laugh). A costly color "epic" glorifying the Swiss national hero "Wilhelm Tell," based partly on the Friedrich Schiller drama and partly on old chronicles, was unanimously panned, but managed to do quite well in some German-Swiss spots, though generally below expectations.

**Young Talents**

Of the four more recent Swiss offerings, two are in the more traditional vein, with mostly established players: "Demokrat Laeppli" (Democrat Laeppli), a farcical comedy starring and directed by Swiss comedian, Alfred Rasser; and "Chiquita," a modern comedy about young Swiss would-be artists. Latter is produced by a newly founded company, Turnus-Film A. G. Zurich, and directed by Karl Suter. It stars German cabaretist Hanne Wieder, together with Swiss players Cesar Keiser, Max Haufler, Ines Torelli and Doris Ebner, all

(Continued on page 17)

# Bliz Bops West End Film Biz But 'Valiant' Boff $21,000, 'Comancheros' Smash 19G; 'Judgment' Sock 15G, 5th

London, Jan. 9.

A New Year's Eve blizzard clobbered West End first-runs in the early part of the past week, but business zoomed again once the climatic conditions began to improve. High-light of the stanza was the impact of two newcomers, both being fortunate enough to preem after the weather improved. "The Comancheros" at the Carlton is heading for a smash $19,000 or near opening week. The other new entry was "The Valiant," which was launched with a Royal preem at Odeon, Leicester Square. It looks to finish opening frame with a sock $21,000.

Most of hard-ticket films have been holding firmly. "El Cid" is currently leading the field with a fancy $21,000 in fifth round at the Metropole.

"Judgment at Nuremberg" shapes smash at the Leicester Square Theatre with $15,000 in fifth round. "Errand Boy" looms big in second Plaza stanza. "King of Kings" at the Coliseum is rated fair $11,800 in eight session.

**Estimates for Last Week**

Astoria (CMA) (1,474; $1.20-$1.75)—"Exodus" (UA) (35th wk). Steady $6,400. Now on three-a-day grind instead of hardticket. "West Side Story" (UA) follows Feb. 27, immediately after its Royal Command presentation previous night.

Carlton (20th) (1,128; 70-$1.75)—"Comancheros" (20th). Great $19,000 looms.

Casino (Indie) (1,555; $1.20-$2.10)—"This Is Cinerama" (Robin) (reissue) (9th wk). Sturdy $16,500. "Cinerama Holiday" (Robin) returns on Feb. 24.

Coliseum (MG) (1,795; $1.05-$2.80)—"King of Kings" (M-G) (8th wk). Fair $11,000.

Columbia (Col) (740; $1.05-$2.50)—"On Waterfront" (BLC) (2d wk). Neat $9,000, better than previous round. "Only Two Can Play" (BLC) opens Jan. 11 daydating with Odeon, Marble Arch.

Curzon (CCT) (492; $1.05-$2.45)

(Continued on page 17)

# Hong Kong Girding For Pacific Travel Confab

Hong Kong, Jan. 9.

The Hong Kong Tourist Assn. is going all out to make the coming annual PATA (Pacific Area Travel Assn.), Jan. 18-26, a complete success. Underscoring this importance, PATA president William C. G. Knowles said that tourism in many countries was the largest single foreign exchange earner.

Air carriers, tourist and travel agencies have begun to intensify their efforts in connection with this PATA conference which travel execs in the Colony say will give Hong Kong the biggest lift it ever had in luring more people to the Colony in the course of their travels in the Pacific. Hong Kong, unlike the position confronting it a few years ago, today has the hotel accommodations to cope with some several hundred PATA delegates and travel writers.

# Mex Unions, Prods. End Long Dispute

Mexico City, Jan. 16.

The cameras have started to roll again in Mexico, with long production holiday over as outcome of an accord reached by producers and technicians.

Carlos Tinoco, for the Technicians and Manual Workers Section of the Union of Film Production Workers, Cesar Santos Galindo, head of Churubusco Studios, and Oscar J. Brooks, president of the Mexican Assn. of Motion Picture Producers finally worked out a compromise settlement on the consecutive hiring of technical units by roll. Brooks said that new constructive formula will benefit all sectors equally. He did not explain further except that work is to be distributed evenly among technical staffs.

Settlement of labor difficullies ends a production paralysis which lasted about six months. Sets for four pictures were begun and one production actually has gone before cameras. Production will not hit its stride until sometime in January.

None of the initial quartet of pictures marking resumption of activity is a major effort, being strictly standard program fare including one on a vampire theme, an oater Mexican style, a comedy and a drama.

Also, labor troubles for industry are not over completely, since the union wants Churubusco technical workers to move up in status as salaried workers instead of on per picture assignments. Unions also want to see how producers work out the "equitable" assignment of work to technical shooting units.

# Anglo-Amalgam Topper Due in N. Y. on Distrib, Co-Production Deals

London, Jan. 16.

Nat Cohen, managing director of Anglo-Amalgamated Film Distributors, planed out last weekend for his annual visit to N.Y. and Hollywood, to negotiate new distribution and co-production deals. He will spend a week in Manhattan before heading for the Coast.

The Anglo-Amalgam topper will be discussing with Dave Emanuel, president of Governor Films and Richard Gordon, Anglo's U.S. rep, distribution arrangements for Anglo's current output including "Carry On Regardless," "The Criminal," "Dentist on Job," and "Raising the Wind." He'll also give them details of the complete 1962 production slate.

In Hollywood, Cohen will negotiate new co-production deals with James Nicholson and Sam Arkoff of American International to follow the recently completed "Night of Eagle" and the scheduled "Survival Man." Cohen aims to return to his London base early next month.

# Total 1961 Mex Film Prod. Investment Small

Mexico City, Jan. 16.

Total Mexican production for 1961 had a cash investment coming to less than a medium-sized Hollywood spectacular. The Film Bureau, which pegged production at 51 films, said these represented an outlay of $3 600,000.

Production-wise this has been the low ebb year in Mexican film activity. And based on investment figures, production costs average out to $76,000 per picture, with these having an average shooting time of three weeks. They still made two week "churros" (quickies), however, and these accounted for major part of the production total.

# Yank Product (188) Tops Chile But Not in Running With Its Critics

Santiago, Jan. 9.

Some 522 new films were exhibited in Chile during 1961. "Spartacus" (U) and "Can-Can" (20th-Fox) were the top money makers and three other U.S. features, "Pepe," "Exodus," and "Alamo" found a place among the 10 box-office leaders.

U.S. films totalled 188, providing 36% of the total 522. Six other countries were represented by more than 10 features, to wit:

| | |
|---|---|
| Mexico | 61 |
| Italy | 57 |
| Germany | 56 |
| Britain | 47 |
| France | 47 |
| USSR | 12 |

Additional Foreign News On Pages 17

U.S. product did not fare as well from a critical and prestige point of view. No American film came up for discussion when films critics awarded their annual prize for the best foreign film. This went to the Soviet "Ballad of a Soldier."

Ingmar Bergman's "The Virgin Spring" obtained first place in the influential survey of the newsmagazine "Ercilla," followed by Truffaut's "400 Blows" and "Ballard of a Soldier." Stanley Kramer's "Inherit the Wind" (7th place) was the only U.S. pic to obtain a place in Ercilla's top 10.

General trend is for Yank product to maintain its share of the local market thanks to blockbusters and big pictures, but European features now hold a position that would not have been dreamed 10 years ago.

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# Soldiers Kick About 'Enforced Duty'

## U.S. Troops in W. Germany Set off Storm About Lengthy 'Assignments' in 'Longest Day'

Baumholder, W. Germany, Jan. 9.

American soldiers based here, who kicked up a squabble about their "enforced training" as part of the filming for Darryl Zanuck's "The Longest Day," have set off a storm that may well result in a thorough Pentagon investigation of just how American servicemen are "assigned" to work in films. There have been many controversies about the use, misuse or abuse of the U.S. troops stationed overseas when they are utilized for American or European film producers, and the squabble about "Longest Day" is adding heat to the fire here.

Some American servicemen, assigned to the 16th Infantry of the Eighth Division headquartered here, were loaned to help out on shooting the Zanuck film's landing scenes in France. And the GIs allegedly complained to Senator Sam J. Ervin, Democrat of North Carolina, that they had been forced to engage in simulated combat duty for the picture.

The GIs, on temporary duty in Rochefort, France, protested to the Senator, who sent the report back to Defense Secretary Robert McNamara. The U.S. soldiers allegedly told Ervin that they had been threatened by their officers that if they did not "volunteer" for the film work they would be in for difficulties.

"It was voluntary but only insofar as the right pressure was applied to make it so. At first it was a voluntary mission and then orders came down from higher headquarters that this was a mandatory training mission," one serviceman wrote. Three servicemen complained that they felt the Army was being exploited for private profit.

Zanuck explained that he had spent about $300,000 for the soldiers to participate in the film. But other scenes were shot utilizing Frenchmen, dressed as GIs. Originally NATO chief General Lauris Norstad had promised 700 men to participate in the film, but an order from Secretary McNamara sliced the number to 250.

Recently, the American Air Force in Europe warned its personnel not to act in any films, even during off-duty time, as the films might be unfavorable to the American image. It asked that any Americans in uniform, or members of their families over here, get permission from the U.S. Air Force's European Headquarters in Wiesbaden for any film work.

**Also For Tele Series**

The U.S. Army in Europe, headquartered at Heidelberg, has at times recently loaned troops or equipment for filming in Europe. Troops were furnished for the television series "Citizen Soldier." When Elvis Presley was finishing his tour of duty with the Third Armored Division stationed near Frankfurt, many of his buddies in uniform found film roles playing themselves (for extra pay during duty hours) on a Hal Wallis production, although to avoid any controversy, Wallis did not film Presley at all when he was still in the service.

When "Exodus" was filming on Crypus, the U.S. Army's European Headquarters banned all personnel from participating in the film, even on their own leave time. But it recently okayed the use of Seventh Army helicopters to help with aerial shots on Metro's "Wonderful World of Brothers Grimm," filming in Germany.

Just which film producer gets the troops, and how many men are "assigned" or forced to "volunteer" for filmmaking may be up for a top-scale investigation, spurred on by the current "Longest Day" hassle.

**Bryanston Films** of England & **Joseph Steinberg** are dickering for Sigmund Miller's book "The Snow Leopard," now in serialization in Europe.

# India's Film Biz Would Exploit Foreign Mart

Bombay, Jan. 9.

The Indian film industry is seeking government aid in setting up an Export Promotion Council, with its own offices abroad, to exploit native product in the foreign market. It appears that the idea is liked by the government since feeling that the high revenue return of Indian films in the overseas market indicates even greater return from on-spot sales and in a wider area in the foreign field.

Producers Mehboob Khan and Bimal Roy are meeting government officials shortly to outline the procedure for the entire setup.

# Swiss Prod.

Continued from page 15

of whom have a stage (satirical cabaret) background.

Two more films are strongly smacking of "new wave" elements in the sense of being produced scripted, directed and cast with predominantly young people, modestly budgeted and treating modern themes usually sidestepped in the more conventional Swiss screen offerings. They are: "Seelische Grausamkeit" (Mental Cruelty), a drama about marriage and divorce problems, with Swiss actor Hannes Schmidhauser as producer-director-scripter-star; and "Rosen auf Pump" (Borrowed Roses), comedy-drama about young Swiss people revolting against the dull conventionalism of everyday life. The latter film is produced by newly founded Jeppesen-Film, Basle, and directed by young Swiss thesp, Franz Matter.

Meantime rate 1961 as a banner year for Yank pictures in Swiss film business—in fact, the best in many years. Not less than nine out of 22 above-average grossing films of 1961 were American, as against five the year before.

Top position is held by Metro's "Ben-Hur." At the Alhambra in Geneva, it was seen by 85,000 people, or 47% of that city's population of 180,000, during its record-breaking 13 weeks' run. Grosses amounted to 240% of "Gone With the Wind." At the Metropole in Lausanne, the William Wyler epic registered 80,000 patrons (63% of the city's population of 126,000) during a 10 weeks' run, grossing over 200% of GWTW. Results are equally gratifying at the Rex in Zurich as well as Alhambra in Basle. As a matter of fact, "Ben-Hur" is probably one of the highest grossers in Swiss film annals.

Other U.S. hits this year include the Greek-American "Never On Sunday" and "The Apartment," both from UA; "Guns of Navarone" and "Pepe," both from Columbia; "Spartacus" (U), United Artists' "Goodbye Again" and "Exodus" plus, to a lesser extent, Paramoont's "World of Suzie Wong."

If U.S. product registered a definite upward swing in Switzerland, it did so at the expense of European releases (apart from this country's own output) which, as a rule, tend to outshine even some of the bigger Yank offerings. This year, however, only three French and German films each plus two from Italy managed to reach the magic b.o. circle. Of the last-named, one, the Sophia Loren starrer "Two Women," may even be regarded as a one-foot-in-America release, box-office-wise, since it is distributed by Metro here. "Rocco and his Brothers" is the other successful Italian offering. France's top grosser in Switzerland was the Brigitte Bardot starrer, "The Truth," whilst the pouting sex kitten's more recent picture, "La Bride sur le Cou" (released in the U.S. by 20th Fox as "Only for Love"), fared less well, but still above-average. "Un Taxi pour Tobrouk" (Taxi to Tobruk) managed to rack up some nice coin in some spots. "Das Spukschloss im Spessart" (Spookcastle in the Spessart), a remake of the perennial operetta hit, "Im weissen Roessl" (White Horse Inn), and "Die Abenteuer des Grafen Bobby" (Adventures of Count Bobby) are Germany's moneymaking films in 1961.

# 1961 Barcelona Runs

Barcelona, Jan. 16.

"Ben-Hur," Novedades, 37 weeks; "Spartacus, Coliseum, 18 weeks; "Can-Can," Kursaal, 18 weeks; "Psycho," Fantasio, 8 weeks; "Big Fisherman," Diagonal, 5 weeks; "Pillow Talk," Tivoli, 5 weeks; "Anatomy of Murder," Coliseum, 4 weeks; "Gone With the Wind" (reissue), Comedia, 17 weeks.

# 'Navarone' Paces Switzerland B.O.

Zurich, Jan. 9.

"Guns of Navarone" (Col) is the Swiss boxoffice champion although released in only two key cities at year's end. It is past its 14th week at the Scala Zurich and held for eight stanzas in Lausanne, unusual for that city. Fifth, sixth and eighth position, respectively, are held by: "Spartacus" (U), which had a total running time of 27 weeks in the five key cities; "Goodbye Again" (UA) and "Absent-Minded Professor" (Disney-BV).

The international upbeat of Italian films is reflected in two of that country's more recent entries being included in the top 10 films, namely the Sophia Loren starrer, "Two Women," released here by Metro, in the runnerup spot, with a total of 24 weeks in the five cities; and "Rocco and Brothers" (A star), in seventh.

Two Swiss films came in third and fourth, respectively: "The Shadows Are Getting Longer," treating a juve delinquency theme, plus the filmization of a Friedrich Duerrenmatt comedy, "The Marriage of Mr. Mississippi" (an off-Broadway entry of some years back under the title, "Fools, Are Passing Through").

Germany and Britain had one winner each, the former with "Adventures of Count Bobby" (No. 10) and the latter with a surprise hit, "Carry On Nurse" (ninth), released mostly in smallseaters where it registered amazing holdovers: 13 weeks in Zurich, 15 in Basle. It is the first British moneymaker in Switzerland in some time.

# MEXICO'S ACTORS ASSN. SETS UP NEW RULES

Mexico City, Jan. 16.

National Assn. of Actors, apart from cracking down on its bonafide members, also has issued new regulations affecting aspirants who want to become union members in good standing. New talent seeking union membership will have to undergo a test period of four months before being accepted as members in good standing. Then they must work for 40 weeks before receiving full-fledged permanent acceptance by the union.

Further, new elements will have to prove that their public conduct has been good, that they have no criminal background and that they are always on their best behavior on professional appearances. New rules became effective at the start of 1962.

**PROTESTS RED TRICK**

**Werner Finck's Name Used In East Sector Revue**

Bonn, Jan. 16.

The Commies have managed a propaganda trick by playing on a name similarity during the year-end holiday period. In East Berlin, placards boldly proclaimed that the "famous cabaret star Werner Finck" was appearing in a revue, (Berlin Has Already Seen That), at the Friedrichstadt Palast, East Berlin.

Werner Finck, widely known West German actor and cabaret emcee, was provoked by the use of his name in a Commie-controlled revue. Investigation revealed that the Reds had hired an entirely unknown Eastern personality whose name is "Werner Fink." The real Finck, is filming in "Deutschland Deine Wunder" (Germany Your Wonder) in West Germany. He told all major West German papers that the duplicity was strictly on the part of the Reds. Also that he had no intention, at any time, of working in the severed half of his native land.

# 1961 Show Biz in France Flourished; 362 First-Run Pix; Oldies Aid Legit

Paris, Jan. 16.

With the new year, the custom of looking back at the last show biz season is, per usual, an indoor sport here currently. In all, it was felt up to par with some leveling out in the film picture setup, some new confirmations of talents in legit and vaude, a reviving up of disk sales, and agreement that there's a definite need for a second tele channel to give the lagging one channel, state-controlled system the new blood which it needs.

It was generally thought that of the 362 films released in firstruns, a sizeable number were of fine calibre with some new names absorbed into the industry. Jacques Demy, Agnes Varda and Jacques Rovette were called new talents which the French industry could count on.

There were 45 new legit entries, mostly reprises, in the three nationalized theatres and 98 new ones at the 55 private legit houses. General average was considered below par but with enough unusual revivals and a couple of successes by new and old authors to keep the grosses near average.

Jean Anouilh, who usually hits in spite of the crix, did not fare as well with his "La Grotte." It comes off soon. Marcel Ayme had one flop, "Louisiane," on Yank race problems, but made up for it with "Les Maxibules," a pungent comedy mostly saved by actor Jacques Dufilho.

A new author Roland Dubillard saw a lagging first play "Naives Hirondelles" turn in to a hit when it was touted by fellow playwrights Eugene Ionesco and Andre Roussin in local papers.

Francois Billetdoux scored with his second play, "Va Donc Chez Torpe." Provincial companies hit on Paris boards via Roger Planchon's company in four plays with excellent staging, The Comedie Du Nord with Armand Salacrou's play on social injustice, "Boulevard Durand" and the Comedies De L'est with an old Victor Hugo play, "Mille Francs De Recompense."

Music Hall biz took an upswing after some bad years with Zizi Jeanmaire making a smash comeback, Jacques Brel being definitely made a star, and rock-and-roll and the twist also bringing them into halls. A phenomenon was the success of Ray Charles in six recitals at the 6,000-seat Palais Des Sports. A real revelation to a musically legit backward country was the Yank touring company of "West Side Story."

With about 2,000,000 sets in operation, it was found that tele viewers were getting more selective and that new blood and talents were a must for this burgeoning show biz arm. The new web, now skedded for the end of 1962, is a hoped for solution for more entertainment and talents.

Record sales went up commensurate with the comeback of music hall. One phenomenon was the sales of a talk disk by comic Henri Tisot who does an uncanny imitation of President de Gaulle.

# Protest Censor Cuts in Swedish 'Mein Kampf'

Stockholm, Jan. 9.

Minerva Film International has protested against the Swedish censors' decision to cut sections of its new film, which is to be released in English as "Mein Kampf II." This Swedish documentary is based on the material disclosed during the Nuremberg trials. It has been assembled by Tore Sjoberg, head of Minerva Films, and scripted by Erik Holm.

Swedish censors decided to cut out sections of "Mein Kampf II" for pyschological reasons because it was felt that these placed an unjustified emphasis on horror. The censors were convinced that the pic would give rise to strong emotions. Furthermore they believed the present international situation had made such an impact on Swedish audiences unwise. "Kampf II" deals with the rise of Hitler, the German treatment of war prisoners and also their treatment of civilians in occupied countries.

# SCOT LECTURER HITS VIOLENCE IN TELE

Storling, Scotland, Jan. 16.

A college lecturer in sociology, Dr. John Highet, has hit out here at violence in television. He condemned tv's "deplorable emphasis on crime, violence, drink and loose moral conduct." He added: "Let us have less emphasis on sex, hardness, and selfishness. Let us have less presentation of unchastity, and unfaithfulness as the smart, modern, broad-minded way of behaving."

Viewers should fight bad tv programs, he urged, by guiding their children to higher tastes, switching off more often, and writing letters to the press and program authorities. They should also insist on the formation of a viewers' council, and back it up by insisting that the Independent Television Authority should observe more closely the spirit of its obligations under the 1954 Television Act.

# London Grosser

Continued from page 15

—"La Verite" (BLC) (6th wk). Okay $5,000, slightly up on previous round.

**Dominion** (CMA) (1,712; $1.05-$2.20)—"South Pacific" (20th) (193d wk). Fancy $14,500.

**Leicester Square Theatre** (CMA) (1,375; 50-$1.75) — "Judgment at Nuremberg" (UA) (5th wk). Great $15,500. Fourth week, $16,800.

**London Pavilion** (UA) (1,217; 70-$1.75) — "Pocketful of Miracles" (UA) (3d wk). Fair $7,000. Second week, $7,800.

**Metropole** (CMA) (2,200; 70-$1.75)—"El Cid" (Rank) (5th wk). Smash $21,000. Fourth was record $22,100.

**Odeon, Leicester Square** (CMA) (2,200; 70-$1.75) — "The Valiant" (UA). Shapes to great $21,000.

**Odeon, Marble Arch** (CMA) (2,200; 70-$1.75) — "Swiss Family Robinson" (Disney) (3d wk). Solid $10,000, substantially better than previous frame. "Only Two Can Play" (BLC) opens Jan. 11, daydating with Columbia.

**Plaza** (M-G) (936; $1.05-$2.20)—"Errand Boy" (Par) and "Hey, Let's Twist" (Par) (2d wk). Big $11,500 or near. Opening week was $12,100.

**Rialto** (20th) (529; 70-$1.20)—"Innocents" (20th) (m.o.). Brisk $8,000.

**Ritz** (M-G) (430; 70-$1.75) — "Thunder of Drums" (M-G) (3d wk). Neat $4,200.

**Royalty** (M-G) (936; $1.05-$2.20)—"Ben-Hur" (M-G) (m.o.) (30th wk). Solid $10,300.

**Studio One** (Indie) (556; 50-$1.20)—"Babes in Toyland" (BV) (4th wk). Fine $5,000, same as previous frame.

**Warner** (WB) (1,785; 70-$1.75)—"Young Ones" (WB) (4th wk). Smash $16,800 or near after $14,500 in previous week. "Splendor in Grass" (WB) follows on Jan. 11.

# Raphel Heads 20th-Fox European Sales Setup

Paris, Jan. 16.

Because of the product being produced by 20th-Fox, which it is felt needs a man abroad who can make decisions on the spot, the company has named a man to head the European and Middle East sales setup. Murray Silverstone, prexy of 20th-Fox International, selected David Raphel for this post.

Company did away with a Continental manager two years ago, with decisions centered in the N.Y. homeoffice. Raphel will be called Home Office Rep in charge of Europe and Middle East, but it is intimated he will have a big say in policy.

Raphel, son-in-law of the recently retired 20th-Fox Continental manager Albert Cornfield, was assistant sales manager for France in 1950. In 1957, he became assistant Continental manager in France. In 1959, he took over the 20th-Fox International tele setup which he headed until his new appointment.

# The Industry Salutes

# It means a prosperous time for all

# Inside Stuff—Pictures

Nine members of an organization calling themselves the "Hollywood Race Relation Bureau" picketed Columbia and Metro-Goldwyn-Mayer studios on the Coast under the leadership of actor-singer Caleb Peterson. Similar group recently picketed downtown theatres where Peterson said "only five people crossed our line."

Group, all Negroes, marched with signs and placards protesting the "non-realistic portrayal of the American Negro in motion pictures." Peterson said they will continue to picket every studio in town except Warner Bros., with Paramount next on tap on Monday. Warner Bros. escapes the marching because studio was winner in a special awards ceremony group presented at the Paladium several months ago and took out an ad in the printed program. Peterson said ad cost $200. Studio spokesman said it was a regular theatre ad, plugging "Rachel Cade" which was then in release. Burt Lancaster and Shelley Winters were also honored at the ceremonies.

Pianist-organist Earl Grant cancelled his Dec. 19 evening concert at the Austin, Tex., Municipal Auditorium, claiming the local musicians provided him weren't up to snuff. Auditorium manager Francis Vickers said Grant and his manager Chuck Wright were being "temperamental." He said he thought they were too picky about the musicians, and Grant should have gone on with just organ and drums—a point Grant disagreed on.

Vickers told the group which brought Grant to Austin, the Negro women's sorority Alpha Kappa Alpha, that he believes it has cause for suing Grant. Latter said he had made the sorority a very good price because it is a charitable organization. He offered to try again for Alpha Kappa Alpha in concert next year, but the group is reluctant to book him. Apparently the sorority is out, among other expenses, the $210 rent on the Auditorium and Grant's advance.

January 30 issue of Look mag bills Spencer Tracy as a "tragic success," an "aimless, restless" individual who sometimes disappears for weeks at a time in his capacity as "reluctant star." He insisted on a holdup of "A Guy Named Joe" at Metro until Van Johnson recovered from an automobile accident, and thereby, says Johnson, saved the latter's career. Piece by Bill Davidson quotes Tracy as saying he's "gray and fat" in response to an inquiry about his taking a certain role. Yet such directors as John Ford, John Sturges, George Cukor and Stanley Kramer have found him "a delight to work with." At the same time he's gruff with other directors and especially newspapermen, unless they ask no personal questions. His animosity about working at a certain location altitude cost MGM $1,000,000, says Davidson. The deafness of his son John looms as a factor behind the man's personality.

According to Filmblaetter, W-Berlin trade paper, "Ben-Hur" (M-G) was the most screened film in W-Germany's key cities during the 1960-'61 season. Runners-up were the German "The Haunted Castle," "Soldier Schweik" and "Glass of Water," the Italian-French "Sweet Life," the American "The Apartment" (UA) and "Porgy and Bess" (Col), France's "The Truth," Greece's "Never On Sunday" and Germany's "Faust" and "Black Sheep."

The lineup of the first 80 top moneymakers includes 36 German, 18 American, five Austrian, five French, two British, two Swedish films plus one film each from Greece and Switzerland. The remaining 10 films were coproductions, mostly of Italian-French origin.

Lewis Milestone is generally pleased with "Mutiny On The Bounty," though stating it would have been better if made as two pictures, instead of one. Director was referring to the actual "Mutiny" story and the "Pitcairn Island" section and called the latter a completely separate story. He noted much of this sequence has been cut from the picture, but said too much remains to allow a later sequel to be made based on this story alone.

Fact "Mutiny" is the most expensive picture ever made doesn't mean a thing as far as Milestone is concerned, noting the only thing that counts is quality and "you can get this in costly or low cost films."

Roger Corman has made 50-50 distribution deal on his completed production of Edgar Allen Poe's "The Premature Burial" on toss-of-a-coin arrangement that netted him an immediate $50,000 profit. AIP paid Corman $500,000 for half interest in the picture, which Corman brought in for $450,000. Distribution deal was set after more than two months of negotiations that were held up over a two-and-a-half percentage of the English release. It was settled with a toss-of-the-coin which Corman won.

Weston Associates, advertising and public relations firm at Manchester, N.H., has been awarded a contract to edit a color film for the U.S. Travel Service of the Dept. of Commerce and narrate it in five languages. Purpose is to get more tourists into U.S. States from overseas. Hamilton Wright Organization of New York City, produced the color picture originally for E. I. duPont de Nemours & Co. It will be titled and voiced in English, French, German, Spanish and Portuguese.

In the hope that Lee Loevenger, head of the Dept. of Justice's antitrust division, will be able to attend at that time, reactivated North Central Allied, at war again with the film companies at its very new outset, has postponed its first annual convention here until March 8. There'll be no further postponements, but the meeting to map out further plans for battling the distributors definitely will be held on that date even if Loevenger finds that he can't make it.

The $9,000,000 antitrust action by Indiana exhibitors against most of the major film companies, pending in Indianapolis Federal Court for more than five years, is now expected to be tried by next October, possibly sooner. This per a leading Hoosier exhib, who asserts some "most unusual evidence" is being documented to buttress the alleged illegality of roadshows. Exempted from the suit are 20th-Fox, Allied Artists and Republic.

In his new tome, "Creative Money Management for the Executive" (Doubleday & Co.), insurance investment specialist Israel Unterman says entertainers and execs often are in the same know-nothing position when it comes to managing finances. In both categories, surprisingly few "know how much they are earning and, more important, how much they are spending." What they need, of course, is an investment specialist.

Curious p.a. handout heralds "World of Talent" as being a "gigantic" motion picture that "will encompass every phase of the performing arts," and then accents that 33-year-old producer John Hoffman "has allocated a modest budget of $25,000 for each of the 10 major location shots in N.Y. City" and that $500,000 will be the cost of the "finished feature-documentary."

An industrial relations committee has been formed by Britain's Television & Screen Writers Guild to sound out other trade organizations with a view to affiliation. Chaired by Howard Clewes, the eight-member committee plans to wine and dine leading tradesters and thereby establish good relations with the Guild.

Since Sept. 1, monthly payments under the Film Exchange Employees Pension Fund has been upped from $36.50 to $50. Hike was negotiated by International Alliance of Theatrical Stage Employees last winter. Also increased are disability and early retirement pensions.

# Universal Field Crew Bally 'Lover, Come Back'

Universal likes the way it worked for "Flower Drum Song," so the company's again deploying a nine-man field platoon to advance bally "Lover Come Back." As with "Drum," some 50 keys are due for intensified promotional efforts prior to the film's mid-February general release.

The nine-man force, which reports to Herman Kass in the home-office, includes Ben Katz, Bob Ungerfeld, Maurice Harris, Amike Vogel, Duke Hickey, George Banhan, Bernie Korban, David Polland and David Kane.

# DISNEY YR. (SEPT. 30) EQUALLED $2.75 PER

Walt Disney Productions reported a net profit of $4,465,486 for the year ended Sept. 30, 1961, marking an all time high for the company which has 1,626,023 outstanding shares. This represents $2.75 a share.

Previous high year was 1958 when a net profit of $3,865,473 was revealed on 1,537,054 common stock. This repped $2.51 per share.

In 1960, company had a net loss of $1,342,037 on 1,626,023 shares. Deficit per share was 83 cents.

In its annual statement issued yesterday, Disney revealed NBC has picked up its option for two-year renewal on "Wonderful World of Color." With extension of the current one-year deal, the pact will continue into the 1963-64 seasons.

The report also noted that Disney has $927,000 stock and loan investment in Celebrities Bowling Co., which operates a recreation center in Denver consisting of 80 bowling alleys, an Olympic swimming pool with stadium, restaurant, coffee shop, Hoffbrau, related facilities and parking lots. "This gives Disney effective control," according to Lawrence E. Tyron, W. D. treasurer. "We have 26 to 27% of the stock." Other share holders include Jack Benny, Spike Jones and Art Linkletter.

Six pix are in production, two untitled, and embrace "Sword in the Stone," an animated feature which will take two or three years before completion; "Bon Voyage," "Legend of Lobo" and "The Castaways," latter for next Xmas release.

Provlso for $5,322,000 income taxes for 1961 has been made and compares with net income tax credit of $1,300,000 for 1960.

Gross income for year ended Sept. 30 last was $70,247,772, an increase of $19,316,788 from the previous year. Film rentals for year just ended were $41,159,729, an increase of $18,229,980 over 1960.

Disneyland Park revenues this year tallied $18,997,637, a hike of $897,101. Teevee income this year totaled $5,093,290 for an increase of $95,351. Income from other sources such as publications, newspaper comic strips, licensed cartoon characters and records was $4,997,116, a boost of $94,356.

Current and long term debt was reduced from $32,105,406 to $15,000,000.

## Samuel Bronston

Continued from page 5

Boxer Rebellion," has got to cost at least $7,000,000, says the filmmaker. Other is "Fall of Rome."

The financing and distribution are to be on a territorial basis; each local distributor will put up part of the money and take local releasing rights. Both films are being screenplayed by Yordan, with "Boxer" directed by Ray and "Rome" directed by Mann.

**Columbia provided a guarantee of $1,200,000 in taking distribution rights to Samuel Bronston's "El Cid" in the Far East and Scandinavia areas. Paramount and Metro had been bidding.**

# No Stained Glass Windows

Samuel Bronston, producer of "King of Kings," is in "consultation" with Metro, as distributor of the Biblical epic, anent a new campaign. Filmmaker would like to see more emphasis, on the film as an "historical show with religion."

In seeing it "I don't want people thinking they're going to church," he adds.

# Projectionists in Legal Setback

## Michigan Exhibitors Ruled Not Taxable For Unemployment Relief Based on Seniority

By FRED TEW

Detroit, Jan. 16.

A precedental decision by the Michigan State Circuit Court denying unemployment compensation to a projectionist who was taken off his job by the union and replaced with another member having more seniority has been won by Allied Theatres of Michigan.

In effect this decision will substantially reduce the unemployment compensation tax for most Michigan theatres, inasmuch as the tax is determined by the amount of claims for unemployment compensation against each individual business. In Michigan, the tax varies from one to four percent of the entire payroll depending on the amount, or the lack, of claims.

The decision may set a precedent which will be citeu in courts in other states where similar cases may be tried.

Allied argued successfully that in recent years many theatres providing steady employment have been charged with claims for unemployment compensation by relief and part-time projectionists who are put on a job temporarily and then removed by the Projectionist's Union. As a result, these theatres have been forced to pay a higher tax rate.

The Michigan Employment Security Commission claimed that projectionists who were not working were entitled to unemployment compensation because they were unemployed through no fault of their own.

The Union contended that its control of job positions was a convenience for the exhibs, that they had to have additional men available to cover vacations, illnesses and emergencies and that it was the responsibility of the theatre owners to pay these extra men unemployment compensation when their services were not needed.

The Commission ruled that the theatres were responsible for the unemployment because they entered into a contract which allowed the Union to place, shift and lay off their projectionists.

However, Circuit Judge Sam Street Hughes, in overruling the Commission, prohibited the Commission from granting unemployment compensation "where the employer has not reduced his work force and has not been at fault by eliminating a job."

## Shirley MacLaine's Tour

Hollywood, Jan. 16.

Shirley MacLaine is back from a two-month tour of Europe and Asia "pleasantly surprised" with the awareness shown by people she met concerning Hollywood and its people. Tour was in the nature of advance promotion for new newest, "My Geisha!" opening abroad Thursday (18). Domestic release is set for July.

Actress said she also learned considerably about the international market and this knowledge will influence her future choice of scripts.

# N.Y. Local 306 Absorbs Rival Booth Union

Motion Picture Operators Local 306, International Alliance of Theatrical Stage Employes, has voted to absorb the Independent Motion Picture Machine Operators and TV Employes, New York. Merger is a landmark, signaling a union monopoly over Gotham boothmen for the first time in over half a century.

Both locals have faced each other often in NLRB and court bouts over jurisdiction. The smaller indie union, formed in 1940 by Charles Axelrod, its prez and business representative, long sought to have its membership absorbed by 306, a move resisted until now. The IMPMO voted to join 306 at a meeting last Wednesday (10), and following night the IA local approved at a special post-midnight session. According to a 306 spokesman, almost 500 of the local's 1,425 members attended, with "at least" 90% affirming the merger by voice vote.

Action becomes official with dissolution of the indie local's state charter, first granted in 1950. This formality by the New York State Secretary of State is expected in a few weeks.

At one time, there were five or six unions repping projectionists in the New York area, but this number dwindled to two in 1943 when IMPMO absorbed the independent United Motion Picture Operators Union.

Steve D'Anzillo is business representative of 306.

## Producer-Distrib

Continued from page 5

pression. Nothing less than a clear showing of grievous wrong evoked by new and unforeseen circumstances should lead us to change what was decreed after years of litigation with the consent of all concerned."

Tradesters, of whatever persuasion on the decrees issue, can apply their own italics. The inference, as it relates to the film industry, seems unmistakable. The courts would surely insist, as a basis for injunctive relief, on satisfaction as to the key points—extreme hardships and the clear showing of grievous wrong in altered circumstance. Further, it seems probable the court would demand satisfaction that such conditions are rampant. Isolated exhib suffering is not likely to turn the trick.

To be sure, says the TOA lawyer, it doesn't follow that the Par case would meet the same judicial resistance as the meat companies have; hence, he believes attempts at modification should be made. But per the aforesaid analogy, prospects admittedly are dim.

# LEWIS MILESTONE AS INDIE WITH LEDERER

Hollywood, Jan. 16

Lewis Milestone has revealed plans to enter independent production in a coventant with Charles Lederer on a comedy-drama Lederer is writing for Milestone to produce and direct late this year. Two would be partners in the project which would involve setting up their own company.

Lederer scripted "Mutiny on the Bounty," which Milestone recently finished directing after being called in on the picture three months after it was in production.

## Broadway's Weitman

Continued from page 3

southern outlets. He swung over to United Paramount Theatres (now American Broadcasting-Paramount Theatres) as veepee along with Leonard Goldenson, president, and Robert H. O'Brien, who last month was upped by Vogel to exec veepee of MGM.

Since that incident with Crosby up in the air, Weitman hasn't had too many mechanical problems—i.e., not until last night when he drove from his home in Beverly Hills to pick up the newspapers. His car lights went dead and when he stopped in a garage to advise his wife, Sylvia, of his problem she had a bigger one to report. A water pipe had broken and she was trying to stem the tide while waiting for the Water and Power Dept. to come to shut off the main valve.

# Film Reviews

Continued from page 7

### Der Traum Von Lieschen Muller

clothes will be bought her, etc. Then she falls asleep and dreams. Her dream (in color) makes up the greater part of the film. It shows Miss Mueller as a millionairess. There are numerous trick sequences. Then the dream ends and she decides not to take the job.

Kaeutner, who also wrote the script, seems to have gone overboard with everything. He parodized too much, picked too many topics, and seemingly fell in love with thick sequences.

The acting disappoints too. Sonja Ziemann may have been an ideal Lieschen Mueller some years ago, but not anymore. Martin Held (the rich man) gives evidence of the fact that he's a fine actor but in this his acting is mere routine. Helmut Griem is only a lukewarm Prince Charming.

Best thing about this is its color and trick photography. But these two assets are not enough.

*Hans.*

### Der Luegner
**(The Liar)**
**(GERMAN)**

Berlin, Jan. 9.

Europa Filmverleih release of Real (Walter Koppel) production. Stars Heinz Ruehmann; features Julia Follina, Annemarie Dueringer and Gustav Knuth. Directed by Ladislao Vajda. Screenplay, Hans Jacoby and Istvan Bekeffi; camera, Guenther Anders; music, Siegfried Franz. At Filmbuehne Wien, Berlin. Running time, 98 MINS.

Sebastian Schumann ... Heinz Ruehmann
Nicky ... Julia Follina
Annemarie Karsten ... Annemarie Dueringer
Fraulein Kriese ... Blandine Ebinger
Rotbarth ... Gustav Knuth
Sperber ... Werner Hinz
Police Inspector ... Siegfried Wischnewski
Goliath ... Werner Schumacher
Beggar ... Joseph Offenbach

Hungarian-born Spanish Ladislao Vajda is one of the few Continental directors who is able to achieve something that has become rare in films, real charm. Vajda doesn't intend to make people laugh, but he does make them smile. Vajda's latest, "The Liar," is a mixture of comedy and modern fairy tale. Helped by the Heinz Ruehmann name, pic should do very well in this country. It also qualifies itself for export.

This is Vajda's third film to star Heinz Ruehmann, one of Germany's finest comedians. Ruehmann is at his best in this pic. He is a good-natured employee whom his wife deserted, leaving him alone with his little daughter. The eight-year old girl is all his happiness and he tells her one lie after the other to keep her from learning some of life's miseries.

But he gets deeper and deeper in trouble, loses his job and attracts the attention of youth authorities. Latter mistrust his educational abilities and are about to take the child away from him. But all ends happily.

Ruehmann adds another splendid performance to his lineup of credits. Little Julia Follina is the cute child while Annemarie Dueringer, as the young woman, is outstanding, too.

Script is unusually tight and imaginative. There's also some fine camerawork. But in the main, this is Vajda's picture. This is one of the few German pix of 1961 worth remembering.

*Hans.*

### I Sogni Muoiono all'Alba
**(Dreams Die at Dawn)**
**(ITALIAN—SONG)**

Rome, Jan. 9.

Cineriz release of a Franco Magli production. Features Lea Massari, Aroldo Tieri, Gianni Santuccio, Mario Feliciani, Ivo Garrani. Written and directed by Indro Montanelli. Assistant directors, Mario Craveri, Enrico Gras; camera, Marelli and Raffaldi; music, E. Lavagnino; editor, Eraldo da Roma. At Barberini, Rome. Running time, 95 MINS.

Indro Montanelli's first film betrays its legit origins but is unlikely to repeat its success. Story showing the internal and dialectic conflict among several correspondents of different political schools holed up in a hotel during the abortive Hungarian revolution, has its tense moments and its valid sentiments. But as reflected on the screen, it seems overstated and strangely unexciting. This looks like a lukewarm entry.

Matter-of-fact portrayal of a situation, which moved millions, is diluted by lengthy pro-communistic speeches which are valid arguments all, and intelligently written. But here they lack proper impact.

Acting is likewise competent, but that's not enough. The result is a certain listlessness, relieved only here and there thanks to an engaging performance by Lea Massari, as a Commie who has seen the light. Other credits are okay.

*Hawk.*

# George Stevens Jr.

Continued from page 4

present, USIA head is in Africa on a five-week trip.

Stevens reports to USIA office in Washington Feb. 1, his main function to head up the Motion Picture Service of USIA which produces 750 documentaries and newsreels annually. Bureau also distributes these to 100 countries in 52 languages.

"There'll be a great deal of liaison between Hollywood and Washington," Stevens asserted. "Not that there hasn't been before, but it will be increased by my taking over this job."

Producer-director Stevens stated his son as associate producer had brought all details to date so that he is ready to go as soon as he sets studio space to film "The Greatest Story Ever Told."

As for a successor to assist him, Stevens said he would have to go outside for one. Carl Sandburg, literary consultant on "Greatest," leaves for his Flat Rock, N.C. home shortly, according to producer-director, and returns when the Biblical film goes before the cameras.

# Project III Starts

Continued from page 3

"Around the World in 80 Days" with a large number of top name stars and many cameos.

Filming, according to Fields, will be 90% in Hollywood, with the only locations planned to be in Paris aside from second unit background shots. Arthur Ross is now scripting.

"Race" is the first feature planned by Project III. Edwards is to produce and direct, with Fields as exec. producer.

Project III has a multiple series deal covering one to three years with Metro-Goldwyn-Mayer under which they are currently prepping half-hour "Johnny Dollar," to star William Bryant, and hour-long "House of Seven," starring Charles Bickford. "Dollar" is being produced by Owen Crump, under exclusive tv contract to Project III as a producer, with Edwards directing. "Seven" is being scripted by Lou Morheim, but no producer or director has been assigned. Henry Mancini yesterday was set to score "Dollar," which Fields said will be ready to market Feb. 1.

Now in preparation is comedy series "All That Jazz" which Frank and Tom Waldman are writing, and another comedy series.

Fields said Project III is a separate entity from his own personal management corp. and is treated essentially as a client. His chief concern remains management, under which he said initial theory of total management of an artists' entire career is being justified in top exposure that is showing results in building stars. As an example, he represents Phil Silvers who, he said, will be developing a new comedy tv series next year after he completes "Do Re Mi" on Broadway. Fields said the changing business requires more specialized handling of personalities to develop talent opportunities rather than merely developing talent. It includes business investments. For instance, Silvers is partnered financially with Freddie Fields Assoc. in the "House of Seven" series, with similar ventures being designed for other clients. Fields' manages Judy Garland, Henry Fonda, Peter Sellers, Joanne Woodward, Carol Lynley and Polly Bergen.

"Today you can't think of the individual job, but how it fits into the overall picture of a career," Fields said, noting Henry Fonda's career has been designed with three major films and two tv specs in release during the time he will be on Broadway next year co-starring with Olivia de Haviland in "A Gift of Time."

# Rackmil, Aboaf Sound Hopeful Note on Latin Markets, Despite Castro

San Juan, Jan. 16.

Despite the loss of the Cuban market, and currency devaluation and fluctuating economic conditions in a number of other countries, Universal expects a marked increase in Latin American revenue during 1962, as well as a proportionately larger share of the combined film industry income from that area, Milton R. Rackmil, U prexy, told the final meeting of the company's Latin American sales conference here today (Tues.).

Rackmil, and foreign general manager Americo Aboaf, told delegates that they expected that the quality of upcoming product, combined with aggressive merchandising, will more than overcome any new "operational difficulties" in 1962. The meeting here was the fourth is a continuing series of regional conferences overseas which Rackmil and Aboaf have been conducting, starting in Europe in December.

Accompanying the two execs to Puerto Rico were Ben M. Cohn, assistant foreign manager, and Joseph I. Mazer, foreign department exec. They were joined here by Al Lowe, Latin American supervisor, and staffers repping all Central and South American territories. Sessions included the screening of all major product to be released by the company during its "Presidential Sales Drive" and its 50th anniversary celebration.

# Stanley Warner

Continued from page 5

earned surplus as of Nov. 25 was $52,069,415.

Fabian expressed reasonable confidence of a rosy boxoffice outlook in coming months, and reiterated the policy of "weeding out" marginal theatres, refurbishing key properties and constructing new situations. The prez offered a bullish outlook on the company's industrial activities, noting expanded operations abroad, primarily as to manufacture and distribution of the Playtex bra-girdle line. A new Playtex plant south of Rome has been blueprinted, and the brand is now being sold for the first time in West Germany. Dickers are on, exec added, to open Playtex plants in other countries. The company is also in pharmaceuticals and industrial chemicals.

Financial statements do not break down as between theatrical and industrial operations.

This year's meeting was held at Wilmington, Del.

# N.Y. Stock Market

Continued from page 5

books. Then, too, disharmony among the board members.

Walt Disney scored on the overall, from the year's beginning at $29 to the year's close at $37. In between was a high of $46.50. String of theatrical boxoffice klondikes has helped.

Columbia turned the corner in the right way, going up to $28.50, from the year's opening of $22.50. They're making better pictures at Col these days. Also a major consideration is the progress of the Screen Gems television subsidiary.

Metro, at $50.50, is nicely up from the year's low of $41.50, but way down from the high of $70.37½. Current earnings picture is attractive but the buyers got timid as word got out about the high production costs of "Mutiny on the Bounty," reportedly $17,500,000.

United Artists closed at $31.50, fair-enough close to the year's opening of $32.75, but there had been a high of $40.75. Ups and downs of the theatricals cue the investors, who also are mindful of a generous 40c quarterly divvy rate.

### PARADE'S JOE SOLOMON

Joe Solomon has been named Philadelphia representative for Parade Releasing Organization by company heads Riley Jackson and Robert Patrick.

Company plans a slate of 12 releases this year, along with "I Bombed Pearl Harbor" and "Then There Were Three," now in release.

# Amusement Stock Quotations

*Week Ended Tues. (16)*

## N. Y. Stock Exchange

| 1961-62 High | 1961-62 Low | | *Weekly Vol. in 100s | Weekly High | Weekly Low | Tues. Close | Net Change for wk. |
|---|---|---|---|---|---|---|---|
| 27¾ | 17¾ | ABC Vending | 185 | 21⅞ | 19½ | 20⅝ | + ⅞ |
| 61⅞ | 41¾ | Am Br-Par Th | 159 | 46⅜ | 43¾ | 44½ | + ⅛ |
| 27¾ | 17⅛ | Ampex | 342 | 19¾ | 18⅜ | 18½ | — ⅜ |
| 42⅜ | 31½ | CBS | 240 | 39⅛ | 38½ | 38¾ | + ¼ |
| 35⅜ | 21⅜ | Col Pix | 115 | 29½ | 26¾ | 29½ | +2¼ |
| 47½ | 32 | Decca | 154 | 41¼ | 39 | 40¾ | +1⅜ |
| 46½ | 26⅝ | Disney | 149 | 40¼ | 37½ | 37¾ | — ¾ |
| 119¾ | 97½ | Eastman Kdk. | 360 | 109 | 104 | 104¼ | —2⅝ |
| 7⅝ | 4¾ | EMI | 236 | 6 | 5¾ | 5⅞ | .. |
| 17½ | 12½ | Glen Alden | 384 | 13⅝ | 12½ | 13⅝ | +1 |
| 46½ | 15⅞ | Loew's Thea. | 474 | 43½ | 41⅛ | 41¾ | — ¾ |
| 83¼ | 36⅜ | MCA Inc. | 16 | 75 | 72½ | 73½ | — ⅜ |
| 70⅜ | 41½ | Metro GM | 351 | 51 | 47 | 48¾ | + ¾ |
| 41⅜ | 25¾ | NAFI Corp. | 170 | 32⅛ | 30⅝ | 31 | .. |
| 9⅛ | 5⅛ | Nat. Thea. | 120 | 6¾ | 6⅛ | 6½ | + ⅜ |
| 26¾ | 16⅝ | Outlet | ‡540 | 25½ | 24½ | 25 | +1¼ |
| 85¾ | 53⅜ | Paramount | 40 | 55½ | 53⅞ | 53⅞ | —1⅛ |
| 238½ | 175 | Polaroid | 200 | 209¼ | 197¼ | 199 | —8½ |
| 65⅝ | 49½ | RCA | 413 | 53½ | 51½ | 52⅞ | +1 |
| 18¾ | 10¾ | Republic | 81 | 12 | 11½ | 11⅝ | — ¼ |
| 22 | 14¾ | Rep., pfd. | 27 | 16⅜ | 15½ | 15¾ | — ⅜ |
| 42⅜ | 26¼ | Stanley War. | 108 | 38 | 35⅛ | 35¾ | —2¼ |
| 34¼ | 27¾ | Storer | 12 | 30 | 29⅜ | 29½ | — ½ |
| 55¼ | 29⅝ | 20th-Fox | 199 | 38⅛ | 36⅛ | 38 | + ¼ |
| 40¾ | 29½ | United Artists | 99 | 33½ | 31 | 33½ | +2⅜ |
| 94¾ | 52¾ | Warner Bros. | †11 | 79½ | 78 | 78 | —1¼ |
| 82¾ | 62⅝ | Zenith | 554 | 70½ | 66¼ | 66⅞ | — ⅝ |

## American Stock Exchange

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 8⅛ | 4½ | Allied Artists | 59 | 5¾ | 5¼ | 5⅝ | + ⅛ |
| 15¼ | 6½ | BalM'nt GAC | 25 | 8⅞ | 8⅜ | 8½ | — ⅜ |
| 24⅜ | 9¾ | Cap. Cit. Bdc. | 90 | 19 | 16¾ | 19 | +1 |
| 22½ | 4⅝ | Cinerama Inc. | 306 | 17¾ | 16⅝ | 16⅝ | —1¼ |
| 16⅞ | 7¾ | Desilu Prods. | 177 | 11¼ | 10½ | 10⅝ | — ¼ |
| 9⅝ | 4⅞ | Filmways | 16 | 6 | 5⅝ | 6 | .. |
| 25¾ | 8¼ | MPO Vid. | 17 | 13¼ | 13 | 13 | .. |
| 18 | 12¼ | Movielab | 13 | 13¾ | 12½ | 13 | — ¾ |
| 5¾ | 1¾ | Nat'l Tel'film | 306 | 2½ | 2¼ | 2½ | .. |
| 10⅛ | 3¾ | Reeves Bdcst | 32 | 5⅛ | 4⅞ | 4⅞ | — ⅛ |
| 10½ | 6 | Reeves Snd. | 215 | 7¼ | 6½ | 6⅝ | — ⅝ |
| 27 | 20 | Screen Gems | 34 | 21½ | 20¾ | 21½ | + ¾ |
| 42⅜ | 11¾ | Technicolor | 261 | 24¾ | 22¾ | 23⅛ | — ½ |
| 31 | 9¾ | Teleprompter | 88 | 16⅞ | 14⅛ | 14⅛ | —2⅝ |
| 6¼ | 2⅝ | Tele Indus. | 11 | 3 | 2¾ | 2⅞ | + ⅛ |
| 25¾ | 14½ | Trans-Lux | 136 | 18¼ | 15¾ | 18¼ | +2½ |

*Week Ended Mon. (15).
†Ex-dividend.
‡Actual Volume.

*(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)*

### Over-the-Counter Securities

| | Bid | Ask | |
|---|---|---|---|
| America Corp. | 3⅛ | 3⅝ | — ⅛ |
| Four Star Television | 19½ | 21½ | — ½ |
| Gen Aniline & FA | 240 | 268 | +5 |
| General Drive-in | 13 | 14⅛ | .. |
| Gold Medal Studios | ⅛ | ½ | .. |
| Magna Pictures | 3 | 3½ | + ⅛ |
| Metromedia Inc. | 15⅝ | 16¾ | — ⅝ |
| Official Films | 2½ | 2⅞ | — ⅛ |
| Sterling Television | 2⅝ | 3¼ | — ½ |
| U. A. Theatres | 6⅝ | 7⅜ | + ¼ |
| Wometco Enterprises | 24¾ | 27 | —1¾ |
| Wrather Corp. | 5¾ | 6⅝ | — ⅞ |

*(Source: National Assn. of Securities Dealers Inc.)*

# *Insider Stock Buys, Sells*

[Nov. 11-Dec.10, Per SEC]

Washington, Jan. 16.

Allied Artists and ABC-Paramount Theatres Inc. dominated show business stock transactions in latest (Nov. 11-Dec. 10) Securities & Exchange Commission summary of insider deals.

**Allied Artists:** George Burrows disposed of 9,000 shares of common stock, leaving him with 14,756. Roger W. Hurlock bought 1,300 shares, boosting his total to 27,300, while W. Ray Johnston bought his first block of 400 shares in AA.

**ABC-Paramount:** On options, Martin Brown, 255 shares (total, 364); Leonard Goldenson, 12,750 shares (total, 65,025); Simon Siegel, 3,825 (total, 8,947); Oliver Treyz, 3,825 (total, 4,005).

**ABC-Vending Corp.:** Leo B. Beresin sold 1,200 shares, holding onto 9,942.

**Columbia Pictures Corp.:** Alfred Hart sold 100, leaving him with 1,130 shares held directly. Another 68,177 shares were listed under his name as held by Fico Corp.

**Crowell-Collier:** Sumner Blossom sold 400 shares, leaving him with 600.

**Desilu Productions:** Edwin E. Holly bought 700, hiking his holdings to 2,700 shares.

**Filmways Inc.:** William Cowan disposed of 1,000 shares, leaving him with only 20.

**Metro-Goldwyn-Mayer:** Nathan Cummings bought 1,000 shares in November and later received another 4,181 shares in payment on redemption of certain shares of common stock of Associated Products Inc. Benjamin Thau bought his first block of 6,000 shares.

**NAFI Corp.:** George L. Coleman disposed of 476 shares, leaving him with 16,000. Another 149,386 shares are held by Nafco Inc., listed under Coleman's name.

**National Theatres & TV:** Eugene V. Klein acquired 5,200 shares, giving him 93,423 all told.

**National Telefilm Associates:** Leonard Davis bought $70,000 worth of 6½% Convertible Sub Debs in an October deal.

**Radio Corp. of America:** Andre Meyer bought 5,500 shares, giving him 15,904 in all.

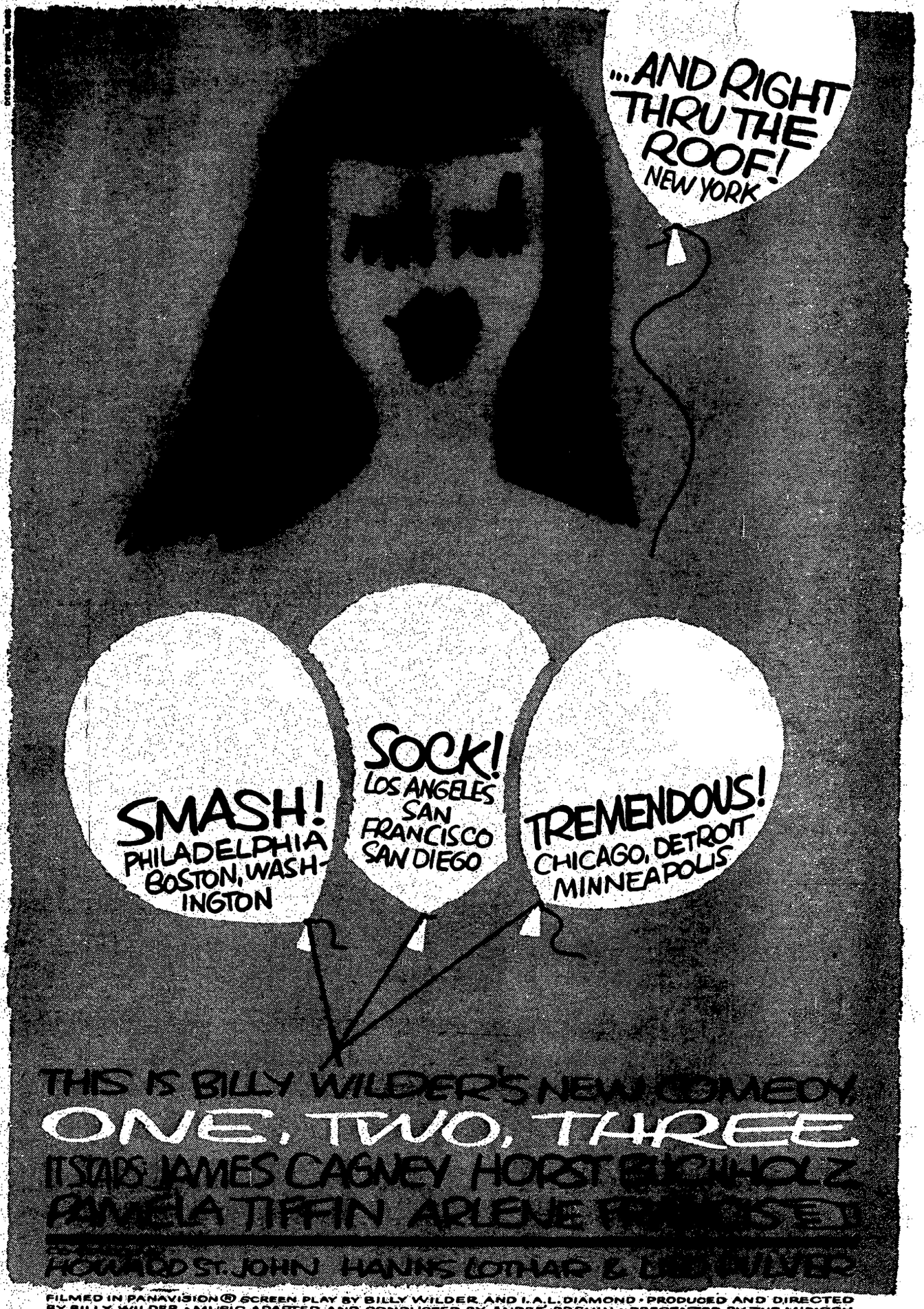
**Reeves Broadcasting & Development Corp.:** Frederick Willetts acquired 10,000 worth of 6% debentures in October.

**Screen Gems:** William Dozier bought 200 shares, giving him 900 in all.

**Twentieth Century-Fox Film Corp.:** Spyros Skouras disposed of 1,000 shares, leaving him with 80,760.

**Webb & Knapp:** William Zeckendorf Sr. latched onto 1,900 more shares for a total of no less than 12,135,864.

**Zenith Radio Corp.:** Eugene M. Kinney exercised option to acquire 2,520 shares for a total of 9,087. Leonard C. Truesdell, in another exercise of option, bought 4,500 shares for a total of 8,100.

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# Picture Grosses

## 'Hawaii' Hot $11,000 In T'ronto; 'Clock' Big 40G; 'Song' Powerful 13G, 4

Toronto, Jan. 16.

Among newcomers, "Blue Hawaii" is off to a big start, "Twist Around Clock" in nine-house tiein is fine, but "Singer Not the Song" is only fair at three theatres.

Holdovers expect to improve this week over last stanza's three-day cold blast which dented attendance. "King of Kings," now in twelfth frame at the University, sees upsurge now that it is running in final two weeks. "Flower Drum Song" still is smash in fourth round at the Uptown.

**Estimates for This Week**

**Carlton, Danforth, Humber** (Rank) (2,318; 1,328; 1,203; $1-$1.50) —"Singer Not Song" (20th). Fair $20,000. Last week, "Paris Blues" (UA) (2d wk), $15,000.

**Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Prince of Wales, Scarbor, State** (FP-Taylor) (1,342; 1,059; 995; 1,082; 1,138; 752; 1,197 682 696; 75-$1) — "Twist Around Clock" (Col). Fine $40,000. Last week, "George Raft Story" (AA), $34,000.

**Eglinton** (FP) (919; $1.50-$2.50) —"Holiday in Spain" (Indie) (4th wk). Hefty $10,000. Last week, $11,000.

**Hollywood** (FP) (1,080; $1-$1.50) —"Breakfast at Tiffany's" (Par) (5th wk). Tasty $15,000. Last week, $17,000.

**Hyland** (Rank) (1,357; $1-$1.50) —"Whistle Down Wind" (20th) (4th wk). Good $7,500. Last week, $8,000.

**Imperial** (FP) (3,206; $1-$1.50)— "Blue Hawaii" (Par). Big $19,000 or near. Last week, "Second Time Around" (20th) (2d wk—6 days), $7,500.

**International** (Taylor) ($1-$1.25) —"Mary Had a Little" (UA) (2d wk). Fine $4,000. Last week, ditto.

**Loew's** (Loew) (1,641; $1-$1.50)— "Pocketful of Miracles" (UA) (3d wk). Big $10,000. Last week, $10,500.

**Tivoli** (FP) (935; $1.50-$2.50)— "El Cid" (AA) (4th wk). With nightly turnaways, sock $12,000. Last week, $12,500.

**Towne** (Taylor) (693; 90-$1.25)— "Call Me Genius" (FD) (4th wk). Nice $4,500. Last week, $4,500.

**University** (FP) (1,556; $1.50-$2.75)—"King of Kings" (M-G) (12th wk). Unchgd to great $12,000. Last week, $9,000.

**Uptown** (Loew) (2,543; $1-$1.75) —"Flower Drum Song" (U) (4th wk). Powerful $13,000. Last week, $14,000.

## BROADWAY

(Continued from page 11)

—"West Side Story" (UA) (13th wk). This stanza ending today (Wed.) is heading for near-capacity $46,000 after capacity $47,000 in 12th session 11 performances. Stays on, playing hardticket.

**State** (Loew) (1,800; $1.50-$3.50) —"King of Kings" (M-G) (14th wk). This round ending today (Wed.) is heading for socko $30,000 on 10 performances after $24,000 in 13th week and same number of shows. Continues.

**Victoria** (City Inv.) (1,003; $50-$2)—"Pocketful of Miracles" (UA) (5th wk). Fourth session concluded Sunday (14) was okay $15,000 after $18,000 for third week. "Light in Piazza" (M-G) due in here next but it may wind up at Astor.

**Warner** (SW) (1,813; $1.50-$3.50) —"El Cid" (AA) (5th wk). Fourth round finished last Saturday (13) was smash $40,000 after $41,000 in third week.

**First-Run Arties**

**Baronet** (Reade) (420; $1.25-$2) —"Murder She Said" (M-G) (2d wk). Initial week ended Friday (12) was smash $14,000. In ahead, "Wonders of Aladdin" (M-G) (2d wk), was $6,500.

**Fine Arts** (Davis) (468; 90-$1.80) —"One, Two, Three" (UA) (4th wk). Current session ending today (Wed.) looks like great $16,000.

**Beekman** (Rugoff Th.) (590; $1.20-$1.75)—"La Dolce Vita" (Astor) (6th wk). Fifth week finished yesterday (Tues.) was hotto $12,000 after $14,000 for fourth.

**Carnegie Hall Cinema** (F&A) (300; $1.25-$1.80)—"Odd Obsession" Harrison) (4th wk). Third week ended Monday (15) was torrid $5,500 after $7,800 for second round.

**Fifth Ave. Cinema** (Rugoff Th.) (250; $1.25-$1.80)—"Mark" (Cont) (m.o.) (5th wk). Fourth round concluded yesterday (Tues.) was smash $6,000 after $5,500 in third.

**Normandie** (T-L) (592; $1.25-$1.80)—"Five-Day Lover" (Indie) (6th wk). Fifth round ended yesterday (Tues.) was good $6,000 after $7,500 in fourth week.

**Little Carnegie** (L. Carnegie) (520; $1.25-$2)—"No Love For Johnnie" (Indie) (6th wk). Fifth session ended Monday (15) was rousing $10,000 after $11,200 in fourth.

**Guild** (Guild) (450; $1-$1.75)— "Two Women" (Indie) (m.o.) (3d wk). Second week completed yesterday (Tues.) was dandy $8,000 after $8,500 in first frame.

**Murray Hill** (Rugoff Th.) (565; 95-$1.80)—"Summer To Remember" (Indie) (11th wk). The 10th frame concluded Sunday (14) was smash $8,000 after $10,500 in ninth week.

**Paris** (Pathe Cinema) (568; 90-$1.80) — "La Belle Americaine" (Cont) (5th wk). Fourth stanza finished Saturday (13) was smash $13,000 after $15,000 in third.

**68th St. Playhouse** (Leo Brecher) (370; $1.50-$2) — "Loss of Innocence" (Col) (9th wk). Eighth session concluded Monday (15) was smart $5,000 after $6,000 for seventh week.

**72d St. Playhouse** (Baker) (440; $1.50-$2) — "The Innocents" (20th) (4th wk). Third round completed Sunday (14) was trim $5,000 after $6,200 for second week.

**Sutton** (Rugoff Th.) (561; 95-$1.80) — "Summer and Smoke" (Par) (9th wk). This week ending today (Wed.) is heading for fine $6,500 after $7,500 in eighth week.

**Trans-Lux 52d St.** (T-L) (540; $1-$1.50) — "Pocketful of Miracles" (UA) (5th wk). Fourth stanza finished Sunday (14) was fine $7,000 after $8,500 in third.

**Trans-Lux 85th St.** (T-L) (550; $1.25-$2) — "Roman Spring" (WB) (3d wk). This session wingind today (Wed.) is heading for trim $7,500 after $12,000 in second week. Holds.

**World** (Perfecto) (390; 90-$1.50) —"Wild For Kicks" (Times) (14th wk). Current round finishing up tomorrow (Thurs.) looks like wow $8,800 after $9,000 for 13th week. Pic so far has registered top engagement at this house in the last 10 years.

## LOS ANGELES

(Continued from page 10)

(FWC-SW-Metroplitan) 810; 1,298; 2,344; 1,757; 90-$1.50) "Breakfast at Tiffany's (Par) and "Long, the Short and Tall" (Cont). Wow $31,000 or near. Last week, Vogue, "Bridge to the Sun" and "Bachelor in Paradise" (M-G) (2d wk) $6,000 (9 days); Loyola, "Babes in Toyland" (BV) (3d wk) and "Fastest Gun Alive" (M-G) $2,400; Wiltern, "Pocketful of Miracles" (UA) and "Fastest Gun" (M-G), $6,500; Warrens, "Virgin Spring" (Indie) and "Naked Night" (Indie), $3,600.

**Beverly** (State) (1,150; 90-$2)— "Roman Spring" (WB) (3d wk). Strong $7,200. Last week, $11,500.

**Four Star** (UATC) (686; 90-$1.50) —"The Outsider" (U) (3d wk). Lush $6,000. Last week, $8,200.

**Orpheum** (Metropolitan) (2,213; 90-$1.50)—"Pocketful of Miracles" (UA) and "Fastest Gun Alive" (M-G) (3d wk). Slim $2,800. Last week, $4,500.

**Village** (FWC) (1,550; 1.49-$2.40) —"Majority of One" (WB) (3d wk). Big $15,000. Last week, $16,000.

**Carthay** (FWC) (1,138; 1.80-$3.50) —"El Cid" (AA) (4th wk). Socko $20,000. Last week, $14,200.

**Fox Wilshire** (FWC) (1,990; $2)— "Children's Hour" (UA) (2d wk). Good $9,500. Last week $10,000.

**Warner Hollywood** (SW) (2,170; $1.25-$2.40)—"Flower Drum Song" (U) (4th wk). Slick $21,000. Last week $24,500.

**Warner Baverly** (SW) (1,316; 90-$2)—"Lover Come Back" (U) (4th wk). Socko $12,000. Last week $18,000.

**Pantages** (RK) (1,512; 1.65-$3.50) —"Judgment at Nuremberg" (UA) (4th wk). Rich $27,500. Last week, $28,600.

**Chinese** (FWC) (1,408; 1.25-$3.50) —"West Side Story" (UA) (5th wk). Torrid $30,000. Last week $27,800.

**Hollywood Paramount** (State) (1,468; 90-$2)—"One, Two, Three" (UA) (5th wk). Hotcy $12,000. Last week, $14,500.

**El Rey** (FWC) (861; 50-$1.50)— "The Innocents" (20th) (5th wk). Brisk $6,500. Last week, $6,000.

**Fine Arts** (FWC) (631; 2-$2.40)— "Summer and Smoke" (Par) (8th wk). Happy $5,200. Last week, $5,000.

**Egyptian** (UATC) (1,392; 1.25-$3.50) — "King of Kings" (M-G) (27th wk). Slow $12,000. Last week, $12,400.

**Music Hall** (Ros) (720; 2.40-$2.75) —"La Dolce Vita" (Astor) (27th wk). Hep $6,000. Last week $6,500.

**Hawaii** (G&S) (1,106; 90-$1.50)— "Ben-Hur" (M-G) (3d wk). Mild $3,200. Last week, $4,000.

## BOSTON

(Continued from page 10)

"Green Mare" (Indie) (4th wk), Good $4,000. Last week, $5,000.

**Gary** (Sack) (1,277; $1.50-$3)— "West Side Story" (UA) (11th wk). Great $19,000. Last week, $20,000.

**Kenmore** (Indie) (700; $1.50)— "Carry On Constable" (Gov.) (4th wk). Stout $7,500. Last week, $8,000.

**Metropolitan** (NET) (4,357; 90-$1.25)—"Second Time Around" (20th), and "Jet Storm" (Indie). Slow $13,000. Last week, "Babes in Toyland" (BV) (3d wk), $9,000.

**Memorial** (RKO) (3,000; 90-$1.49)—"Flower Drum Song" (U) (4th wk). Wow $18,000. Last week, $19,000.

**Orpheum** (Loew) (2,900; 90-$1.49)—"Pocketful of Miracles" (UA) (3d wk). Tall $13,000. Last week, $14,000.

**Paramount** (NET) (2,357; 70-$1.25)—"Bachelor Flat" (20th) and "Purple Hills" (20th). Fair $13,000.

**Pilgrim** (ATC) (1,909; 75-$1.25) —"Sail Crooked Ship" (Col) (2d wk). Slick $11,000. Last week, $14,000.

**Saxon** (Sack) (1,100; $1.50-$3)— "King of Kings" (M-G) (12th wk). Good $10,000. Last week, same.

**State** (Trans-Lux) (730; 75-$1.25) —"Some Like It Cool" (Indie) and "Naked Terror" (Indie) 3d wk). Snappy $5,000. Last week, $5,500.

## CHICAGO

(Continued from page 11)

"Seven Wonders of World" (Cinerama) (15th wk). Sturdy $7,000. Last week, $10,000.

**Roosevelt** (B&K) (1,400; 90-$1.80) —"Roman Spring" (WB) (3d wk). Okay $12,000. Last week, $12,500.

**State-Lake** (B&K) (2,400; 90-$1.80)—"Babes In Toyland" (BV) (4th wk). Slow $14,500. Last week, $14,800.

**Surf** (H&E Balaban) (685; $1.50-$1.80)—"The Mark" (Cont) (3d wk). Good $5,000 or near. Last week, $5,600.

**Todd** (Todd) (1,089, $2.20-$3.50) —"King of Kings" (M-G) (13th wk). Modest $7,200. Last week, $6,800.

**Town** (Teitel) (640; $1.25-$1.80)— "No Love for Johnnie" (Indie) (4th wk). Nice $2,500. Last week, $3,300.

**United Artists** (B&K) (1,700; 90-$1.80)—"One, Two, Three" (UA) (4th wk). Fast $15,000. Last week, $18,000.

**Woods** (Essaness) (1,200; 90-$1.80)—"Innocents" (20th). Smart $20,000 or near. Last week, "Happy Thieves" (UA) (3d wk), $4,400 in four days.

**World** (Teitel) (606; 90-$1.25)— "Rocco and Brothers" (Astor). Socko $5,000. Last week, "Cinderella" (Indie) (2d wk), $4,200.

## DENVER

(Continued from page 10)

wk). Socko $12,000 or near. Last week, $15,000.

**Cooper** (Cooper) (814; $1.65-$2.50)—"Seven Wonders of World" (Cinerama) (13th wk). Holding at $16,000 or close. Last week, $20,000.

**Denham** (Indie) (800; $1.25-$2.50) —"King of Kings" (M-G) (10th wk) Good $5,000. Last week, $5,500.

**Denver** (Fox) (2,432; $1.25) — "Babes in Toyland" (BV) and "The Matchmaker" (Indie) (4th wk. Oke $9,000 or near. Last week, $12,000.

**Esquire** (Fox) (600; $1.25) — "Doctor in Love" (Indie) (4th wk). Good $1,600. Last week, $1,800.

**Orpheum** (RKO) (2,690; $1.25-$1.45)—"Roman Spring" (WB) and "Atlas" (Indie). Fair $11,000 or near. Last week, "Hey, Let's Twist" (Par) and "Pirate Black Hawk" (Indie), $6,500.

**Paramount** (Indie) (2,100; 90-$1.25) — "Pocketful of Miracles" (UA) (4th wk). Nice $10,500. Last week, $15,000.

**Towne** (Indie) (600; $1.25-$1.45) —"Second Time Around" (20th) (4th wk). Fair $3,800. Last week, $4,500.

## 'Flat' Lively $12,000, Buff.; 'Song' Big 7G, 3d

Buffalo, Jan. 17.

Firstrun trade here is steady currently albeit on the spotty side. Some of longruns are off sharply, and on the way out. Top newcomer is "Bachelor Flat," good at Paramount. "Sail a Crooked Ship" looks okay on opener at Century.

**Estimates for This Week**

**Buffalo** (Loew) (3,500; 75-$1)— "Ivanhoe" (M-G) and "Knights of Round Table" (M-G) (reissues). Nice $9,000. Last week, "Pocketful Miracles" (UA) (2d wk), $6,500.

**Center** (AB-PT) (2,500; 70-$1)— "Roman Spring" (WB) (3d wk). Passable $5,000 in 5 days. Last week, $7,500.

**Century** (UATC) (2,700; 70-$1)— "Sail a Crooked Ship" (Col). Okay $10,000. Last week, "Second Time Around" (20th) and "Purple Hills" (20th) (2d wk), $7,000.

**Lafayette** (Basil) (3,000; 70-$1)— "Flower Drum Song" (U) (3d wk). Perky $7,000. Last week, $10,000.

**Paramount** (AB-PT) (3,000; 70-$1)—"Bachelor Flat" (20th). Good $12,000 or close. Last week, "Errand Boy" (Par) (3d wk), $7,200.

**Teck** (Loew) (1,200; $1.25-$2.75) —"King of Kings" (M-G) (4th wk). Fine $7,500. Last week, $8,200.

**Cinema** (Martina) (450; 70-$1.25) —"Carry On Constable" (Gov) (4th wk). Okay $2,000. Last week, $2,200.

## '2D TIME' OKAY $8,000, L'VILLE; 'SONG' 5½G, 3D

Louisville, Jan. 16.

The few days when temperature was hovering near the zero mark are over, and milder weather is bringing patrons downtown. Absence of fresh product, however, will hold grosses down. "Flower Drum Song" looks bright in third round at the Kentucky. "Roman Spring" shapes good at the Mary Anderson. "Second Time Around" in third at United Artists is still okay.

**Estimates for This Week**

**Brown** (Fourth Avenue) (1,100; 75-$1) — "King and I" (reissue (20th). Slow $3,500. Last week, "Pocketful Miracles" (UA) (3d wk), $6,000.

**Kentucky** (Switow) (900; 75-$1)— "Flower Drum Song" (U) (3d wk). Bright $5,500 after second week's $6,000.

**Mary Anderson** (People's) (900; 90-$1.25) — "Roman Spring" (WB) (3d wk). Good $4,500 after $5,000 for second week.

**Ohio** (Settos) (900; $1.25)— "Babes in Toyland" (BV) (4th wk). Good $5,000 after third week's $6,000.

**Rialto** (Fourth Avenue) (1,100; $1.25-$2.50)—"Cinerama Holiday" (Cinerama) (13th wk). Hep $4,500 after 12th week's $5,000.

**United Artists** (Fourth Avenue) (3,000; 75-$1.25) — "Second Time Around" (20th) (3d wk). Okay $8,000 after second week's $12,000.

## 'Clock' Sharp $10,000, Seattle; 'Song' 7G, 4th

Seattle, Jan. 16.

Some fresh screen fare this stanza will help improve the local firstrun setup. "Twist Around Clock" shapes big on opener at Coliseum while "Bachelor Flat" is rated okay in first at Fifth Avenue. "Flower Drum Song" looks nice in fourth at Music Hall. "King of Kings" looms good in fourth at the Blue Mouse.

**Estimates for This Week**

**Blue Mouse** (Hamrick) (739; $1.50-$3.50)—"King of Kings" (M-G) (4th wk). Good $8,000. Last week, $10,000.

**Coliseum** (Fox-Evergreen) (1,870; $1-$1.50)—"Twist Around Clock" (Col) and "Underwater City" (Col). Big $10,000. Last week, "Second Time Around" (20th) (2d wk), $7,500.

**Fifth Avenue** (Fox-Evergreen) (2,500; $1-$1.50)—"Bachelor Flat" (20th) and "Madison Avenue" (20th). Okay $8,000. Last week, "Pocketful of Miracles" (UA) and "Invitation Monte Carlo" (Indie), $5,200.

**Music Box** (Hamrick) (738; $1-$1.50)—"Roman Spring" (DB) (3d wk). Fair $3,000 in four days. Last week, $5,000.

**Music Hall** (Hamrick) (2,200; $1-$1.50)—"Flower Drum Song" (U). (4th wk). Nice $7,000 or near. Last week, $8,500.

**Paramount** (Fox-Evergreen) (3,000; $1-$1.50)—"Babes in Toyland" (BV) and "Bashful Elephant" (AA) (4th wk). Fair $5,000. Last week, $7,000.

## 'Miracles' Swell $8,000, Cincy Ace

Cincinnati, Jan. 16.

Class holdovers are the bulwark of a potentially snug Cincy film session in the wake of a sub-zero clobbering of general biz traffic. "Pocketful of Miracles" is solid in fourth week. "Babes in Toyland" is rated okay in fourth at Keith's. "Second Time Around" and "Roman Spring" continue strong in third rounds.

Hardticket "El Cid" holds solidly in fourth week at suburban Valley while "King of Kings" slows up in ninth stanza at the Capitol. "Devil's Eye" bids socko in opener at the Guild artie.

**Estimates for This Week**

**Albee** (RKO) (3,100; $1-$1.50)— "Roman Spring" (WB) (3d wk). Good $7,500. Second week, $8,200.

**Capitol** (SW-Cinerama) (1,400; $1.25-$2.75) — "King of Kings" (M-G) (9th wk). Slow $4,000. Last week, $5,000. "Judgment at Nuremberg" (UA), opens Feb. 14.

**Esquire Art** (Shor) (500; $1.25)— "Purple Noon" (Times) (2d wk). Good $1,300. Last week, $2,200.

**Grand** (RKO) (1,300; $1-$1.50)— "Pocketful of Miracles" (UA) (4th wk). Swell $8,000 in setup over $7,500 of third round.

**Guild** (Vance) (300; $1.25)— "Devil's Eye" (Indie). Smash $2,800. Last week, "Invasion Quartet" (Col) (3d wk), $1,100.

**Hyde Park Art** (Shor) (500; $1.25)—"Make Mine a Double" (Cont). Fair $800. Last week, "From Roman Balcony" (Indie), $1,100.

**Keith's** (Shor) (1,500; 90-$1.25)— "Babes In Toyland" (BV) (4th wk). Okay $5,000. Last week, $6,500.

**Palace** (RKO) (2,600; $1-$1.25)— "Second Time Around" (20th) (3d wk). Hotsy $8,000 after $10,000 second frame.

**Twin Drive-In** (Shor) (600 cars; 90c)—West side: "Twist Around Clock" (Col) and "X-15" (Col) subruns). Fairish $2,500. Last week, "Deadly Companions" (Indie) and "Fear No More" (Indie), $1,900. East side operating weekends only.

**Valley** (Wiethe) (1,275; $1.50-$2.50)—"El Cid" (AA) (4th wk). Strong $9,000. Last week, $9,200.

## CLEVELAND

(Continued from page 10)

week, "No Love For Johnnie" (Indie) (3d wk), $3,000.

**Continental Art** (Art Theatre Guild) (900; $1-$1.25)—"Man Who Wagged His Tail" (Indie) (2d wk). Fair $1,700. Last week, $2,700.

**Heights Art** (Art Theatre Guild) (925; $1-$1.25)—"Devil's Eye" (Indie). Neat $2,600. Last week, "Doctor in Love" (Indie) (3d wk), $2,100.

**Hippodrome** (Eastern Hipp) (3,700; $1-$1.50) — "Flower Drum Song" (U) (3d wk). Big $11,500. Last week, $14,000.

**Ohio** (Loew) (2,700; $1.25-$2.50) —"King of Kings" (M-G) (9th wk). Average $8,000. Last week, $9,000.

**Palace** (Silk & Helpern) (2,739; $1-$1.50) — "Roman Spring" (WB) (3d wk). Fair $5,000 or less in 4 days. Last week, $7,000.

**State** (Loew) (3,700; $1-$1.50)— "Pocketful of Miracles" (UA) (3d wk). Good $11,000 or near. Last week, $11,500.

**Stillman** (Loew) (2,700; $1.50)— "Happy Thieves" (UA). Mild $5,500 in 6 days. Last week, "Second Time Around" (20th) (3d wk), $6,500.

**Westwood Art** (Art Theatre Guild) (855; $1.25-$1.50) — "Two Women" (Indie) (reissue). Brisk $3,700. Last week, "Doctor in Love" (Indie) (3d wk), $1,600.

## PHILADELPHIA

(Continued from page 11)

(4th wk). Neat $11,000 or close. Last week, $12,500.

**Stanley** (SW) (2,500; 95-$1.80)— "Flower Drum Song" (U) (4th wk). Lush $17,000 or near. Last week, $15,000.

**Stanton** (SW) (1,483; 95-$1.80)— "Babes in Toyland" (BV) (4th wk). Happy $10,000. Last week, $10,500.

**Trans-Lux** (T-L) (500; 95-$1.80) —"Innocents" (20th) (2d wk). Tidy $8,500. Last week, $9,000.

**Viking** (Sley) (1,000; 95-$1.80)— "Roman Spring" (WB) (3d wk). Okay $6,000. Last week, $9,000.

**World** (R&B-Pathe) (483; 95-$1.80)—"Five-Day Lover" (Indie) (2d wk). Nice $2,800. Last week, $3,000.

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# Hollywood Newshens Recover Courage, Again Handing Out Their 'Sour' Apples

By DORA ALBERT

Hollywood, Jan. 16.

Hollywood Women's Press Club recently celebrated the 20th anniversary of an idea that has brought it national criticism and maybe even national curses. Credit it to Ruth Waterbury, currently contributing editor of Photoplay. Idea: each year the club to choose the actor and actress most cooperative with the press, and award a Golden Apple. Negative was to be a "stuffed shirt" award to the screen actor and actress least cooperative with the press.

The shirts were ready; so were the chairs. Everything was ready, when, boom, came Pearl Harbor. Subdued by history, club solemnly chose Bob Hope and Bette Davis as their first Golden Apple winners, and Fred Astaire and Ginger Rogers for the "Sour" Apples.

Pressagents—being just that—greeted the Golden Apple choices with jubilation, but were unhappy about the spotlighting of aloofness.

For 14 lively, argumentive years the practice continued of rapping standout "snubbers" of Hollywood's commentators. Always, those roasted were among the top stars. Organization figured no kudos were due an actor or actress not in great demand for being cooperative.

From 1942 to 1954 the club named as its most cooperative stars such smarties as Cary Grant, Rosalind Russell, Bob Hope, Gregory Peck, Alan Ladd, June Haver, William Holden, and Loretta Young. Joan Crawford won the accolade twice.

Among the non-cooperative were George Sanders, Jean Arthur, the late Errol Flynn, Joan Fontaine (she reformed later), Walter Pidgeon, Sonja Henie, Fred MacMurray, Greer Garson, Frank Sinatra (twice, in 1946 and in 1951), Ingrid Bergman, Jennifer Jones, Rita Hayworth (twice, in 1948 and in 1952), Robert Mitchum, Doris Day, Jennifer Jones, Humphrey Bogart, and Esther Williams.

**Unhappy Publicists**

Most pressagents tried hard to save their stars from getting the unhappy distinction: when the stars won the Sour Apples, there were usually loads of alibis and lots of hard-wrigging.

When Ingrid Bergman won a Sour Apple, her whole crew sent a protesting wire to Louella Parsons, one of the founders of the club and its president for six years (1930-1935).

Frequently stars chosen as uncooperative made Louella Parsons a court of appeal. When Esther Williams got a Sour Apple, her pressagent pointed out how busy Esther was, how good a mother she was, and how noble she was about teaching blind children to swim. All very true—but the Sour Apple designation referred simply to the club's opinion of her cooperation with the press.

Stars reacted differently to being gifted with the Sour Apple. Humphrey Bogart loved it; he claimed it was a mark of distinction. Frank Sinatra seemed pleased that he had won it twice. He made no effort to mend his ways. In fact, he recently sent the club a plaintive wire complaining because he hadn't been chosen a third time. As Barbara Best, the President of the club, merrily wired back to Frank, "you can't win 'em all. Better luck next time."

But many pressagents were decidedly worried about those Sour Apples. Studios and p.a.'s groaned that the choice of the uncooperatives was bad publicity. And some newshens asked, "Ought we to admit that there is anyone—anyone at all—who doesn't cooperate happily with us?"

**Took the Cure**

Bing Crosby, a non-cooperative nominee, later played Santa Claus for the group at a Christmas party. Joan Fontaine, designed as uncooperative in 1943, decided being uncooperative was poor publicity, went to the other extreme and became so cooperative that four years later she won a Golden Apple.

Still, the let-us-be constructive Nice Nellies of the club won out, and the Sour Apples were given up in 1955. For the next four years, only sweetness and light prevailed, with William Holden, Jane Russell, Charlton Heston, Deborah Kerr, Glenn Ford, Kim Novak, Tony Curtis, Dinah Shore, David Niven, and Shirley MacLaine winning praise for their helpfulness to the press.

Meanwhile, with no one to blame them when they were naughty, some of the stars were very naughty indeed in refusing to give interviews or giving so few that writers and editors were left copyless.

In 1960 the members argued back and forth about whether or not to reinstate the Sour Apples. Many who had formerly opposed the Sour Apple awards were disenchanted with the stars they had saved from this label. Newspapermen and women not associated with the club frankly told the girls that the spiciest and most interesting copy that had ever come out of the club came when Sour Apple winners were selected. But it wasn't just a matter of publicity. They wondered if, perhaps, they hadn't been a little lacking in courage.

**Courage Reinstated**

In 1960 the Sour Apples were reinstated.

Under a new arrangement, the working press members of the club and free lance writers are the only ones permitted to nominate either Golden Apple girls and boys, or candidates for the sour award. Later all members, including publicists vote on the nominated ones.

What an uproar arose when the members voted Elvis Presley and Debbie Reynolds the two most uncooperative stars of the year! Noted columnists pointed out that Elvis had served his country well, and that Debbie had once (in 1954) been selected by the group as a most cooperative doll.

It may have been pure coincidence, but in 1961, Debbie Reynolds has achieved a far better record for cooperativeness than in 1960. However, it must be admitted that of all the people chosen for the Sour Apple designation, Debbie probably had the best reasons for non-cooperation. She had been the victim of some of the year's most tasteless publicity because of her then unhappy marital situation. In her reaction against maudlin publicity, she shut the door against too many interviewers. The unhappy girls, unable to fulfil their assignments on Debbie, voted according to self-interest.

## Nubian Art-Flood

Continued from page 1

safe oases. The publicity campaign so far has been a mere polite whimper, despite the endorsement of UNESCO and the frantic handwringing of university professors in many lands, including the United States.

(Latest word is that work on dam, for which USSR funds were promised, is now held up.)

One salient objective is to build a protective wall around the Island of Philae, a treasure trove in the Nile which is now above water only three months a year. Numerous 4,000-year old wonders from the reign of Ramses II and other Pharaohs are at stake. As imaginative film showmen view the situation it is a "natural" in terms of pageantry, intrigue, and awe. But what to do about it? Nobody knows.

Egyptologists have, of course, heard about "Cleopatra," which 20th-Fox is shooting in Rome. That is eagerly awaited, though not directly connected with the Nubian lake which is the modern story of Egypt made graphic by the art colossi in the path of progress. It is acknowledged that Elizabeth Taylor, though on Egypt's poison list, may go a great way toward focussing world attention on Egyption antiquity, and that may help more than somewhat. Inquiry, however, does not reveal that "Cleopatra" producer Walter Wanger or director Joe Manckiewicz have any present intention of linking their love-on-a-barge-in-olden-times with the art salvage problem upstream, now confronting world scholarship.

## 'Dr. No' Unit to Jamaica

Sean Sonnery and James Bond, who star in the film version of Ian Fleming's novel "Dr. No" and director Terence Young today leave for the British West Indies to begin preparations for location filming on the United Artists release. Albert R. Broccoli and Harry Saltzman produce from Wolf Mankowitz and Dick Maibaum screenplay under Eon Productions banner.

From London, Halsey Raines passed through Manhattan to join unit as publicist.

## Hospital Buys Hub Playhouses

Boston, Jan. 16.

Metropolitan Theatre, 4,310-seater opened in 1925, the Wilbur legit theatre, 1,241-seater, and the 14-story Metropolitan office building and parking lot were sold by ABC-Paramount to the Pratt Clinic-New England Center Hospital for a reported $1,300,000 for the entire block in Boston's theatrical district. Agreement to sell was reached in New York Wednesday (10), after an offer was made by the hospital.

Acceptance of the offer came from Paul P. Levin, director of real estate for Paramount, and the hospital confirmed that necessary legal procedures were underway.

"Currently we have no specific plans for the properties in question," Ralph Lowell, chairman of the hospital's board said in connection with the acquisition. "However to have neglected to take advantage of the availability in the interest of foresight might have created planning difficulties at a later date."

New owners of the Wilbur legiter have no intention of razing it, or of putting it to any other than its present use as a legit theatre. Site is leased to Jujamcyn Amusement Corp., owners of the Colonial, Boston; St. James, New York; and Shubert, Philadelphia. It is believed the legit house has a seven year lease with Jujamcyn.

However, there is no certainty as to what will happen to the Metropolitan.

## NAME DAVID RAPHEL 20TH'S INT'L H.O. REP

David Raphel, 20th-Fox TV International's manager for Europe and the middle east, has been appointed homeoffice rep for 20th International, Murray Silverstone, prexy, has announced. He'll headquarter in N. Y. and act as liaison between the h.o. and European offices, acting under overall direction of international veep Emanuel Silverstone.

Assistant to the sales manager in France in 1950, Raphel the following year was named assistant to general manager in Italy, and in 1954 took over as general manager, Holland. Subsequently he served as assistant to continental European manager and in 1959 became manager of the new international tv operation.

## French Sin-Films

Continued from page 4

didn't worry about her individual pix. That, however, would be unfair, since there has been at least one Bardot pic which was not condemned. That was Columbia's 1960 import, "Babette Goes to War." The film won an A-II rating (unobjectionable for adults and adolescents) and was a big disappointment at the boxoffice.

But the French are not all bad. Of the 77 films listed by the Legion as A-I (morally unobjectionable for general patronage) in the Jan. 18 bulletin, one is a French import. This oddity is Continental Distributing's "La Belle A Americaine. Robert Dhery's wacky comedy which is now playing its first U. S. dates.

## Is Tax Reform Coming In 1962?

Continued from page 1

own, or with partners, or as a company. Taxes decide whether we have one or more companies, whether we set up the capitalization of the company with stock, debt or both, whether a company pays dividends—when and how much, and whether to merge, liquidate, or stay put.

In show business, taxes not artists are the stars. Rhyming June with moon is no longer the trick, but rather making sweet music with capital gains.

Taxes uproot the geography of performers and performances. While the financial people are pulling their hair out about the flight of the dollar, Americans in the cultural field are discovering the flight from income taxes.

Taxes make producers out of playwrights, directors, scenic designers, actors. Taxes make packages out of people. Taxes make secretaries out of wives (there's an interesting twist!)

Well, it won't be long before those days are gone forever. More and more people are getting burned up about the "tax mess." These heat waves register on the sensitive antenna with which Congressional radar is equipped. Net(work) result: a new spectacular—tax reform.

**Tax Reform In '62-'63**

Tax reform will be in the air in 1962 and on the air in 1963. The auditioning, casting, rehearsals, and run-through will take place this year, but the opening will be next year. That's because the Congressional producer must leave Washington early to tend to his personal knitting this year. The year 1962 is election year for everyone in the House of Representatives and for one-third of the Senate. Along about July, Congress will begin to long for the old folks at home. The tax reform show will take a back seat to the election show.

We can begin to sense what the tax script will look like. The play will be in four acts, to deal with the four basic things that are now out of gear. The four things are: rates are too high, there are too many so-called loopholes, the law is too complicated, and enforcement is incomplete.

All four areas will be tackled. In the process, some of us had better prepare for the fact that we will have to give up benefits that we now consider part of our God-given rights.

Rate reduction, of first importance, will depend on a lot of other things. The world situation and military requirements are some of those things. If they don't upset the applecart, then the extent to which rates are reduced will depend on how sweeping is the elimination of loopholes.

Act II will be about loopholes. That is the one really to watch. It is the climax, the payoff. Here are some of the ideas now running rampant that will make show business people sit up and take notice.

First, there is likely to be something very much on the plus side. Instead of figuring taxes on the basis of year-by-year earnings, average income will be the yardstick for those who go through wide ups and downs from year to year. Show business is a typical boom and bust, feast and famine affair. Leveling off the peaks and valleys through averaging will correct the lopsidedness in the law today. It will flatten out the rate brackets and be kinder to the pocketbook when income fluctuates.

**Getting Tougher**

On the other hand, the ring-around-rosey to make things look, sound, and smell like a capital gain, will be stripped of its makeup. Anything that fundamentally is a payment for services will be treated and taxed as service income, no matter how skillfully masquerading in capital gain costumes. As a matter of fact, with lower tax rates and a system of averaging, the whole idea of capital gains may go the way of all flesh and be yanked out of the tax law altogether.

Foreign shores; staying out of the country 17 out of 18 months; or planting a residential tent abroad, will lose tax glamor. The savings now possible will be sharply cut and ultimately cut out.

Entertainment expense deductions will take it on the chin. They will be severely curbed, and what's left will be severely audited. If this still leaves room for an end-run, the ball will be booted out of the park, and the deduction taken out of the script.

That is the shape of some of the things to come. No matter how the tax play is cut, it will still feel overwritten. We can't get from government without giving to government.

Here's consolation of a sort. Back in the 18th Century there was a savvy economist by the name of Adam Smith. He said that taxes are the badge of a democracy. Well, if taxes are the badge of a democracy our country is safe for democracy for a long, long time, and we're going to have a mighty big badge to show it.

## Mutiny on Budget

Continued from page 3

Marlon Brando, which is way overboard at a negative cost of $18,000,000, or thereabouts.

It's well within the realm of reason that both projects eventually will come out all right. But in the meantime there's the uncertainty.

Wall Streeters and film company board members from either the management or financial ends like it fine that production is now rooted in participations rather than czar rule. Doubtless in large part it's agreeable because the financial partnership arrangements, as brought to the fore by United Artists, simply have become the overall industry's modus operandi and who are they to abandon a hit script.

But what about the new studio heads? How can they win? Credit for a successful production goes to the individual producer. Otto Preminger takes the plaudits for "Exodus," not Samuel Briskin. And at the same time somebody might be looking askance at the Jack Karp-Marty Rackin team at Paramount because Marlon Brando's "One-Eyed Jacks" didn't do so well.

In the years ago Mayer, Zanuck, Cohn, et al., rose or fell with the results of a full season's product. They were the individuals responsible. Now it's on a picture-by-picture basis, and the studio head is the subject of finger-pointing when there's a bust. To some extent the clicks are overlooked because someone else is credited.

**And Then I Did 'El Cid'**

Dallas, Jan. 16.

Tower Theatre is advertising its next attraction, Charlton Heston and Sophia Loren in Samuel Bronston's "El Cid" (AA), in the theatre's lobby set pieces. No date for the closing of the current Tower film, "King of Kings" (M-G) also produced by Bronston, has been set.

Theatre just wants the public to know that another spectacular is on the theatre's schedule.

## Mex Gov't Finance

Continued from page 3

by Swimmer and Anthony, which they plan to make in August in Arizona. They are negotiating with Burl Ives and Chill Wills to costar. Prior to "Sowbelly," they will start "Wounds of Hunger," Louis Spota novel, Feb. 20 in Mexico. Anthony will costar with Jean Seberg with picture to be made on a budget "under $1,000,000," Klein said. Swimmer also has two additional originals in preparation which he will direct for III Task, though Anthony will not star.

Partners have just completed "Without Each Other," also an original by Swimmer and Anthony, in Florida. Anthony costars with Brud Talbot. Dimitri Tiomkin scored, with release negotiations now in the works.

Trio started the company two years ago when Swimmer and Anthony, both 23 years old, left Carnegie Tech. They stress pix they make are strictly commercial fare and do not want to be considered "new wave" producers.

**Harold Heifetz** has optioned Olaf Ruhen's novel "Naked Under Capricorn" and plans to coproduce in Australia from his own screenplay.

# Little Messages To Film Producers

# BRITAIN RIDES THE TIDES

The British were not the first great international traders. There were the Phoenicians well ahead of them in history. But the British have long been, and still are, remarkably astute import-export operators. In the feature film production and distribution sweepstakes, it is worthy of admiration that Great Britain has managed two notable comebacks after survival-threatening world wars. (Parenthetically, there is also the remarkable upsurge of today's BBC which was, prior to 1939, the world leader in television).

British theatrical films have unique traits, of which their humorous playing with topical problem themes is in point. Less devoted than Hollywood to the "star system," the British have carved a special place for their comedy, foreign adventure and horror product, along with much else.

In connection with their global salesmanship it is significant that the British utilize the nationally and internationally read pages of this publication for their sales messages to the American and world film markets. During 1961 the organizations appended alphabetically hereto appeared in

VARIETY

ANGLO AMALGOMATED • ARDMORE STUDIOS • ASSOC. BRITISH PATHE • BRITANNIA FILM DIST. • BUTCHER'S FILM DIST. • COLUMBIA PICTS. • GALA FILMS • HAMMER FILMS • JOHN KIMBERLY ASSOC. • LION INT'L • LONDON FILMS • MGM BRITISH STUDIOS • RANK ORGANISATION • REGAL FILMS • SHEPPERTON STUDIOS • TECHNICOLOR • UNIFILMS ASSOC.

# VICTIMS IN ART—NAZI NECROLOGY

Berlin, Jan. 9.

During last fall's 11th annual Berlin Cultural Festival a gruesome list was compiled and exhibited under the title, "Jewish Art In The Furnace." Some of the artists also ended in the ovens of Hitler hatred. Designed to remind visitors to the festival of the notable contributions to Germany's artistic life of Jews (and others) up until the Nazi regime, the list is a shocking reminder of the personal tragedies. Those who were condemned, beaten, executed were matched by many suicides both within the Reich and in foreign countries.

As for those who died of broken hearts and careers in the United States, Switzerland, and other havens, nobody can do more than guess the toll of man's inhumanity to man. Herewith the sordid necrology (incomplete) of artists of various kinds whose lives were forefeited or ruined because they were Jews, associated with or married to Jews, or found themselves for other reasons on the German nationalists' death rolls:

**Herta Aron-Schein** (killed in Auschwitz)
**Julius Bab** (died in 1955 in New York)
**Viktor Barnowsky** (died in 1952 in New York)
**Albert Bassermann** (died in 1952 in Zurich)
**Gustav Beer** (killed in Theresienstadt)
**Richard Beer-Hoffman** (died in 1945 in New York)
**Hans Behrend** (killed in Auschwitz)
**Rudolf Bernauer** (died in 1953 in London)
**Otto Bernstein** (killed in Auschwitz)
**Franz Bertuch** (killed)
**Franz Blei** (died in 1942 in New York)
**Felix Bressart** (died in Hollywood in 1942)
**Eugen Burg** (killed in Theresienstadt)
**Max Burghardt** (sentenced to death)
**Fritz Busch** (died in 1951 in London)
**Willi Buschoff** (killed)
**Erich Conradi** (killed in Auschwitz)
**Robert Dorsay** (killed)
**Max Ehrlich** (killed in Auschwitz)
**Emil Faktor** (died in a Polish ghetto)
**Hermann Feiner** (killed in Auschwitz)
**Herta Felden** (killed in Ravensbrueck)
**Jakob Feldhammer** (killed)
**Hans L. Fischer** (executed in Holland during the war)
**Bruno Frank** (died in Beverly Hills in 1945)
**Egon Friedell** (suicide in Vienna in 1938)
**Ludwig Fulda** (suicide in Berlin in 1939)
**Kurt Gerron** (killed in Auschwitz)
**Jean Gilbert** (died in 1942 in Buenos Aires)
**Yvan Goll** (died in Paris in 1950)
**Heinz Gordon** (killed)
**Joachim Gottschalk** (suicide in Berlin in 1941)
**Paul Graetz** (died in 1938 in Hollywood)
**Alexander Granach** (died in New York in 1945)
**Stefan Grossman** (died in Vienna in 1945)
**Fritz Gruenbaum** (killed in Buchenwald)
**Siegmund Gruenfeld** (killed in Theresienstadt)
**Hermann Haller** (died in 1943 in London)
**Ludwig Hardt** (died in New York in 1947)
**Ferdinand Hart** (died in Prague)
**Walter Hasenclever** (suicide in France in 1940)
**Albrecht Haushofer** (shot in a Berlin prison)
**Wolfgang Hellmert** (died in Paris in 1934)
**Fritz Hirsch** (killed)
**Odon von Horvath** (died in Paris in 1938)
**Monty Jacobs** (died in Lonlon in 1945)
**Hermann Jadlowker** (died in Tel-Aviv in 1953)
**Leon Jessel** (died in 1942)
**Leopold Jessner** (died in 1945 in Los Angeles)
**Georg Kaiser** (died in 1945 in Ascona)
**Alfred Kerr** (died in 1948 during a Hamburg visit)
**Helmut Kionka** (sentenced to death)
**Robert Klein** (died in New York in 1958)
**Paul Kornfeld** (killed in Lodz)
**Erich W. Korngold** (died in Hollywood in 1957)
**Albin Kornacher** (died in Berkeley in 1951)
**Adam Kuckhoff** (sentenced to death in 1943)
**Anton Kuh** (suicide in 1939 in the U.S.)
**Max Landa** (suicide in Yugoslavia in 1933)
**Else Lasker-Schueler** (died in Jerusalem in 1945)
**Rose Liechtenstein** (died in Tel-Aviv in 1955)
**Kurt Lilien** (killed in Auschwitz)
**Max Lubitsch** (died in Hollywood in 1947)
**Emil Ludwig** (died in Switzerland in 1948)
**Heinrich Mann** (died in Santa Monica in 1950)
**Klaus Mann** (suicide in Cannes in 1949)
**Thomas Mann** (died in Zurich in 1955)
**Jules Marx** (killed in Auschwitz)
**Carl Meinhard** (died in Buenos Aires in 1949)
**Rudolf Meinhard-Juenger** (killed in Lublin)
**Eleonora von Mendelssohn** (died in New York in 1951)
**Hanne Mertens** (killed in Neuengamme)
**Hans Meyer-Hanno** (killed)
**Alexander Moissi** (died in Lugano in 1935)
**Franz Molnar** (died in New York in 1952)
**Paul Morgan** (killed in Auschwitz)
**Erich Muehsam** (killed)
**Carola Neher** (disappeared in Russia)
**Alfred Neumann** (died in Lugano in 1952)
**Paul Nikolaus** (suicide in Luzern in 1933)
**Hans Otto** (beaten to death by Nazis in 1933)
**Max Pallenberg** (killed in a plane crash in 1934)
**Liddy Perlinski** (killed in Auschwitz)
**Alfred Polgar** (died in Zurich in 1955)
**Max Reinhardt** (died in New York in 1943)
**Eugen Robert** (died in London in 1944)
**Carl Roessler** (died in London in 1938)
**Willy Rosen** (killed in Auschwitz)
**Therese Rothhauser** (killed in Theresienstadt)
**Lina Salten** (not heard of since 1943)
**Heinz Saltenburg** (died in London in 1948)
**Jenny Schaffer** (killed in Auschwitz)
**Ludwig Schattke** (killed in Wilna in 1944)
**Lutz Martin Schein** (killed in Auschwitz)
**Rene Schickele** (died in Sanary in 1940)
**Joseph Schmidt** (died in Switzerland in 1942)
**Arnold Schoenberg** (died in Los Angeles in 1951)
**Fritz Schoenfeld** (killed in Auschwitz)
**Willy Schuermann-Forster** (sentenced to death in 1942)
**Jessie Schwamborn** (killed in Ravensbrueck)
**Moritz Seeler** (killed in Theresienstadt)
**Herman Sinsheimer** (died in London in 1950)
**Ben Spanier** (died during the persecution)
**Fritz Spira** (killed)
**Carl Sternheim** (died in Brussels in 1942)
**Mathilde Sussin** (killed in Theresienstadt)
**Richard Tauber** (died in London in 1948)
**Max Terpis** (died in Zollikon in 1958)
**Ernest Toller** (suicide in New York in 1939)
**Kurt Tucholsky** (suicide in Sweden in 1935)
**Hermann Valentin** (died in Tel-Aviv in 1945)
**Rosa Valetti** (died in Vienna)
**Anni Vara** (killed)
**Karl Gustav Vollmoeller** (died in Los Angeles in 1948)
**Manfred Voss** (killed in Buchenwald)
**Otto Wallburg** (killed in Auschwitz)
**Mia Werber** (killed in Theresienstadt)
**Gisela Werbezirk** (died in 1956)
**Franz Werfel** (died in Beverly Hills in 1945)
**Alfred Wolfenstein** (died in Paris in 1945)
**Karl Wolfskehl** (died in New Zealand in 1948)
**Ernst Wurmser** (died in Argentina in 1950)
**Paul Zech** (died in Buenois Aires in 1946)
**Stefan Zweig** (suicide in Brazil in 1942).

# New Characters in the Ink Well; Could Be a Bullish Cartoon Year

By WILLIAM ORNSTEIN

Hollywood, Jan. 16.

Expressing optimism for the cartoon industry, Lawrence Kilty, biz manager for Screen Cartoonists Local 839, IATSE, looks for a "substantial year" in the pen-and-ink field for 1962.

A number of producers in cartoonery are reported planning or working on ideas for new series to be projected after the turn of the year. These would supplement subjects which already have gained favor with tv sponsors.

Warner Bros., now producing 26 half hour "Bugs Bunny" shows for the second consecutive year, is preparing two new pilots requested by ABC-TV. Filming of sample subjects is expected to get under way about the middle of January.

Two series are "The Wonderful World of Filbert" and "Road Runner."

"Filbert" will be produced by David H. De Patie, based on an idea by WB cartoon creator Bill Shalit who will appear live with Joanna Barnes. The first episode will deal with the adventures of a comic strip artist—Shalit—and his character Filbert, and will be aimed at adult audiences. Fritz Freleng will be animation director.

"Runner," a standard character in theatrical cartoons, sometimes appearing in "Bugs Bunny," will have a coyote with him in the new series. No old animations will be used, it was stated. All sketches will be new, according to DePatie, general manager for WB's cartoon studio.

Hanna - Barbera, whose "Yogi Bear" and "Flintstones" rate high in tv animations, among others, is "thinking" about four new half hour pilots for next season's offering. Nothing has yet developed to any stage for discussion, but the creative minds in H-B's successful operation are expected to crystallize one or more formats after January, maybe in the spring or summer, at the latest.

Other studios are said to have idea men giving considerable thought for new 1962 pilots, several asserting, like H-B, it is too early to tell what will happen with nebulous plans until they are put on paper and presented for fruition.


New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
ROSALIND RUSSELL • ALEC GUINNESS
"A MAJORITY OF ONE"
Also Starring RAY DANTON • MADLYN RHUE
Produced and Directed by Mervyn LeRoy
From Warner Bros. in Technicolor
On Stage: "SALUT A LA FRANCE"


## MM's 'Give' Rolls March 15; Weinstein's Producer Yr. Also Includes Bergman

Hollywood, Jan. 16.

With script changes in process, 20th-Fox plans to start cameras rolling March 15 on "Something's Got To Give," Marilyn Monroe's last for the studio.

Producer Henry T. Weinstein, who has taken over from David Brown, recently finished "Tender Is the Night' with Jennifer Jones, plans to start "The Visit", with Ingrid Bergman in England in September, and hopes to film "Faster, Faster" starring Shelly Winters after she winds up the play in the east under Frank Corsaro's direction.

Corsaro recently directed Tennessee William's "Night of the Iguana" and most likely will direct Miss Winters in the pic version of "Faster." This may be filmed away from 20th.

With Misses Jones, Bergman, Monroe, and Winters in his pix, Weinstein figures if ever there were a woman's producer he's it.

## Saul Cooper Exits 20th For Par Pub Shuttle

Saul Cooper has been named national publicity coordinator and liaison between the studio and home office ad-pub departments at Paramount.

He's resigning a press post at 20th-Fox to rejoin Par where previously he had been assistant publicity manager.

### PAUL GROSZ TO UA

**Succeeds Jaediker as Art Mgr.—Was With 20th-Fox**

Paul Grosz, 20th-Fox art manager for the last five years, has shifted to United Artists as art director, succeeding Herbert Jaediker, who recently retired after 30 years with UA.

Grosz has been in the film industry 33 years, and prior to joining 20th 14 years ago, held various positions with Universal, Warners, Paramount and several agencies.

## 'Victim' Special-Tag For Decency Legion Though Sans Code Imprimatur

"Victim," British import dealing with homosexuality which was denied a Production Code seal last month, has been given a "separate classification" by the Legion of Decency. The SC tag is given those pix which "while not morally offensive in themselves, require caution and some analysis and explanation" to avoid misinterpretation.

Legion says the subject matter of "Victim" is treated with integrity but adds that while it high lights social aspects of the problem, it "gives insufficient statement to the moral issues."

At the same time, the LOD has given an A-III rating (morally unobjectionable for adults) to United Artists' "The Children's Hour," which also touches on perversion (and which was approved by the Code). Legion notes that "Hour" is being advertised by UA as recommended for adults only.

Universal's Rock Hudson - Doris Day starrer, "Lover, Come Back," has received a B rating (morally objectionable in part for all). LOD comments that the fact the film is a comedy cannot excuse its "vulgar treatment of marriage, glamorized sexual promiscuity, suggestiveness in song, dialog and situations."

Kingsley International's French import, "The Five-Day Lover," has been condemned because of its "mockery of marriage and traditional morality" and "salacious and indecent treatment."

Pathe-America's British import, "Whistle Down the Wind," with young Hayley Mills starred, booked for 12 keys of the Texas Interstate circuit, commencing March 1.

## Alicoate Reelected As N.Y. Variety Barker

Charles A. Alicoate has been reelected Chief Barker of the New York Variety Club Tent No. 35. Jack H. Levin was named first assistant barker and Irving Dollinger, second assistant barker. Robert K. Shapiro was elected new Property Master while Jack Hoffberg continues as Dough Guy.

Canvassmen for 1962 are Bud Edele, Walt Framer, Salah Hassanein, Charles Smakwitz, George Waldman and Harold Zeltner. James Carreras will fly from London to rep Variety International at the installation luncheon, Jan. 16 at the Hotel Astor.

The N.Y. Tent's crew has voted to exert strong efforts at the Variety International convention in Dublin next May to have New York City named as the 1964 International Convention City.

## Ken Darling, Producer; Readying 'Ring & Spur' For Arizona Location

Hollywood, Jan. 16.

Maydale Productions has been formed by produce-writer Kenneth Darling to produce three independent features. First will be "Ring and the Spur," original by Darling, for which he has set James Coburn, Noah Beery, James Griffith and Wallace Ford. Negotiations are on for Ruth Roman to play the femme lead, with pre-production to begin Jan. 15 at Producers' Studio.

Picture will be shot in Arizona in Panavision and Eastmancolor on a budget of $400,000. Winton Hoch is cinematographer.

Harold Knox is associate producer on "Ring" and will function similarly on "George," to go in May, and "The Last Resort." Both are originals.

Darling just completed "Ballad of Dancers' Rock" under Gray-mac banner, with Martin Landau, Warren Stevens costarred. Earl Bellamy directed.

## 1920-1940 Classics Unreel At City College Course

City College via its Institute of Film Technics is giving a 15-week course starting Feb. 6 in cinema history. Vaulties from the 1920-1940 period will be unreeled along with commentary.

The professor: Herman G. Weinberg.

## No New Cinerama House for 'West' In Hollywood

Hollywood, Jan. 16.

Despite Cinerama's prexy Nicolas Reisini repeated assurances "How the West Was Won," first of two-partnered pix with MGM, would be presented in a brand new theatre on Hollywood Blvd. come July 4, the triple-screen production will make its local debut at the Chinese, flagship of National Theatres & Television.

Deal between Reisini and NT&T prexy Eugene Klein was finalized Friday (12) whereby circuit will exhibit the $12,000,000 pic on a 90-10 rental arrangement.

Reisini, accompanied by Max Youngstein and attorney Sidney Davis planed back to New York (13) after five-day visit with MGM Studio, Cinerama Studio, NT&T and Cooper Foundation execs.

Until the deal was cemented with NT&T, all indications pointed to Cooper Foundation, which built the maiden Super Cinerama in Denver last March, signing with Reisini for a 1,200-seat house to cost $2,500,000 at Hollywood & Vista Delmar, one block east of Pantages. Cooper prexy Kenneth Anderson planed in from his Lincoln, Neb. headquarters earlier in the week. He spent four days lining up a 400 x 175 parcel owned by A. E. England, Pontiac dealer.

Anderson is understood to have promised the new Super Cine between July 4 and Sept. 1 for preeming "How." He is further said to have assured Reisini the key date of July 4 could be met, if necessary with extra crews to finish it on time.

Rather than take any chances, Cinerama chief decided on the Chinese, currently two-a-day-ing Mirisch Bros. "West Side Story." House will be closed for few weeks to allow installation of wall-to-wall Cinerama screen and accompanying equipment (both of which are loaned with rental deal).

*Within the next week or so Cinerama will set a house in Times Square sector in New York. Bernie Kranze has been talking to Stanley Warner's film buyer Max Fellman about the Warner on 47th St. & Broadway. Cinerama's five travelogues played there.*

# FOOD, SOAP & CIGGIE CHA-CHA

## Ed Sullivan: 'Me Thin -Skinned?'

Ed Sullivan denies he's thin-skinned to fair criticism from newspaper reviewers. In his series of broadcasts on CBS Radio's "Personal Story" last week, Sullivan maintained he should be reviewed, not as a performer on his weekly Sunday night tv show, but as an impresario assembling a variety show.

"I resented and still resent criticism which is unfair," commented Sullivan. "Critics always evaluate me as a performer and some used to moan, 'Why does CBS permit Ed Sullivan to be on tv Sunday nights?' They were reviewing me as a performer when my function actually was to assemble and routine a variety show. Now if these critics had gone on to say that Sullivan should not be permitted on tv 'because the acts he selects are inferior,' I would have been hurt but not nettled.

"Another shaft always referred to 'Sullivan's predilection for introducing his friends in the audience.' They made it appear as though I were introducing my tailor or barber or insurance agent by way of paying them off for such introductions. But I knew people were always fascinated by interesting faces and names on page one. I knew they would enjoy seeing Leo Durocher and his new wife, Laraine Day, or Joe Louis a day or so after his thrilling fight with Joe Walcott, so I had them take bows in my audience."

## Shakespeare as Aubrey's Key Aide Dramatizes Prexy's Plight

Last week's appointment of Frank J. Shakespeare Jr. as v.p. and assistant to CBS president James T. Aubrey Jr. dramatizes the plight of a network prexy today, stemming from the increased tensions and pressures, particularly those emanating from the FCC-Newton Minow and Congressional precincts, plus the mounting competitive picture. Since any network prexy worth his salt these days has to be all things to all people, doubling (and tripling) in brass, a round-the-clock workday has become par for the course.

In taking Shakespeare out of the station area (he has been veepee of the CBS Television Stations Division and general manager of the highly-successful WCBS-TV New York flagship) as his key aide, Aubrey thus hopes to alleviate some of these pressures. The fact that all of the major administrative aides on the CBS 19th floor—Bill Hylan, Oscar Katz, Spence Harrison—will continue to report to Aubrey suggests that the latter will concern himself chiefly with masterminding the sales-programming operation, with Shakespeare relieving him of the Washington problems, etc. Shakespeare moved into his new post on Monday (15).

Going into Shakespeare's slot as general manager of the New York flagship is Norman E. Walt Jr., who has been general sales manager of the station. Latter is 33; Shakespeare is 36.

Additional appointments at the station are Jerry Danford, promoted from assistant general sales manager to general sales manager, and Bud Hirsch, account exec, to assistant sales manager.

Shakespeare for some time had been regarded as "on the way up" with a record of accomplishment on station management and sales. He joined CBS in 1950. He was named general sales manager of WCBS-TV in '54, three years later moved to WXIX, then a CBS-owned station in Milwaukee, and in December '58 to New York as general manager of WCBS-TV.

### Write Me a Com'l

George Schafer, who has brought tv "Macbeth," has now produced a tv commercial, his first.

He's using it all this week on WNBC-TV, N.Y., to plug his legit production, "Write Me a Murder." The blurb might be called a hard-sell since it starts off with the report of a pistol.

## Queen Was In The Parlor But On Whose Channel?

London, Jan. 16.

Big discrepancy in TAM (Television Audience Measurement Ltd.) and BBC figures for the Queen's Christmas broadcast dominated the top 20 ratings for the week ended December 31, 1961. TAM claimed that 5,941,000 homes saw the Queen's-broadcast of which 3,699,000 were tuned to the independent web and 2,242,000 to the Corporation's channel. Worked out on a basis of three people per home, TAM's figures indicate that 11,097,000 saw the Queen on commercial tv while only 6,726,000 saw her on BBC-TV.

According to BBC, which conducts a door-to-door survey as opposed to TAM's sample with electronic meters attached to their sets, some 18,000,000 saw the royal broadcast of which only 5,500,000 watched on the Indie web. Neither camp will comment on the gap between the two estimates.

The corporation claims that on Christmas day viewers spent nearly twice as much time watching the BBC-TV channel as they did commercial tv. Between 11 a.m. and 11 p.m. average BBC-TV audience was estimated at 10,700,000 against the competition's 4,900,000, says the Corp.

## NBC-TV to Strip 4th 5-Min. News

Flushed with sales success, NBC News is on the verge of planting a fourth five-minute daytime news strip on its tv web this coming spring. Final decision will take care of Ed Newman, who was lately displaced as newscaster on "Today" so that host John Chancellor could get more intensive exposure.

Newman is tentatively slated to take up the five minute daily newscast either at 10:25 or 10:55 a.m. His show will be in addition to Ray Scherer's 12:55 strip, Floyd Kalber's 2:25 strip and Sander Vanocur's 4:55 strip. All three are sold.

Chances for Newman look excellent, it is reported. If he goes on, it'll be in April.

## NBC-TV STYMIED ON JOHNNY CARSON DEAL

NBC-TV has placed a high premium on the value of Johnny Carson as Jack Paar's latenight replacement this coming spring, but reportedly ABC-TV is holding up the deal and may yet kill it completely. NBC hasn't given up hope yet, however, and has MCA in there trying to work it out so that ABC will come through with a release.

Don Fedderson, producer of "Who Do You Trust?" the ABC-TV daytime strip which Carson emcees, is said quite willing to release the performer to NBC-TV. ABC-TV, on the other hand, has a pact with producer Fedderson, and reportedly threatens to quit "Trust" if Carson is released.

## 3 WEBS LAUNCH SELLING SEASON

By GEORGE ROSEN

This week marks the official opening of the '62-'63 selling season on tv network programming, and from the looks of things, it'll be the most hotly competitive one thus far. (Over the past couple of weeks practically every major program executive at the agencies has been jetting to the Coast to size up the rough cuts on new shows and move in on studio product long before the shows are set.) As for the networks, a period of frantic activity has already started, with the food, soap and ciggie clients as the initial targets.

Perhaps best symbolizing the intra-network jockeying for sponsor favor is the pitching going on for some $25,000,000 in General Foods billings. It's no secret that all three networks are hot after the business. (And it's all straight, legitimate business, with no discounts, except for contiguous slotting of shows.)

GF historically has always been in the CBS family, as witness currently two Top 10 comedy faves, "Danny Thomas Show" and "Andy Griffith Show," along with the "Gertrude Berg Show," "Hennessey" and "I've Got a Secret." Aside from the fact that CBS has GF locked up tight for Danny Thomas next season, same Monday night at 9 slot, GF is wide open and uncommitted. It can take Andy Griffith any place it chooses. NBC is offering Monday night 9 to 10 following "Price Is Right" as the major come-on; ABC will gladly reserved the Wednesday post-"Wagon Train" time.

Along with General Foods, there's a major three-network scramble for better than $25,000,000 in Procter & Gamble biz. Like GF, P & G owns most of its shows ("Rifleman," "Real McCoys," Dick Van Dyke, "Car 54." It also sponsors Joey Bishop, P & G's current big yen is for half-hour comedy and, unlike GF which generally covets one network, the Cincy soap people play the field. Within the next couple of weeks P & G will be ready to decide what looks good for next season and where it will go. It's a juicy plum and all three webs are in for the kill.

The third major lump of billings is divided between Lever Bros. and Colgate. (These are the four pillars of network biz, estimated at between $75,000,000 and $100,000,000 per season.) Where and how Lever and Colgate intend to go in '62-'63 will be resolved shortly. It's all wide open, part and parcel of the big scramble now on.

When GF, P&G, Lever and Colgate fall into place, there's another $60,000,000 or so in ciggie sponsorship coin to be resolved. Most of it comes from American Tobacco, R. J. Reynolds, Brown & Williamson and Liggett & Myers, the outfits that love those minute participations on hour shows. They'll be buying into about eight programs each. All are bent on the same mission—to grab off the highest-rated hour each night of the week and spread the largesse with one or two minutes on each show. The ciggie company that can stake out the most franchises on the highest circulation shows, just as B & W succeeded in doing a couple seasons back when ABC crime-adventure was running away with the Nielsens, has really got it made.

Once the food, soap and ciggie accounts are in, from then on fits bits and pieces, with the automotive billings, traditionally, coming up the rear.

Most of the sales are still three-four weeks away, pending arrival of the hour pilots between Feb. 1 and March 1. But most of those half-hour franchises will be locked up by the end of January.

It's bombs away!

## 'CBS Reports' Quitting Prime Time 10-11 Berth In Move-Up to 7:30 Slot; Benny-Skelton Back-to-Back Parlay

### Obit

"Death in the City Room," an account of the decrease in the number of American newspapers will be telecast by "CBS Reports" on Thursday (25) night.

The telementary will highlight the recent foldo of two Los Angeles dailies, Mirror and Examiner. Sequences of the Los Angeles demise were filmed Friday (5), the day the two papers ceased publication. It will show reporters and editors as they wrapped up personal affairs and cleaned out their desks for the last time. There also will be interviews with several staffers during the wake held at a nearby bar.

CBS News correspondent Charles Collingwood, who does the "WCBS-TV Views the Press" show, will be the tv reporter. Others on the program will be Mark Ethridge, chairman of the board of the Louisville Courier-Journal and Times, and Louis Seltzer, editor of the Cleveland Press.

For all its noble intent of reserving Thursday night 10 to 11 for "CBS Reports", the network apparently is giving up the good fight of trying to compete against such pop and papfaves as "Untouchables" and "Sing Along With Mitch" with public affairs programming. A scheme is now afoot to move "CBS Reports" into a weekly 7:30 to 8:30 p.m. berth next season, probably maintaining the Thursday night continuity, thus releasing the hot prime 10 to 11 hour for commercial programming.

Actually CBS is acting on the precedent that the Leonard Bernstein-N.Y. Philharmonic series could take on added lustre and win a new host of friends through its educational appeal to youthful listeners, there's no reason why the same thinking shouldn't redound to the benefit of "CBS Reports."

A reshuffle of the Sunday-Monday-Tuesday CBS sked has been getting close scrutiny, with the following "plots" now being given serious consideration:

The shift of Jack Benny from Sunday night 9:30 to Tuesday night 9:30, thus strengthening the Tuesday roster with a back-to-back comedic parlay of Red Skelton (at 9) and Benny. With Sunday 9 to 10 opening up through the shift of Benny and the dropping of "GE Theatre", it's now likely that "Candid Camera" will be moved up from Sunday at 10 to Sunday at 9.

A new half-hour comedy series starring Lucille Ball will probably get the nod for Monday night 8:30, since the current tenant, the Robert Young "Window on Main St.", won't be back. And it's likely that the preceding half-hour, at 8, will go to "I've Got A Secret" (in a shift from Monday night 10:30), thus giving it a back-to-back status with another Goodson-Todman entry, "To Tell the Truth", occupying Monday 7:30.

## Hurleigh Blasts Dailies' Sticking Knife into TV-AM

Washington, Jan. 16.

Mutual Broadcasting prexy Robert Hurleigh, agreeing to be a last minute substitute speaker, delivered a stinging denunciation of broadcasting's newspaper critics at the annual dinner of the Federal Communications Bar Assn. here Friday (12.)

Assn. was in a bind when Edward R. Murrow, U.S. Information Agency, had to cancel out as the banquet orator to go to Africa.

Chairman Newton Minow of the Federal Communications Commission and Chairman Oren Harris (D-Ark.) of the House Commerce Committee were head table guests as Hurleigh observed pointedly that newspapers are after the same advertising dollar as broadcasting and take every opportunity with the printed word to stick the knife into television and radio.

And, he added, most newspapers show less interest for the public interest than broadcasters do.

He quoted Mark Ethridge, respected Louisville Courier-Journal chieftain, in a recent article for the journal of the Center for Democratic Institutions as saying the attitude of most publishers of dailies is "it doesn't make much difference what newspapers say as long as the balance sheets are all right."

To come to the rescue of the Assn., Hurleigh had to delay an important financial meeting with the toppers of his web's parent company, Minnesota Mining.

Harold E. Mott took over as prez of the Assn. at the dinner, succeeding Robert M. Booth Jr.

## LINDSAY NELSON EXITS NBC FOR METS

Lindsay Nelson will be handling the play-by-play on the telecasts of the new New York National League baseball club, The Mets, when the season opens at the Polo Grounds in April. The Mets' games, which have been bought for tv by Liebman Breweries for Rheingold Beer, will likely wind up on WOR-TV, but the deal has not been locked up.

Nelson is moving out of NBC-TV where he did the baseball "Game of the Week" last season.

## Eureka! A Live TV Drama From Coast

Hollywood, Jan. 16.

A two-part, two-hour live teledrama about the Brink's robbery in Boston will be aired from NBC-TV's studios in Burbank in May as part of the "DuPont Show of the Week" series. It marks the first live nighttime drama for NBC-TV from the Coast in a long time.

Signed as producer-director of the as yet untitled project is Franklin Schaffner, who directed "Advise and Consent" on Broadway. Loring Mandel, author of that hit, will write the teleplay. The show will be taped in April.

Schaffner first functions as producer-director of Jackie Kennedy's White House tour, an upcoming CBS-TV special. Both the producer-director and Mandel were repped by Ziegler, Hellman & Ross in the NBC negotiations.

## Charles Marquis Warren Exits CBS To Go Indie

Hollywood, Jan. 16.

Producer-writer Charles Marquis Warren, creator of the tv version of "Gunsmoke," and of "Rawhide" and "Gunslinger," has left CBS-TV with his CMW Productions following a six-year association, in order to return to the indie field.

Warren retains "substantial" participation ownership in the three series, also has a residual deal on "Gunsmoke." He was the producer-director of "Gunsmoke" when it first went on tv.

Warren is developing several projects to be made by his CMW outfit.

# What If Something Red Hot Broke O'Seas During NBC-CBS Yak-Yak Time

Washington, Jan. 16.

The capital's provincial coterie of journalists played rail birds as the foreign correspondent teams of NBC and CBS ran a relay race.

It turned out to be not so much a question as to who won but whether or not they were running on the same track. And it may possibly have been the only such race in history where both teams left the oval to take after the starter; in this case, Newton Minow.

At any rate, CBS was first off the mark, with its seven experts who passed the baton of world synopsizing at the National Press Club luncheon and produced the cumulative impression that the world isn't in such sad shape after all and may even be beginning to glimmer.

NBC followed two days later with its version which was deeper, more serious, more rehearsed, and quite possibly as a result, a lot gloomier.

Minow took much kidding in the process. Samples: Pete Kalischer, CBS man in Asia, told of a toast at a New Year's Eve party he attended which went—"To a mellower Minow."

CBS Emcee Eric Sevareid, commiserating with David Schoenbrun over the latter's switch from Paris to Washington, told him: "You shouldn't have too much trouble. In France a judge sometimes acts as prosecutor. Over here we just call it the FCC."

That's the way it was at the CBS session. There were quips, ad libs, an altogether lighter vein. The cast, besides Sevareid, Kalischer and Schoenbrun, included Charles Kuralt from Latin America; Blaine Littell, Africa; Alex Kendrick, London; Richard Hottelet, the United Nations; Daniel Schorr, Germany; and Marvin Kalb, Moscow.

Hottelet, Schorr and Kalb drew applause for their more emotional analyses of the past year in their bailiwicks.

NBC's doomsdayers were led through their paces by Sander Vanocur, White House beat man. Each correspondent read his pre-

(Continued on page 52)

# FBI TV Special As WB Entry For ABC

For the first time in its history, the Federal Bureau of Investigation is putting its stamp of approval on a non-documentary drama slated for television via the ABC-TV network. Warner Bros. will start rolling the tv special later this month at its Burbank, Calif., studios and various locations called for by the story of a group of Americans enmeshed in a crime which is solved by FBI techniques. The FBI has approved the shooting script.

The tv special, not yet given a telecasting date by the ABC web, will probably be of 90 minutes or two-hours duration since WB is planning to release the film theatrically outside of the U.S. Stanley Niss is producing and Les Martinson is directing the show with the FBI providing technical assistance. WB chief Jack L. Warner said it would be one of the most expensive shows ever produced for television.

## GEORGE ZACHARY TO GREY AGENCY

George Zachary, formerly in the tv programming department at Kenyon & Eckhardt agency, will reportedly take over as programming veepee at Grey agency, replacing Gene Accas, who has moved to Leo Burnett Co.'s New York office as veepee, network relations.

Zachary joined Grey less than a week ago and is reporting to Al Hollender, exec veepee who oversees the agency's broadcast activities. Accas was recently named programming veep at Grey, having previously served as veepee of network relations. He also was six years at ABC-TV and at one time was with the Television Bureau of Advertising.

## Emmy Show Is SRO

The Emmy telecast scheduled by NBC-TV for May 22 is now SRO. Timex and Proctor & Gamble picked up thirds to bring the annual stanza to the filled-up line.

Initial buy was made by Schlitz which took a third. P&G then took a half, but when Timex would not settle for the remaining sixth, the network requested P&G to go from half back to third sponsorship. The soap house went along.

# ABC Bankrolling 25 New Pilots; WB, Revue Hot

Hollywood, Jan. 16.

A minimum of 25 hour and half-hour pilots is being bankrolled by ABC-TV, which has been scanning projects of almost every vidfilmery in Hollywood for next season's programming. The many co-production deals indicate there is a lot of reshuffling in order for the network for the next semester. Most of the ABC-TV loot, approximating several millions of dollars, is earmarked for pilots at Warner Bros., with eight, and Revue, with nine, six of them spinoffs on "Alcoa Premiere."

Latest ABC-TV co-production deals are for Four Star's "Josie and Joe," a half-hour comedy created by Garson Kanin; and "The Plainsmen," 60-min. Revue series.

The network is picking up the tab for two Screen Gems pilots; one at 20th-Fox, where another such deal is in negotiation; three at Selmur Productions; one at Heyday Productions (Leonard Stern's "The Workers"); one with Chislaw ("Keely," half-hour comedy starring Keely Smith; one with Daystar Productions ("Rodeo," starring Jack Lord).

ABC-TV is also involved in co-production with Revue for the comedy, "Double Trouble"; four comedy spinoffs on "The Donna Reed Show"; "The Human Comedy" at MGM-TV; "Misty" at 20th-Fox; "Come A' Running," Bing Crosby Productions. At Warners the net is involved in "Lone Sierra," formerly "Timber Hill"; "Perils of Pauline"; "The Barnstormers" (formerly "Black Gold"); "It's Murder"; "Entre Nous"; "The Dakotas," and "Philberts.

Altogether, it's an exceptional amount of activity on the part of ABC-TV, and presages many changes in the network's program for next season.

## Brit. Exchequer Puts $1,134,000 Bite On Com'l TV's Surplus

London, Jan. 16.

In spite of its attempts to hang onto a $3,650,000 1960-61 surplus, the Independent Television Authority has been ordered to hand over about one third of it, $1,134,000, to the national exchequer. This marks the first time the Postmaster-General has made use of his powers under the Television Act which set up commercial tv in the U.K.) to extract revenue from ITA.

In a statement, the PMG, Reginald Bevins, said: "The government considers that this contribution is justified by the present state of the economy and the strong financial position of the Authority." ITA argued that it was not prudent to take the money until the extent of upcoming expenditure (for example: 625-line transmitters) was known.

Bevins, however, granted that the ITA's reserve fund should get an equal $1,134,000 bringing the fund's total to $5,376,000. Rest will be carried to capital reserves to meet the net cost of capital expenditure during 1960-61.

BIG TINY LITTLE

America's Most Versatile Piano Personality

Featured on NBC-TV. Return engagements Harrah's, Lake Tahoe starting Jan. 29th—Marineland, Calif., starting March 1st. Ten albums available on Coral and Brunswick Records.

Management, Harold Jovien
Premiere Artists
1046 Carol Dr., Hollywood, Calif.

# Brit. TV Strike Stymies NBC On 'Man of World'

London, Jan. 16.

Despite desperate efforts by British Lion Films, Shepperton studio and Incorporated Television Company to persuade British Actors' Equity to lift its blockage on the "Man Of The World" series, the union has not allowed the vidfilm to go ahead. This means that a projected deal with NBC is almost certainly off (for the time being, at any rate), as the web needed at least one segment to show sponsors by the end of February. Unless Equity has a change of heart within the next few days, ITC cannot meet the deadline.

Failure to secure the go ahead for "Man Of The World" will cost Associated TeleVision dear (ITC is a wholly-owned subsidiary of the British company) for not only will it lose revenue from the expected sale to NBC, it has to pay off camera crews and meet other overheads incurred when the series was set up earlier this month. Craig Stevens, who was to star in the program, is another costly item. It is expected that ATV will now try to find a new vehicle for him.

According to ITC, Equity was given extensive assurances and guarantees that the series would not be shown on commercial tv in the U.K. until three months after the current dispute had ended, thus allowing ATV to build up a "substantial" proportion of live programming. Also, ITC promised that no revenue would be accepted from sale of the skein in the U.S. until after the dispute had been settled.

As an extra incentive to Equity, the company guaranteed to employ at least 1,300 actors (and 900 technicians) in 1962 on two further series "Collectors Item" and "The Amazing Doctor Thorndyke." The union's refusal—"because we will not let ATV or any other company stockpile programs whether on film or tape"—is seen in the ATV camp as the possible start of an undermining of U.S. confidence in British production. From a prestige point-of-view, the company feels, "Man Of The World" would have done plenty for British video production. It had a top U.S. star, was to have been shot in color (if NBC picked up the color pilot) and was to have been the biggest-budgeted vidfilm series to be made here, nearing $2,000,000.

## Revue Ups Christie

Hollywood, Jan. 16.

Revue Studios has elevated "Wagon Train" producer Howard Christie to exec producership, and assigned him to develop two new pilots for the company.

Christie is exec producer of "The Plainsman," 60-min. action-adventure pilot taken from the 1936 Paramount picture starring Gary Cooper. The pilot rolls in about two weeks and tests for the leads will be held this week.

# IBEW Electricians Mulling 1-Day Work Stoppage in TV and Radio

Local 1212 of the International Brotherhood of Electrical Workers has notified its rank-and-file that it is "seriously considering" a one-day work stoppage in all radio and tv shops within the next month if a shorter work week for broadcast technicians isn't put into effect.

Whether the local can pull it off, considering the union has no-strike clauses in its contracts, is another matter. It has been described in some quarters as a partial sympathy move for Local 3 of IBEW. Local 3 is now striking in straight electrical industrial areas for a shorter work week.

Notification to 1212 members from biz boss Leonard Bader also said that the local is now actually negotiating with "certain companies" for a shorter work week. It's understood the companies are radio stations in N.Y. and that 1212 wants about a 30-hour week, exclusive of lunch periods, as opposed to the current 40-hour week that includes lunch periods. Should IBEW fail between now and its designated Jan. 31 deadline to make a short work week deal with the radio outlets, this, too, will be a contributing factor in the threatened one-day walkout at CBS, WNEW, WPIX, Gould Recording Studios, and the other N.Y. shops under 1212's jurisdiction.

## Masters Golf Coin

CBS-TV's "Masters Golf Tournament," slated for a Saturday and Sunday in April, has picked up full sponsorship.

Tab will be underwritten by Travelers Insurance Co. and Cluett Peabody, both via Young & Rubicam. Date of the telecast is April 7 and 8, from 5 to 6 and from 4 to 5:30 p.m., in respective afternoons.

# Robt. Maxwell's Five TV Series; 'Bride' Renewal

Hollywood, Jan. 16.

Renewal Friday (12) by General Mills and Campbell via BBDO of "Father of the Bride" on CBS-TV makes Robert Maxwell perhaps the busiest producer in Hollywood. Maxwell now has five different vidfilm series in various stages of production and just wrapped up filming on a sixth. Renewal on "Bride" is for eight shows and cameras will roll again the second week in February.

Maxwell's other productions, all done with MGM-TV, are "Andy Hardy," "The Human Comedy," and a third series, hitherto unannounced, titled, "Buttons." Latter, the story of a teenaged girl living on a modern working ranch, starts shooting Jan. 22, with the cast headed by Jim Davis, Big Boy Williams and a new find by the producer, Linda Evans. "Buttons" is being done entirely on location. "Hardy," for NBC-TV, will go before the cameras Jan. 25, with "Comedy" for ABC-TV, to roll about the same time.

In addition, Maxwell has a hush-hush series of 18 hourlong dramas using top stars in major story properties in work. He is presently setting both the cast toppers and the stories. Sixth Maxewll series is "National Velvet," on which production was just completed.

## ROGER PRYOR EXITING FCB; HAL JAMES IN

Veteran agency exec Roger Pryor plans to retire from Foote, Cone & Belding next fall. He's tv-radio programming v.p. and senior producer, based in the New York office.

Pryor plans to ankle in mid-October. Meanwhile, Hal James, formerly with ITC, has joined the agency as an associate director of broadcasting. He'll supervise tv and radio activities on several accounts, reporting to Jack Simpson, FC&B's veepee and national broadcasting director.

## England's Pirate Station In Change of Ownership

London, Jan. 16.

Radio GBLN (formerly The Voice of Slough), the pirate commercial radio station to be set aboard an ex-naval vessel three miles just off the coast of England has changed hands. Control of the company has been relinquished by Canadian journalist John Thompson and now goes to a Canadian radio and tv producer Arnold Swanson. Thompson is to become managing director of the station.

Thompson, who says transmission will begin at the latest in February. Estimates GBLN will rake in more than $5,500,000 a year in ad revenue as opposed to running cost of about $2,000,000. Already billings totalling more than $50,000 have been received, it is claimed.

It is not yet known what action the British government intends to take over the radio ship.

### Golf Tourney Sponsor Loot

Wilson Sporting Goods is going to bankroll the windup of the third annual Palm Springs Golf tourney, to be carried by NBC-TV Sunday, Feb. 4.

Deal was set for the 4:30-5:30 stanza by Campbell-Mithun.

# 'Law & Mr. Jones' In ABC Comeback

Audience pressure reenforced by a strong stand taken by Proctor & Gamble resulted in the comeback of "The Law and Mr. Jones" on the ABC-TV network starting April 19 in the 9:30 p.m. Thursday slot. "Mr. Jones" is bumping "Margie" which is moving into 7:30 p.m. Fridays starting April 20.

P&G, which sponsors "Margie," originally wanted "Mr. Jones" in the ABC-TV Thursday schedule right before "Untouchables." ABC-TV excecs turned the proposition down last spring in favor of the 20th-Fox situation comedy series. While "Margie" failed to live up to expectations, the cancellation of "Mr. Jones" resulted in an unprecedented avalanche of mail protesting the show's blackout.

New deal calls for 13 first-run shows and 13 repeats with an option for renewal next season. Show is a Four Star product with James Whitmore continuing in the star role and Sy Gomberg as producer. Whitmore and Gomberg own 50% of the show in partnership with Four Star.

## KAY CAMPBELL TO REP GRANADA IN U.S.

London, Jan. 16.

Miss Kay Campbell, executive assistant to Ed Murrow for the past 24 years, has been appointed New York rep for Granada-TV. Now returned to the U. S., Miss Campbell has been in the U. K. for several weeks studying various aspects of the Granada operation.

Besides promoting the British company, she will also watch out for new writers, plays, artists and coverage of current affairs on American webs.

## ABC Radio's Client For Pickup of Space Shot

Sylvania Electric Products, a subsid of General Telephone & Electronics Corp., is picking up the full tab of ABC Radio's coverage of America's first manned orbital space shot scheduled for next Tuesday (23) morning. If the flight goes off according to schedule, ABC Radio will begin its coverage at about 7 a.m.

All other shows with the exception of five-minute newscasts before each hour, are being preempted for the duration of the special event. Kudner Advertising placed the business.

# ABC-TV'S YEN FOR LOCAL LOOT

## Minow vs JFK: Bad Programming

Washington, Jan. 16.

Newton Minow, in what was termed another bit of "bad programming," made his bow as a speaker before the National Press Club almost simultaneously with President Kennedy's State of the Union message.

Despite the formidable competition, Minow drew a capacity crowd, although one of the most parochial ever to attend such a luncheon.

And as a further feather in his cap, the Federal Communications Chairman was honored by attendance of his ex-law partner, U.N. Ambassador Adlai Stevenson, a surprise guest.

Minow and other dignitaries faithfully watched Kennedy complete his address to Congress before entering the Club's Ball Room to eat. Because Kennedy's speech ran overtime, Minow was late getting underway.

As he joshed: "My sponsor preempted some of my time."

## Instead of Predicted 200 Pilots, Only 100 Seen Rolling for '62-'63

Hollywood, Jan. 16.

There's been a sharp outbreak in the number of pilots being filmed in Hollywood, as execs manifest a reluctance to make hazardous investments when the payoff odds are so long. The record shows only 10-12% of pilots sell each year, so execs this semester are showing far more caution before committing themselves. Prospects are there will be about 100 pilots actually made, instead of the 200 predicted last fall when projects were first disclosed.

Four Star prexy Dick Powell said recently he was firmly against making pilots without a network association because it involved too much of a gamble. That represents the thinking of most of the industry, and that's why there have been so many deals made in the past few months wherein networks b.r. pilots from the major studios and indies.

Another move devised to cut the expense and risk of pilot-making is the spinoff, more than ever this season. Via this method a pilot is seen on a going network series, and the investment and risk are virtually nil. Spinoffs are being showcased this semester on series such as "GE Theater," "Bus Stop," "The Dick Powell Show," "Alcoa Premiere," "Bachelor Father," "Tales of Wells Fargo," "Dr. Kildare" and "The Donna Reed Show."

Execs have a two-fold motive in seeking network-financing deals of pilots. Even more important than the coin thus saved is a strong sentiment that if a network likes a project well enough to put its own coin in the pilot, it's much more apt to buy it as a series.

Another money-saving method being used widely this season is the presentation, usually consisting of a film showing samples of the contemplated project, plus a sales pitch. Some presentations are simply elaborate pitches. Obviously, there is a great deal of economy in such methods.

The best way to sell a series sans pilot is when a company can latch onto a w.k. property or star name, or both.

## Brit. ABC TV 150G Judgment Vs. NTA

ABC Television Ltd., British commercial broadcasting operation, won a $150,000 judgment against National Theatre Associates in N.Y. Federal Court this week in a suit involving default of payment for films. In 1959, ABC granted NTA subsidiary rights in the U.S. for 37 films in a package totalling $600,000.

NTA has paid $325,000 to date. Beyond the $150,000 in default, NTA also is due to make a final payment of $75,000 in February. ABC had granted NTA an extension last year, but the latter company, which recently divested its WNTA-TV station for $6,000,000 to a New York educational group, was unable to pony up the coin at that time.

## Clyne's Maxon Job

Confirming VARIETY's story of several weeks ago, Maxon agency yesterday (Tues.) announced the election of C. Terrence Clyne as a director and member of corporate management.

Clyne was most recently a top McCann-Erickson exec (board veepee and chairman of M-E Productions) where he directed tv programming.

## WB in Tizzy Over ABC-TV Indecision On Late Nite Plans

There is some trouble brewing between ABC-TV and old friend Warner Bros. It's said to stem mainly from the network's refusal at the moment to make a definite decision about the use of "Maverick" and "Roaring 20s" reruns in a latenight slot next season. Besides, the onetime love affair has been growing cold for sometime.

Warners wants the network to make up its mind pronto so that it can move ahead with these two series in syndication if the web nixes same. However, it's reported that the network has not yet settled the issue of post-11 p.m. reruns and that goes for rerunning "Wagon Train" entries. If ABC-TV doesn't get enough sponsor interest, it'll again delay its latenight plans and use "Wagon Train" reruns daytime.

## CBS Denied Exclusive On Jacqueline's White House Tour; All Webs to Carry

CBS News had the enterprise, but through no fault of its own missed an exclusive on its forthcoming special, "A Tour of the White House with Mrs. John F. Kennedy." The hour show, to be produced by CBS News, also will be telecast by NBC-TV and ABC-TV.

What apparently robbed CBS-TV of its exclusive was a letter written by NBC prexy Robert Kintner to Pierre Salinger, President Kennedy's press secretary. In his letter, Kintner said he mentioned the forthcoming CBS-TV White House tour. Kintner reportedly praised CBS-TV for its enterprise, but said that such a tour of a national institution should be non-exclusive. Kintner's letter to Salinger was said to have dealt mainly with other matters, the White House tour being mentioned in passing.

Following the Kintner letter, Salinger asked and secured a non-exclusive commitment from CBS. It was recalled by a NBC news exec that the White House tour of Truman in '52 was carried by all three networks.

The tour will be telecast by CBS-TV on Feb. 14 from 10 to 11

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## SEEKS SHARE OF AFFIL REVENUE

ABC-TV this week is initiating what is believed to be the first major move toward committing the affiliated stations to a policy of helping pay the freight on tv network production costs. While the move isn't calculated to invite spectacular returns, nonetheless it represents a thrust toward correcting what the three networks have long felt to be an "imbalance" in the whole economic pattern of network tv vs. stations.

In a sense it's an immediate followup to NBC board chairman Bob Sarnoff's recent protestations (at the NBC affiliate convention in Hollywood) that the stations pocket the profits while the networks are saddled with the costs, and that the time has come for a sweeping reappraisal of the economics of tv so that the networks can get a better shake.

At this week's meeting of the ABC network brass with the Affiliate Board of Governors, which opened Monday (15) in Acapulo, Mexico, ABC will ask that the stations split the coin on all unsold network show minutes which are bankrolled on a local basis. In essence what ABC is asking is that, with the continuing spiraling of operating costs, the web should share equitably in the money that is earned locally on unsold network time.

On certain type of fringe shows, such as the Jack Paar entry, NBC has a somewhat similar arrangements whereby the network gets a piece of the local revenues (on station break cut-ins, etc.), but to expand the thinking to encompass an entire schedule on unsold net work time as in the case of the ABC bid, is something of a precedent. Whether the stations will go for it is something else again.

Another issue which he ABC execs have put to the affils is the question of clearances on the various reshuffles which the web has been making in its evening schedule. Too frequently for comfort, some of the affiliates tend to drop one of the two shows which are involved in these time switches. Another continuing issue is the clearance for the web's 11 p.m. news show. At the present time, some 70 stations are carrying the news show, a figure which is considered to be okay for a novel attempt to sell such a late night network news wrapup, but which the web wants to strengthen.

Heading the web's exec contingent at the meetings are Leonard Goldenson, AB-PT prexy; Oliver Treyz, ABC-TV prez; Tom Moore, v.p. over programming; and Jim Hagerty, news and public affairs v.p. Board of governors will be represented by chairman John F. Dille Jr., WSJV-TV, South Bend; D. A. Noel, WHBQ-TV, Memphis; Mike Shapiro, WFAA-TV, Dallas; Thomas P. Chisman, WVEC-TV, Norfolk; Donald F. Davis, KMBC-TV, Kansas City; Joseph F. Hladky Jr., KCRG-TV, Cedar Rapids; Norman Louvau, KCPX-TV, Salt Lake City; Howard W. Maschmeier, WNHC-TV, Hartford, and M. W. Warren, KOMO, Seattle.

## NBC's Shifts in Bid To Strengthen D.C. Image

NBC is setting up new offices in downtown Washington. Move was made by the web to accommodate three D.C. execs, latest of whom is Merryle S. Rukeyser Jr. in a shift from N.Y. headquarters.

Rukeyser, the first NBC director of News Information, D.C., and former NBC trade editor, will share the space with NBC lawyer Howard Monderer and Peter Kenney, newly elected D.C. veep, who is taking the place of Frank M. Russell in the key capital exec position.

Replacing Rukeyser as N.Y. tradepress editor is Alan Baker, formerly his aide.

## NBC-TV's Strategy: A 90-Minute Western Blockbuster as Answer To ABC's 'Wagon Train' Slotting?

By ART WOODSTONE

What's one possible way to beat a 60-minute show like "Wagon Train"? Do a 90-minute show like "Wagon Train," naturally.

Worried about what "Wagon" is liable to do to its precious Wednesday night lineup next season when it shifts to ABC-TV, NBC-TV is reportedly close to a decision to use a 90-minute western between 7:30 and 9 p.m. (ABC-TV plans to keep "Train" as a Wednesday night 7:30-8:30 entry.)

NBC brass won't confirm this plan, but it is fairly well known that Mort Werner, NBC-TV's new program chieftain, is one for throwing away the rule book on time periods when he can. A series of 90-minute action-adventure telefilms has never been done in the entire history of tv. The closest anyone has come is CBS-TV with the much-vaunted, yet now defunct "Playhouse 90." Latter, however, was a dramatic anthology done live and on tape.

To put a 90-minute western against the proven "Train" constitutes so far the major gamble of the '62-'63 season. Such a stanza would easily run $160,000 a week in production alone. More than likely, though, it'll run close to $200,000, since NBC-TV figures it has to beat "Train" into the rating dust, or else lose the superiority of an entire night, which would be a far greater loss than the cost of one 90-minute stanza.

Moreover, NBC-TV will have to remove "The Joey Bishop" show and its blue-chip advertisers from the security of the 8:30 Wednesday time. What the effect of such a move would be on American Tobacco and Procter & Gamble is anybody's guess right now, although NBC would undoubtedly give these two bankrollers first crack at the new stanza.

NBC-TV has looked at a 90-minute film called "Magnificent Seven," based on the Yul Brynner western feature (out of UA), which, in turn, was based on a Japanese celluloid original. But "Seven" recently fell out of the running for the key 7.30-9 slot. This has hardly killed NBC-TV's desire to go ahead with the 90-minuter, it is understood.

Network has been talking to other Hollywood producers about the creation of the western package. It's believed that Screen Gems, now quite a hot telefilm shop, was approached and there is speculation that NBC prexy Bob Kintner has also considered Metro TV to do the much-needed package. Metro delivered "Dr. Kildare," one of the big Nielsen winners this season, and the studio is also talking to NBC about filling Saturday night's 9-11 p.m. feature slot with its own post-'48 pix.

As much as anything else, NBC is being motivated in the direction of a weekly 90-minute blockbuster because it wants to keep Kraft happy in its sponsorship of the traditional 9-10 p.m. Perry Como outing.

## ABC-TV's Hot Deal For UA Features As Sun. Nite Fare

ABC-TV, which has had second thoughts almost all the way along the line on the topic, is going to go in April in a Sunday night two-hour block with feature films. Network has picked up 15 post-scribe as a sales option on 15 post-'48 films out of the United Artists library. The features will bump "Bus Stop" and "Adentures In Paradise."

Network had looked at libraries from almost all the other Hollywood majors before lighting on the UA 15 (initially 16 pix). ABC-TV is asking $23,000 per minute of potential advertisers for first run exposure in the 9-11 p.m. feature film layout.

Incidentally, NBC has an option with 20th-Fox that could carry the web's Saturday film lineup for another two seasons, but that network is nonetheless looking at product from Metro and Columbia, among others. It could be that NBC-TV is willing to forego the advantages written into the original 20th pact if the deal goes through one or two additional seasons, because a solo pact with 20th prevents the web from getting the best possible films every week.

Titles in the UA library at ABC are: "Witness For the Prosecution," "Run Silent, Run Deep," "Pride & Passion," "Pork Chop Hill," "Marty," "Man Of the West," "Wonderful Country," "Kentuckian," "Indian Fighter," "Ten Seconds to Kill," "Trapeze," "Vera Cruz," "Johnny Concho" and "I Want To Live."

Other alternative films which may be placed in the series include "Man From Del Rio," "Night Fighters" and "Trooper Hook."

## ABC-TV Cancels Out 'Folksong Festival' (Featuring Weavers)

Chicago, Jan. 16.

Maybe it's just coincidental, and maybe one thing has nothing to do with the other, but just two days after NBC-TV nixed the appearance of the Weavers on the "Jack Paar Show" (because the folksinging foursome wouldn't sign a loyalty oath), ABC-TV advised sponsor Sara Lee that it didn't have a berth for "Folksinging Festival" after all. The show was to have been an hourlong special on which the Weavers were featured along with other folksong acts.

Sara Lee had optioned the show from indie producer Jim McGinn for a network outing after the baking company had trial-ballooned it locally in Chi. It came off with good reviews here, and the sponsor got a tentative May 1 prime time period from ABS. Shortly after the loyalty oath business at NBC, Sara Lee was informed that the May 1 date wasn't going to be available at ABC for the special. No other dates were offered, and the sponsor let the option drop on Jan. 6.

## 3-Part 'Lassie'

Long running "Lassie" is going to break some new tv ground with a three-parter, titled "Lassie's Odyssey." The continuing story will run for three successive Sundays, starting Feb. 18 on CBS-TV.

Sumner Long story tells of Lassie being inadvertently lost and the collie's adventures in finding his way home.

## Tint Set Sales In '61 Up 51%: RCA

Chicago, Jan. 16.

Radio Corp. of America's L. F. Holleran told a press conference at the International Home Furnishings convention here last week that color tv set sales in the last three weeks of December were up 101% over the same period a year ago. Total tint set sales for 1961 were 51% greater than the preceding year, he said.

Holleran reported that in November, the peak month, RCA color television dollar volume passed that of black-and-white sets for the first time.

# First Nielsen

| NETWORK |
| --- |
| ABC-TV |
| Net Y |
| Net Z |

*Source: Nielsen 24 Market TV Report—January commercial programs, Monday

# Report, 1962*

| | RATING |
|---|---|
| | 19.9 |
| | 19.5 |
| | 19.3 |

1-January 7, 1962. Average Audience all thru Sunday, 7:30-11 P.M.

# With Exception of Ziv, Screen Gems, It's 'Never on Syndie' With Only Half-Dozen Projects on Tap for '62

Hollywood, Jan. 16.

What may be a new low in production of syndicated telefilms looms on the Hollywood horizon this year.

A check of the leading production companies discloses only about a half-dozen syndicated properties will be before the cameras in 1962. It's never on syndie everywhere except at Ziv-UA and Screen Gems.

Most of the telefilmeries are shying away from syndie product because they feel the market is glutted, and they think chances are far superior recouping their investments via network series.

Ziv-UA, a syndie island surrounded by network-producing vidfilmeries, is an exception. With "King of Diamonds," "Everglades" and "Ripcord" currently in syndication, that company is planning "three or four" additional syndie series for 1962-63. Properties involved are now in negotiation.

Herbert Gordon, veepee in charge of talent, who develops network and syndication shows for Ziv-UA, explained that there are several reasons for the firm's optimism. The Katz agency, repping 40-50 stations, is guaranteeing prime time for Ziv-UA first-runs on those stations, and that's a plus, but not the only reason, for Ziv's upbeat view, he said. "The syndication business is good," he asserted emphatically, adding "the advertiser would rather have brand new first-runs than shows that have identified with other product." Ziv production chief Maurice Unger is currently developing new syndie product, he added.

William Dozier, Screen Gems coast chief, said he plans at least one, and perhaps, two syndicated series for next season. Dozier expressed the belief that "more markets will be opening up," that "a couple of networks will give up their option time."

On the other hand, Revue studios, once a prime supplier of syndicated merchandise, has no production plans for syndie goods on the shelf, an executive said. And at Warner Bros., a spokesman declared "we are not in the syndication business," saying the Burbank has no intention of entering it.

Robert M. Weitman, MGM's production chief for films and tv, said the Culver City studio has no plans for first-run syndication production.

Four Star production veepee Tom McDermott said no production of first-run films is planned by his company. "We're not smart enough to make it that cheap and that good," he said with some sarcasm.

Desilu, which once turned out several syndicated series each year, has none in production and doesn't plan any for next year. However, it is planning at least one such series for 1963-64.

# Vidfilms' Gloomy Japan Prospects

Prospects of a free market being introduced for vidfilms in Japan in the next fiscal year appear dim, according to the Motion Picture Export Assn.

MPEA representative in a report from Tokyo points out that Japan has lost over $500,000,000 in its foreign exchange balance over the past six months. "I think we can take it for granted that unless a reverse trend in balance of payments sets (by) April 1 theatrical features as well as tv will be lucky to hold the line at the present level of remittability.

On the subject of expanding local Japanese production of tv films, the report notes that both NHK and Toei are making both half-hour and hour telefilms. With the average price of U.S. half-hour telefilms now around $700, sponsor resistance to increased production budgets for domestic product is still encountered. Local budgets of $1,425 to $1,995 continue standard except for the government-owned NHK operation. NHK half-hour budgets run to $3,500.

# $2,000,000 Nut For UPA Cartoon Show

Hollywood, Jan. 16.

UPA is investing $2,000,000 in production of 26 segments of "The UPA Cartoon Show," which will be pitched at potential network sponsors in February. If it doesn't go net, it will be syndicated.

Footage of Fran Allison, femceehostess, was filmed at Republic studios last week. Television Personalities Inc. is handling distribution of the series.

# Kans. KBEA Beats Liquor Blurb Rap

Washington, Jan. 16.

Code Authority of National Assn. of Broadcasters has given a clean bill of health to AM station KBEA, Mission, Kans., after investigating charges of willful violation of the hard liquor blurb prohibition.

Code Authority Director Robert D. Swezey said disciplinary action wasn't warranted against the outlet. Decision was based on a NAB staff perusal of tapes of the station's broadcasts last Nov. 29. This broadcast and a subsequent one Dec. 6 resulted in suspension of the liquor license of the dealer who bought time on KBEA by the Kansas Alcoholic Control Board.

Swezey said the Radio Code violations were in copy which was aired only twice. The copy contained only one mention of the word "Liqueur" and used the word "liquor" only as part of the store's name. Wine and beer may be advertised under the Radio Code, but liqueurs, being distilled, are taboo. Stores selling wine and beer may advertise but not as "liquor stores," the proper tag being "package stores."

The management of KBEA has expressed regrets over the incident and given NAB assurances it won't happen again.

# Herb Lyon Show As WGN-TV Hour Entry; Chi's Top Budgeter

Chicago, Jan. 16.

WGN-TV will try to fashion Chi Tribune gossip columnist Herb Lyon into a local version of Ed Sullivan, with a new hourlong variety show that will get a midnight berth on Fridays starting Feb. 2. It's as yet unsponsored.

Format, which will hew closely to Sullivan's, calls for a minimum of six acts per outing, most of them performers appearing at the local niteries, with one homegrown talent spotlighted each edition. Acts will get local scale, and the booking offices their commissions. It figures to be the most expensive week to week show on the Chi airwaves. The live opus (actually taped) will supplant a feature film at midnight.

Lyon had been used as emcee on several previous variety shows on the Trib-owned station.

# 'Divorce Court' Set For Station Stripping

"Divorce Court," distributed by Storer Programs, currently is available for Monday through Friday stripping by stations.

Until recently, the syndicated series of 130 hourlong programs was available solely on a once-a-week basis. Decision to go the Monday through Friday route stems from the femme daytime appeal of the series. Seven stations already have lined up for the strip diet in the markets of Atlanta, Chicago, Cleveland, Los Angeles, Miami, Milwaukee and Salt Lake City. In several of these cities the program is also run in nighttime periods on a once-a-week basis.

# Ruth Lyons Indpls. Fans Rally To Save Show In Transfer of Channel 13

Indianapolis, Jan. 16.

So many Indianapolis area women viewers of the Ruth Lyons Show on Channel 13, now occupied by WIW-I, Indianapolis, have protested to the FCC its recent decision to award the disputed channel to WIBC, Inc., in the belief that the change would mean losing their favorite daytime program, that WIBC revealed it had offered to continue the show when it takes over the channel some time this year. Joseph M. Higgins, vice president of WIBC, said such an offer has been sent to the Crosley Broadcasting Corp. at Cincinnati, where the show originates. He said the station is prepared to work out the details for continuing the Ruth Lyons Show on the air here, but has had no indication from Crosley whether it would agree to supply the show for local viewing.

Crosley is contesting the award of Channel 13 to WIBC, and has petitioned the FCC for a rehearing. The decision to award the channel to WIBC was made last Oct. 27 by the Commission, which had originally granted the channel to Crosley in 1957. WIBC fought the original grant on the grounds that one of the members of the FCC, T. A. M. Craven, had voted for Crosley although he had not heard all of the evidence produced by the four firms which originally sought the channel. WIBC appealed to the Court of Appeals in Washington.

# Jay Ward Trims Production Staff

Hollywood, Jan. 16.

Jay Ward Productions has put eight of its 30 staffers on two-weeks notice and Ward acknowledged that in coming months more may be pinkslipped.

"Bullwinkle," Ward's cartoon series which General Foods sponsors on NBC-TV, is firm through September, but as story-line work (done here) is complete through that date, layoffs occurred. Ward has its animation done in Mexico, on sub-contract basis, and that will continue, till cartooning catches up with storylines.

Situation will come to a boil in March, when series comes up for renewal and, stated Ward, "I don't know for sure" renewal will forthcome. If it doesn't "further adjustments" will be made personnel-wise, Ward said, hinting number will be eight, too.

Meanwhile, Ward continues on its syndicated "Rocky And His Friends" cartoons and is planning "Fractured Flickers" series, not cartoons, but re-worked silent pix, goofed up for laughs. Untitled live series is on Ward's drawing board.

# AUSSIE TCN BUYS POST-'48 BUNDLE

Sydney, Jan. 16.

Some 200 pix made in the 1950's have been purchased by TCN here. Pix bought by the commercial outlet come from United Artists and 20th-Fox mainly and some of the titles bear release dates as early as 1958.

TCN general manager said the majority of the pix would be geared on the Sunday key span of 8 p.m. Others would be slotted Wednesdays at 9 p.m. Titles include "Suddenly," "The Killer Is Loose," "Man in the Grey Flannel Suit," "Monte Carlo Story," and "The Ambassador's Daughter."

Whether Aussie exhibs will boycott United Artists and 20th-Fox remains to be seen. Hall stated here that the pix industry had decided only recently to release for tv pix made after 1948.

### WABC-TV Civil War Segs

"The American Civil War," Westinghouse series created from the original photographs of Matthew B. Brady, has been bought by WABC-TV. Series of 13 half-hours will bow Sunday (21) at 4:30 p.m.

Series is being distributed by Trans-Lux TV.

# TV Boys Make Good

Three of the six major Hollywood studios involved in tv production now have studio toppers whose origins are in tv. Latest to join the fold is Robert Weitman, now filling the spot as v.p. and studio administrator, post vacated by Sol C. Siegel.

William Orr, who once topped Warner Bros. tv wing, now is in overall charge of the studio, pix as well as tv production. Same holds true of Pete Levathes at 20th-Fox where his status was upped from tv topper to overal studio head. At Metro, no replacement for Weitman in the tv wing is expected in the immediate future. Weitman is expected to hold both features and tv production hats. When and if the burden of the job proves too great Weitman will appoint a tv production aide.

Metro has five pilot projects for '62-'63 season either in production or completed, with two others slated for production.

Other major Hollywood studios engaged in tv are Paramount, which acquired Talent Associates, and Columbia Pictures, which has the very active Screen Gems operation. United Artists has Ziv-UA as its tv production subsid. Universal-International, which sold off its studio to MCA Revue, isn't in tv production. Allied Artists has made several tv stabs but never has made much noise in the medium.

# Georgia Begs to Differ, Suh!

## Claims It Was Short-Changed by Census Bureau On Radio-TV Set Penetration

Atlanta, Jan. 16.

Georgia Association of Broadcasters claims it has caught the United States Cenus Bureau with its statistics down in the matter of interpreting data on radio-television set ownership in the Commonwealth of Georgia.

Jack Williams, executive secretary of the association, said the actual figures for Georgia show that almost nine out of 10 homes have at least one radio and eight out of 10 homes have at least one television receiver.

Spokesman Williams said that radio and television penetration of Georgia's homes is as high as 87%, according to an up-to-date GAB survey.

This survey was made following a recent Census Bureau report indicating only 64% of Georgia's homes had radios and 75% of the homes had television.

This is all wrong, GAB's Williams contended.

He said that if Census Bureau correctly reported the number of radio and tv sets in Georgia it had misinterpreted the data, which led to the original report of a much lower percentage of radio-tv set ownership.

Of the 1,070,325 occupied housing units in Georgia in the 1960 census, figures showed that all but 138,134 homes had at least one radio set and 246,857 had more than one. A total of 785,100 homes had one tv receiver and 71,569 had more than one tv set.

Williams said:

"Actually, while the census was taken in 1960, more recent, but unofficial figures indicate homes with radios in Georgia total as high as 94%. The percentage of radio penetration into all homes in the United States is 95% or higher, so Georgia ranks very well with the national average."

# CBS Films Syndicates 'Tom Terrific' Cartoons

"Tom Terrific," the Terrytoons cartoon series that has been an integral part of the "Captain Kangaroo" series on CBS-TV, has been put into syndication by CBS Films.

Package contains 130 cartoons that tell 26 stories. Cartoons can be programmed in several ways, including a Monday-through-Friday five-minute strip, cartoon inserts in existing children's shows, or a half-hour "Tom Terrific" format.

Series will be available for telecasting starting Feb. 19.

# Wometco's Major SG Post-'48 Buy

Wometco Enterprises made what is probably the biggest single feature film deal in its history when last week is closed with Screen Gems for the 210 titles in the Columbia post-'48 catalog.

Wometco's buy was for its tv stations in Miami, Jacksonville, Asheville, and Bellingham, Wash. In a fifth sale last week, SG sold the entire bundle to KMJ-TV, the NBC affil in Fresno. SG reports that 61 tv outlets now have the bundle.

Wometco deal brings to six the number of station chains that have bought the Col pix from SG. Others were the CBS o&o's, the Time Inc., Meredith, Newhouse and Capital Cities chain.

# BBC-TV Pitching Up 'Titans' Two-Parter For U.S. Showing

London, Jan. 16.

A bid to penetrate the major American networks with a pubaffairs program not originated in the United States, is being made by BBC-TV with its two-part documentaries entitled "The Titans," which puts the spotlight on the Soviet Union and the U. S. The first program, dealing with Russia, was aired last Tues (9) and the second is being shown tonight (Tues.).

Hitherto, major U. S. webs have refused to buy such programs from abroad, because they would not accept editorialization from outside the U. S. However, BBC-TV feels that it, on its part, has accepted editorializing by the American webs on its network, and that the time has come for some measure of reciprocation.

Both programs have been written and narrated by Malcolm Muggeridge and were produced by Therese Denny.

# CBS 'Wall's' Big Spread

CBS-TV's "The Land Beyond the Wall—Three Weeks in an East German City" has won wide global distribution.

CBS Films, handling distribution abroad, reports sales in West Germany, England, Australia, Japan, the Philippines, Sweden, Denmark, and Argentina.

# Dismissal Bid On UA Anti-Trust Rap

Department of Justice has moved in N. Y. Federal District Court to dismiss without prejudice the two-year-old anti-trust action against United Artists and United Artists Associated.

Justice made the move because it contended that changed conditions in the features-to-tv biz had made UA's acquisitions challenged by the complaint no longer important.

It's expected that UA will ask the court to dismiss the Justice complaint with prejudice, a move which would prevent any renewal of the same complaint.

Justice Department had brought the action after UA had acquired the pre-'48 libraries of Warner Bros. and RKO Radio Pictures alleging that UA's acquisition had the effect of substantially limiting competition. Since then post-'48's have been made available for tv exhibition, leaving the UA mergers without "economic significance," according to the Justice Department.

# TV'S UNTAPPED FEATURE PIX

## Monte Carlo TV Fest Awards

Monte Carlo, Jan. 16.

The International Jury of the second annual International Television Festival at Monte Carlo has announced winners with the special jury prize for exceptional achievement going to a U.S. entry, the National Educational Television production "Casals Master Class," produced by Nathan Kroll.

The "Casals" show was among those awarded the Festival's "Gold Nymph." Other "Nymph" winners were: best drama, "Aseop," USSR; best comedy, "The Marriage Proposal," Czechoslovakia; best variety, NBC's "The Shari Lewis Show"; best children's show, "The World of the Japanese Monday," Japan; best scenario, "The Woman in the Camp," Hungary; best cultural-scientific-historical program most likely to foster better international understanding, "France As If You Were There," France; best actor, Ludmilla Kasatkina in "The Taming of the Shrew," USSR.

First special mention went to the NTA-David Susskind "Play of the Week" production, "Black Monday," scripted by Reginald Rose. Second special mention went to a Japanese show, "Hotale," and third to "The Cage," from Monaco video.

In addition to the official awards, UNDA, the International Catholic Assn. for radio and tv, gave the "Silver Dove" for "works of quality doing the most for international understanding" to the "Mahalia Jackson Show," a Television Enterprises stanza produced by Harold Goldman.

There were 62 entries this year from 15 countries. Presentation of awards is slated for tomorrow (Wed.) at the International Sporting Club of Monte Carlo. Italian director Vittorio de Sica will emcee, and Italian singer Caterina Valente will headline the entertainment.

## Clairol Com'l: In 4 Parts

### 6-Minute Narrative Blurb 'Cast Like A Tolstoi Novel'; NBC-TV Airing Set

It's the first commercial ever aired that the program will interrupt. That's the way Robert Lawrence Productions veepee Jerry Schnitzer describes the six-minute, narrative blurb he just completed for Clairol.

Slated for the NBC-TV hour documentary special, "The Vanishing 400," next month, the commercial will play in four acts of about one and a half minutes each. Relative to most commercials, this one is cast like a Tolstoi novel. Featured are three generations of women. Setting, an elaborate two-story mock-up, is Grandmother's house where a birthday party is underway.

A voice-over commentator, who comes off as an intimate of the families, sets the various scenes and, natch, discusses the various hair problems of the women with demonstrations of how Clairol has solved them all. Copy is by Shirley Polikoff, Foote, Cone & Belding copywriter w. k. in ad circles for her "Does she or doesn't she?" query for the same client.

Shooting for the commercial, which reportedly cost about $65,000, was preceded by two days of casting tests. Schnitzer says he looked at about 350 models, both men and women, to get a cast that could pass as a family and get women with the proper hair. Project in all, including six days

(Continued on page 50)

## FCC Backtracks On Calais-Bangor

Washington, Jan. 16.

Federal Communications Commission, backtracking on a previous decision, has decided to let Channel 7 remain in Calais, Me. Last April, it ordered the channel shifted to Bangor as a third commercial outlet.

In reconsidering the case, the Commission said that while there's a need for a third commercial assignment in Bangor, so is there for a first one in Calais. In taking the new action, FCC sidestepped a request by the Governor of Maine to defer a final decision pending a special legislative session to vote on funds for a teach-vee network.

FCC stressed that in deciding that Channel 7 should be assigned to Calais without a non-commercial educational reservation, "we are not deciding against the use of that channel for educational tv."

"Such an assignment," it said,

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## WGN-TV's AA Bundle

Chicago, Jan. 16.

Indie station WGN-TV added to its growing feature film library last week with the purchase of 40 titles in an Allied Artists package of cinematics. Eleven of the films are in color, which is how WGN likes 'em.

Among the titles are "Al Capone," "Friendly Persuasion," "Dondi," "Operation Eichmann," "Pay or Die" and "Wichita." The station last year purchased Vols. 1 and 2 of the Seven Arts pix and an MGM package.

## Howard's 39 Tint 'Don Quixote' Segs For Global Marts

Paris, Jan. 16.

A new vidfilm series aimed at world marts, giving it a Yank style treatment though European in subject matter, is being prepped here by Yank actor-legit producer Mel Howard. He will do 39 half-hour color vidpix based on M. Cervantes' "Don Quixote." Howard already has the J. Arthur Rank Co. in as co-producer with possibly other European countries also coming in for rights. They will be done in English.

Series is set to roll in the actual Quixote locale, La Mancha, in June with later interiors to be made in Paris video studios. Howard got shooting rights in Spain along with property rights. U.S. writers and directors will be used primarily but the first three may possibly be helmed by Vittorio De Sica. Only writer so far is Stanley Mann.

Howard is a young U.S. actor who saw he could not act in French on a visit some years ago and went into show biz instead via a successful beatnik boite, the Centrescarpe. He then took over a theatre, Theatre De Poche-Montparnasse, which is now housing one of the top surprise offbeat hits of the season in Roland Dubillard's "Naives Hirondelles." He is now branching off into tv pix.

### Fruchtman's Slot

Milton A. Fruchtman has joined Sextant production outfit as a veep. He comes over from Capital Cities Broadcasting.

At Capital, Fruchtman, an exec producer, made the deal with the State of Israel for coverage of the Eichmann trial.

## ITS VALUE PUT AT $265,800,000

By MURRAY HOROWITZ

Pile of tv gold for post-'48 pix continues to mount, as the supply dwindles. Number of post-'48's still held off the tv market by the Hollywood majors is estimated to be about 2,215, as of mid-'61, a point in time as recent as practical in estimating Hollywood's backlog.

With the supply dwindling, post-'48 prices have been spiralling. The pre-'48's, sold in huge quantities against the comparative dribble today, never commanded the current dough. Forecasting the monies to be grossed by the still untapped post-'48's is a hazardous thrust. Forecasts though range from $100,000 to $140,000 per pic for the yet to be sold cinematics to tv.

Taking a middle figure of $120,000, the remaining pool of vaultees is estimated to gross $265,800,000, a commanding aggregate figure. Those making the low average gross estimate of $100,000 per pic in national syndication say there are many clinkers to be considered and a post-'48 stamp while increasing potential revenues won't spell unrealistic magic. Those estimating the high side of $140,000 point to the unalterable fact of a dwindling supply and the current experience in the market-place.

Enhancing the value of post-'48's of course, is the network ride afforded this season by NBC-TV. In all likelihood, NBC-TV is expected to continue its Saturday night movie next season. ABC-TV also has set a feature slot, for Sunday night.

Whatever happens on the webs though won't change the feature appetite in stations across the country, where pix seem to have become the staple in afternoon and nighttime slots.

Only majors at this point still out of the post-'48 derby are Paramount Pictures and Universal. As of mid-'61, Paramount is reported to have 226 cinematics in its vaultees, and Universal, 359 titles. All the others, to a varying degree, are in the post-'48 derby. They include Allied Artists, Columbia, 20th-Fox,

(Continued on page 53)

## BLUE CROSS SETS SIX-MARKET DEAL

The hospital insurance plan, Blue Cross, has bought "Perspective on Greatness," hour biography package, in six of the 36 markets in which the series has been sold.

The BC markets are Seattle, Spokane, Tacoma and Yakima, all in Washington, and Juneau and Fairbanks in Alaska.

Produced by Nat Gassman and distributed by BCG Films, "Perspective" includes among other sponsors around the country Rheingold beer, New York; Volkswagen, Boston and Providence; Humble Oil, Columbus, O.; California Federal Savings & Loan Assn., Los Angeles; City National Bank, Rockford; Riverside Trust, Hartford; Amarillo National Bank, Amarillo; Union Bank of Erie, Erie; and Annville American Legion, Lebanon.

### Wright Severs Tie With Capitol Cities

Dickens J. Wright, onetime owner of the station who stayed on at WPAT, Patterson, N.J. after selling out to Capital Cities Broadcasting, said he quit his CC veep post over a "basic policy difference."

CC bought the radio station from him for $5,500,000 last October. (He bought it in 1950 for $300,000.)

While voluntarily admitting to the policy rift, Wright did not reveal it in any detail. He hinted though that his WPAT policy was one of "self-imposed commercial limitation."

## Flock of Chi Yearend Resignations As Minor Execs in TV-Radio See Careers Stalemated in Hinterland

By LES BROWN

Chicago, Jan. 16.

Chicago broadcasting's revolving door was uptempoed at the turn of the new year with a wave of personnel departures from the secondary exec echelons of the local radio and tv shops. What is surprising—apart from the unusual number of persons leaving—is that most of the moveouts were voluntary. They seem to underscore something that has been noted before, that there is a growing disenchantment with broadcasting as a career field—at least on these hinterland dead-end streets.

In point, the most significant resignations were those of minor execs who have skipped into other fields. Jim Ascher, ad-promo and publicity director of WBKB and a fellow who was understood to have a rosy future in the ABC-TV o&o scheme, gave up his broadcast prospects to take a post as an information officer overseas with the U.S. Information Agency. Ascher said simply that while he liked being with ABC, he felt the work with USIA would be "more consequential."

Pat Danneman left WBBM-TV, where she had been operations manager, for a post with the Campbell-Mithun agency. Mark Munn exited WGN Inc., where he had been research director, to take a similar post with Gardner Advertising; and Charles Stroud quit the same station's promo department to go with a publishing house in New York.

Art Thorsen and Allen Burns, who were program manager and pubaffairs director respectively at WBBM Radio, got caught in an economy blitz at the station and found themselves looking for new jobs at the start of the year. Both Thorsen, with 12 years at the station, and Burns, with a total of seven years in the business, let on that they were anxious to switch into some other field that was less treacherous and offered greater promise for growth with the company.

Neither Thorsen nor Burns was told why he was let go, but WBBM's revenues are known to have slipped slightly last year, and the pattern seems to match that of certain other stations here in recent years. The procedure is to axe the man who has too much experience for his job. The long-term employee, who qualifies for periodic pay raises, runs the danger of reaching too high a salary range to be worth his niche, and that's the end of the line.

(Something similar happened at WISN-TV, Milwaukee, at the end of December when the Hearst sta-

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### Or 'Shotgun Slade'

Minneapolis, Jan. 16.

Those memos on program changes issued by the publicity departments of tv and radio stations generally make for unexciting reading, except maybe to the listings editors of the metro dailies. But sometimes they imply a fascinating storyline. The following was issued by WTCN-TV here:

Morning Matinee
Tuesday, Jan. 9, 1962
CANCEL: "Her First Romance"
INSERT: "Emergency Wedding."

## Big Co-Production Vidfilm Ventures On Tap at BBC

London, Jan. 16.

Unable to make vidfilms under its charter, BBC-TV plans a big entry into co-production. Already partners with Metro in the "Zero One" skein, currently being shot at Elstree studios, and with National Telefilm Associates in the new "Third Man" series, BBC Enterprises chief, Ronald Waldman, states that BBC is in an advanced stage of planning for a further four co-produced series.

What did not mature, however, was the projected deal with Desilu on the "Fair Exchange" comedy stanza. Originally, BBC was to have entered production on this skein handling the British side of affairs. Although the deal fell through, BBC has advised on casting and other points, thus keeping the door wide open for future pacts.

### Pitt's Litman, Murray Get 'Man of the Year' Awards

Pittsburgh, Jan. 16.

Lenny Litman, VARIETY correspondent in Pittsburgh, and Dave Murray, news director of WTAE, will receive "Man of the Year" awards at the city's annual banquet at the Pittsburgh Hilton on Jan. 29.

Litman will receive the award as the "Man of the Year" in sports and Murray will receive his award in the field of communications.

### Ted Granik's 'Youth' Back on WABC Sked

"Youth Wants To Know," the Ted Granik-produced series which was knocked off tv in November due to a snarl over studio facilities in Washington, is returning to WABC-TV, N.Y., Sunday (21). B. K. Nehru, India's ambassador to the U.S., will be the guest.

The series will henceforth originate from New York.

### WABC-TV's 'Show World'

WABC-TV, N.Y., will be giving New York audiences a chance to see what television is like in other countries in a special stanza, "Show World," to be telecast next Tuesday (23). Show will comprise performances by dance troupes, variety acts and singles who regularly appear on tv in Russia, Italy, Australia, Egypt and other countries.

Darren McGavin will be host.

### Baker on Leave

Van Praag Productions veepee Douglas Baker will take a leave of absence Jan. 27 to produce and direct special film projects for the State Department.

Baker has done similar production chores for other branches of the government.

## Screen Gems Buys Cellomatic Outfit

Screen Gems latest diversification move was to buy out Cellomatic Corp., the audio-visual production company which in the past few years has played a fairly sizeable role in various sales presentations by the tv networks.

Cellomatic was bought outright, but prexy Milton Rogin and exec veep Tom Howell, the former owners, are staying on in the same jobs under the new ownership of SG. Cellomatic has working deals now with RCA, CBS, ABC, General-Electric, General Motors, U.S. Rubber, AT&T, the Pentagon, the State Dept. and others.

Subject to FCC okay, SG will soon be full owner of WAPA-TV, in San Juan, and have an interest in WALE-TV, in Mayaguez, also in P.R. Besides that, SG owns Elliot, Unger & Elliot, blurbery, and Audience Studies Inc., a Coast research outfit.

# VOL. 3-"FILMS OF THE 50's"- NOW FOR TV

**FORTY-ONE OF THE FINEST FEATURE MOTION PICTURES PRODUCED BY WARNER BROS. FROM SEVEN ARTS**

**HENRY FONDA JAMES CAGNEY WILLIAM POWELL**
**JACK LEMMON BETSY PALMER WARD BOND** PRODUCED BY **LELAND HAYWARD**
DIRECTED BY **JOHN FORD** AND **MERVIN LeROY** SCREEN PLAY BY **FRANK NUGENT** AND **JOSHUA LOGAN**

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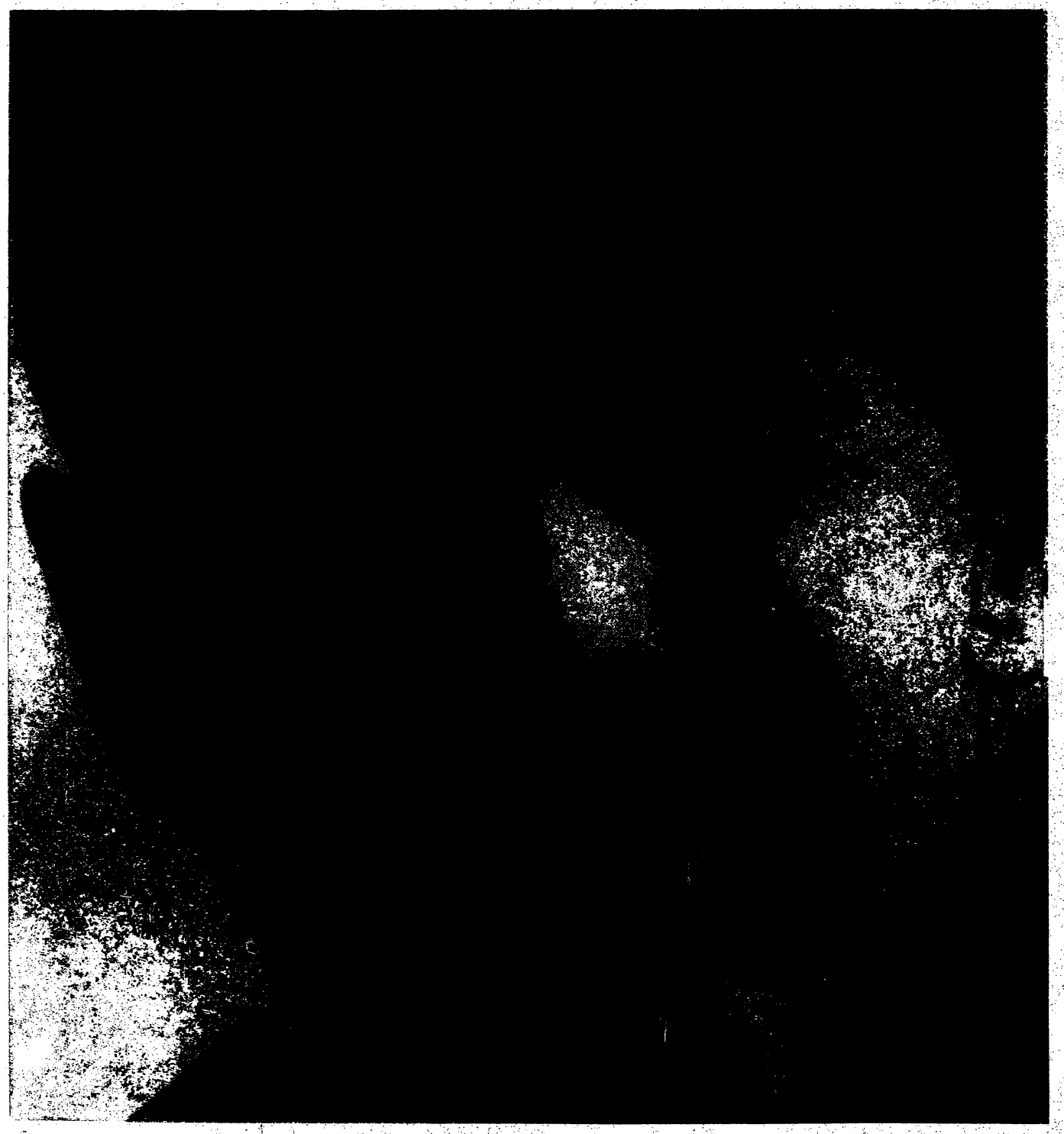
SEVEN ARTS "FILMS OF THE 50's"—MONEY MAKERS OF THE 60's

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

# MISTER ROBERTS!



# VARIETY-ARB SYNDICATION CHART

*VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week six different markets are covered.*

*In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.*

*Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S*

**(*) ARB's October 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.**

## LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. *SURVEY DATES: OCTOBER 15-28, 1961.

| RK. | PROGRAM—DAY—TIME TOP TEN NETWORK SHOWS | STA. | RTG. AV. |
|---|---|---|---|
| 1. | Perry Mason (Sat. 7:30-8:30) | KNXT | 39 |
| 2. | Gunsmoke (Sat. 10:00-11:00) | KNXT | 30 |
| 2. | Wagon Train (Wed. 7:30-8:30) | KRCA | 30 |
| 3. | 77 Sunset Strip (Fri. 9:00-10:00) | KABC | 28 |
| 4. | Alfred Hitchcock (Tues. 8:30-9:00) | KRCA | 27 |
| 4. | Candid Camera (Sun. 10:00-10:30) | KNXT | 27 |
| 5. | Defenders (Sat. 8:30-9:30) | KNXT | 26 |
| 5. | Dick Powell (Tues. 9:00-10:00) | KRCA | 26 |
| 5. | Have Gun, Will Travel (Sat. 9:30-10) | KNXT | 26 |
| 6. | Disney's World (Sun. 7:30-8:30) | KRCA | 25 |
| 6. | Donna Reed (Thurs. 8:00-8:30) | KABC | 25 |

| RK. | TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME | STA. | DISTRIB. | RTG. | AV. SH. |
|---|---|---|---|---|---|
| 1. | Sea Hunt (Sat. 7:00) | KNXT | Ziv-UA | 16 | 28 |
| 2. | Invisible Man (Sun. 6:00) | KTLA | Official Films | 14 | 31 |
| 3. | Death Valley Days (Wed. 7:00) | KRCA | U.S. Borax | 12 | 25 |
| 3. | Huckleberry Hound (Tues. 7:00) | KTTV | Screen Gems | 12 | 22 |
| 4. | Shannon (Mon. 7:00) | KRCA | MCA | 11 | 20 |
| 5. | Blue Angels; Rally (Mon. 8:00) | KTTV | NBC Films | 10 | 15 |
| 5. | True Adventure (Mon. 7:00) | KCOP | Teledynamics Inc. | 10 | 19 |
| 6. | Heckle & Jeckle (Wed. 7:00) | KTTV | CBS Films | 9 | 19 |
| 6. | Quick Draw McGraw (Sun. 7:00) | KTTV | Screen Gems | 9 | 17 |
| 6. | Whiplash (Tues. 7:00) | KRCA | ITC | 9 | 16 |
| 6. | Wyatt Earp (Fri. 7:00) | KRCA | ABC Films | 9 | 22 |
| 6. | Yogi Bear (Thurs. 7:00) | KTTV | Screen Gems | 9 | 19 |

| TOP COMPETITION PROGRAM | STA. | AV. RTG. |
|---|---|---|
| Lawrence Welk | KABC | 30 |
| Meet The Press | KRCA | 11 |
| Heckle & Jeckle | KTTV | 9 |
| Beat The Odds | KTLA | 9 |
| Beat The Odds | KTLA | 10 |
| True Adventure | KCOP | 10 |
| Pete & Gladys | KNXT | 22 |
| Shannon | KRCA | 11 |
| Death Valley | KRCA | 12 |
| Shannon | KRCA | 11 |
| Huckleberry Hound | KTTV | 10 |
| News | KTLA | 10 |
| Beat The Odds | KNXT | 9 |

## PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. *SURVEY DATES: OCTOBER 15-28, 1961.

| RK. | PROGRAM—DAY—TIME TOP TEN NETWORK SHOWS | STA. | RTG. AV. |
|---|---|---|---|
| 1. | Donna Reed (Thurs. 8:00-8:30) | WFIL | 36 |
| 1. | Sing Along With Mitch (Thurs. 10-11) | WRCV | 36 |
| 2. | Flintstones (Fri. 8:30-9:00) | WFIL | 34 |
| 2. | 77 Sunset Strip (Fri. 9:00-10:00) | WFIL | 34 |
| 3. | Ben Casey (Mon. 10:00-11:00) | WFIL | 32 |
| 3. | Untouchables (Thurs. 10:00-11:00) | WFIL | 32 |
| 4. | Real McCoys; Feathertop (Thurs. 8:30-9:00) | WFIL | 31 |
| 4. | Wagon Train (Wed. 7:30-8:30) | WRCV | 31 |
| 5. | Hazel (Thurs. 9:30-10:00) | WRCV | 30 |
| 5. | Int'l. Showtime (Fri. 7:30-8:30) | WRCV | 30 |
| 5. | My Three Sons; Feathertop (Thurs. 9:00-9:30) | WFIL | 30 |
| 5. | Surfside 6 (Mon. 9:00-10:00) | WFIL | 30 |

| RK. | TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME | STA. | DISTRIB. | RTG. | AV. SH. |
|---|---|---|---|---|---|
| 1. | Sea Hunt (Sat. 7:00) | WCAU | Ziv-UA | 27 | 63 |
| 2. | Death Valley Days (Mon. 7:00) | WRCV | U.S. Borax | 19 | 44 |
| 3. | Ripcord (Thurs. 7:00) | WRCV | Ziv-UA | 15 | 43 |
| 4. | Beachcombers (Wed. 7:00) | WRCV | Filmaster | 13 | 38 |
| 4. | Shotgun Slade (Fri. 7:00) | WRCV | MCA | 13 | 41 |
| 5. | Best of Post; Scoreboard (Sun. 7:00) | WFIL | ITC | 11 | 23 |
| 5. | Yogi Bear (Mon. 5:30) | WFIL | Screen Gems | 11 | 41 |
| 6. | Popeye (Mon.-Fri. 5:00 & 6:00) (Sat. 12:15 & 5:30) | WFIL | UAA King | 10 | 40 |
| 7. | Quick Draw McGraw (Tues. 5:30) | WFIL | Screen Gems | 8 | 40 |
| 8. | Whirlybirds (Sat. 5:00) | WCAU | CBS Films | 8 | 44 |

| | | | |
|---|---|---|---|
| Exped; Wants to Know | WFIL | 10 |
| News; Weather | WCAU | 12 |
| CBS News | WCAU | 14 |
| Newsreel; Weather | WFIL | 11 |
| ABC News | WFIL | 11 |
| Newsreel; Weather | WFIL | 13 |
| ABC News | WFIL | 13 |
| Newsreel; Weather | WFIL | 12 |
| ABC News | WFIL | 10 |
| Lassie | WCAU | 23 |
| Early Show | WCAU | 10 |
| Highway Patrol | WCAU | 6 |
| Early Show | WCAU | 11 |
| News; Wea.; Huntley | WRCV | 15 |
| Sky King | WCAU | 11 |
| Friend Flicka | WCAU | 6 |
| Early Show | WCAU | 8 |
| Theatre; NCAA F.B. | WFIL | 6 |

## PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. *SURVEY DATES: OCTOBER 15-28, 1961.

| RK. | PROGRAM—DAY—TIME TOP TEN NETWORK SHOWS | STA. | RTG. AV. |
|---|---|---|---|
| 1. | Gunsmoke (Sat. 10:00-11:00) | KDKA | 40 |
| 2. | What's My Line (Sun. 10:30-11:00) | KDKA | 39 |
| 3. | Perry Mason (Sat. 7:30-8:30) | KDKA | 38 |
| 4. | Candid Camera (Sun. 10:00-10:30) | KDKA | 37 |
| 5. | Sing Along With Mitch (Thurs. 10-11) | WIIC | 36 |
| 6. | Andy Griffith (Mon. 9:30-10:00) | KDKA | 33 |
| 6. | Bonanza (Sun. 9:00-10:00) | WIIC | 33 |
| 6. | Route 66 (Fri. 8:30-9:30) | KDKA | 33 |
| 6. | Westinghouse Presents (Tues. 10-11) | KDKA | 33 |
| 7. | Danny Thomas (Mon. 9:00-9:30) | KDKA | 32 |

| RK. | TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME | STA. | DISTRIB. | RTG. | AV. SH. |
|---|---|---|---|---|---|
| 1. | Sea Hunt (Sat. 7:00) | KDKA | Ziv-UA | 23 | 43 |
| 2. | Yogi Bear (Wed. 6:30) | KDKA | Screen Gems | 20 | 50 |
| 3. | Manhunt (Thurs. 9:30) | WTAE | Screen Gems | 18 | 27 |
| 4. | Huckleberry Hound (Mon. 6:30) | KDKA | Screen Gems | 16 | 44 |
| 5. | Death Valley Days (Mon. 7:30) | KDKA | U.S. Borax | 15 | 28 |
| 6. | Quick Draw McGraw (Tues. 6:30) | KDKA | Screen Gems | 14 | 47 |
| 7. | Mackenzie's Raiders (Sat. 6:30) | KDKA | Ziv-UA | 11 | 25 |
| 7. | Wyatt Earp (Thurs. 7:30) | KDKA | ABC Films | 11 | 24 |
| 8. | Everglades (Thurs. 8:00) | KDKA | Ziv-UA | 10 | 20 |
| 8. | Tallahassee 7000 (Thurs. 7:00) | WIIC | Screen Gems | 10 | 26 |
| 8. | Third Man (Wed. 7:00) | WIIC | NTA | 10 | 24 |

| | | | |
|---|---|---|---|
| Wrestling | WIIC | 19 |
| News; Sports | WIIC | 10 |
| Huntley-Brinkley | WIIC | 12 |
| Hazel | WIIC | 28 |
| Highway Patrol | WTAE | 9 |
| Huntley-Brinkley | WIIC | 12 |
| Cheyenne | WTAE | 21 |
| Highway Patrol | WTAE | 7 |
| Huntley-Brinkley | WIIC | 11 |
| Wrestling | WIIC | 24 |
| Ozzie & Harriet | WTAE | 18 |
| Donna Reed | WTAE | 21 |
| Esso Reporter | KDKA | 16 |
| CBS News | KDKA | 17 |
| Esso Reporter | KDKA | 24 |
| CBS News | KDKA | 25 |

## SEATTLE—TACOMA

STATIONS: KOMO, KING, KIRO, KTMT, KTVW. *SURVEY DATES: OCTOBER 15-28, 1961.

| RK. | PROGRAM—DAY—TIME TOP TEN NETWORK SHOWS | STA. | RTG. AV. |
|---|---|---|---|
| 1. | Wagon Train (Wed. 7:30-8:30) | KING | 39 |
| 2. | Disney's World (Sun. 7:30-8:30) | KING | 38 |
| 3. | Donna Reed (Thurs. 8:00-8:30) | KOMO | 37 |
| 4. | Car 54 (Sun. 8:30-9:00) | KING | 35 |
| 4. | Ozzie & Harriet (Thurs. 7:30-8:00) | KOMO | 35 |
| 5. | Cheyenne (Mon. 7:30-8:30) | KOMO | 34 |
| 5. | Perry Mason (Sat. 7:30-8:30) | KIRO | 34 |
| 6. | Alfred Hitchcock (Tues. 8:30-9:00) | KING | 32 |
| 6. | Joey Bishop (Wed. 8:30-9:00) | KING | 32 |
| 6. | 77 Sunset Strip (Fri. 9:00-10:00) | KOMO | 32 |

| RK. | TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME | STA. | DISTRIB. | RTG. | AV. SH. |
|---|---|---|---|---|---|
| 1. | Shannon (Tues. 7:00) | KING | MCA | 28 | 53 |
| 2. | Death Valley Days (Wed. 7:00) | KING | U.S. Borax | 27 | 46 |
| 2. | Sea Hunt (Mon. 7:00) | KING | Ziv-UA | 27 | 54 |
| 3. | Yogi Bear (Mon. 6:00) | KING | Screen Gems | 25 | 46 |
| 4. | Huckleberry Hound (Thurs. 6:00) | KING | Screen Gems | 21 | 42 |
| 4. | Quick Draw McGraw (Wed. 6:00) | KING | Screen Gems | 21 | 41 |
| 5. | Deputy Dawg (Tues. 6:00) | KING | CBS Films | 20 | 38 |
| 6. | Blue Angels (Fri. 7:00) | KING | NBC Films | 19 | 40 |
| 6. | Mr. Magoo (Fri. 6:00) | KING | TPI | 19 | 42 |
| 7. | You Asked For It (Tues. 6:30) | KOMO | Crosly Brown | 18 | 32 |

| | | | |
|---|---|---|---|
| Once Upon a Holiday | KOMO | 8 |
| Best of Groucho | KOMO | 17 |
| Husky F. B. Hiliter | KOMO | 18 |
| Dateline-ABC News | KOMO | 21 |
| Dateline-ABC News | KOMO | 18 |
| Dateline-ABC News | KOMO | 21 |
| Dateline-ABC News | KOMO | 22 |
| Champ Bowling | KOMO | 17 |
| Dateline-ABC News | KOMO | 16 |
| Huntley-Brinkley | KING | 30 |
| Early Edition | KING | 26 |

## MILWAUKEE

STATIONS: WTMJ, WITI, WISN, WXIX. *SURVEY DATES: OCTOBER 15-28, 1961.

| RK. | PROGRAM—DAY—TIME TOP TEN NETWORK SHOWS | STA. | RTG. AV. |
|---|---|---|---|
| 1. | Sing Along With Mitch (Thurs. 9-10) | WTMJ | 39 |
| 2. | Flintstones (Fri. 7:30-8:00) | WITI | 34 |
| 3. | 77 Sunset Strip (Fri. 8:00-9:00) | WTMJ | 27 |
| 4. | Perry Como (Wed. 8:00-9:00) | WITI | 33 |
| 5. | Bob Newhart (Wed. 9:00-9:30) | WTMJ | 31 |
| 6. | Donna Reed (Thurs. 7:00-7:30) | WTMJ | 30 |
| 7. | Target (Fri. 9:00-10:00) | WITI | 29 |
| 7. | Untouchables (Thurs. 9:00-10:00) | WITI | 28 |
| 8. | Alfred Hitchcock (Tues. 7:30-8:00) | WITI | 28 |
| 8. | Ben Casey (Mon. 9:00-10:00) | WTMJ | 27 |
| 8. | Bonanza (Sun. 8:00-9:00) | WITI | 27 |
| 8. | Int'l. Showtime (Fri. 6:30-7:30) | WTMJ | 27 |
| 8. | Joey Bishop (Wed. 7:30-8:00) | WTMJ | 27 |
| 8. | Real McCoys; Feathertop (Thurs. 7:30-8:00) | WTMJ | 27 |
| 8. | Wagon Train (Wed. 6:30-7:30) | WTMJ | 27 |

| RK. | TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME | STA. | DISTRIB. | RTG. | AV. SH. |
|---|---|---|---|---|---|
| 1. | Death Valley Days (Thurs. 8:30) | WITI | U.S. Borax | 20 | 35 |
| 2. | Border Patrol (Mon. 10:15) | WTMJ | CBS Films | 18 | 53 |
| 2. | Mr. Magoo (Mon. 6:30) | WTMJ | TPI | 18 | 39 |
| 3. | Ripcord (Fri. 10:15) | WTMJ | Ziv-UA | 17 | 46 |
| 3. | Tightrope (Fri. 9:30) | WTMJ | Screen Gems | 17 | 33 |
| 4. | Huckleberry Hound (Wed. 5:30) | WISN | Screen Gems | 15 | 47 |
| 4. | U.S. Marshal; Maverick (Sun. 6:00) | WITI | NTA | 15 | 33 |
| 5. | Lock-Up; Slade (Wed. 10:15) | WTMJ | Ziv-UA; MCA | 14 | 41 |
| 6. | Faces West; Maverick (Sun. 5:30) | WITI | Screen Gems | 13 | 35 |
| 6. | Phil Silvers (Thurs. 10:15) | WTMJ | CBS Films | 13 | 41 |
| 6. | Rescue 8 (Sat. 8:00) | WISN | Screen Gems | 13 | 33 |
| 6. | Shannon (Tues. 9:00) | WTMJ | MCA | 13 | 21 |

| | | | |
|---|---|---|---|
| Hazel; Report | WTMJ | 26 |
| Late Show | WITI | 9 |
| Cheyenne | WITI | 18 |
| Late Show | WITI | 15 |
| Target | WITI | 28 |
| Theatre at 4 | WTMJ | 10 |
| Huntley-Brinkley | WTMJ | 17 |
| Lassie | WISN | 24 |
| Late Show | WITI | 11 |
| Mr. Ed | WISN | 18 |
| Late Show | WITI | 10 |
| Sports; Weather | WTMJ | 18 |
| Camera Eye; News | WTMJ | 16 |
| Alcoa Premier | WITI | 25 |

(Continued on page 44)

"HUMAN DESIRE" starring GLENN FORD • BRODERICK CRAWFORD • GLORIA GRAHAME

# HIGHEST RATED POST-'48 FEATURE EVER SHOWN ON WCBS-TV!

*it's from COLUMBIA of course!*

AVERAGE RATING **26.1**

AVERAGE AUDIENCE SHARE **64%**

On Saturday, Dec. 30, over two million New Yorkers helped break a WCBS-TV "Late Show" rating record by watching "Human Desire," a Columbia Post-'48 mystery. The previous high was recorded this year by another Columbia Post-'48, "Abandon Ship." Incidentally, the 26.1 rating of "Human Desire" is the third highest ever earned by *any* feature in the eleven year history of the "Late Show."

These are just two of many potential record breakers among the Columbia Post-'48's. Others are "The Caine Mutiny," "Born Yesterday," "Fire Down Below," "The Harder They Fall" and "The Last Hurrah" to name a few.

FOR AVAILABILITIES CONTACT

**SCREEN GEMS, INC.**

THE FEATURES TOP STATIONS FEATURE

Source: ARBITRON

# Tele Follow-Up Comment

**JFK Report—No. 11**

Though a mite sluggish over the 60-minute period, the latest "JFK Report" by NBC News on its tv network was a valuable assessment of the President's first 12 months in office. The Friday (12) program possessed not only diversity of opinion but the usually clever Ed Newman, who was narrator.

There were interviews with a liberal, a conservative, with Ted Sorensen, JFK's special counsel (his first tv interview, by the way), with Dean Rusk, Secretary of State, with the new House Majority Leader, and each, in his own way, provided a picture of Kennedy that indicated thought. The slowness of the hour was due mainly to the fact that producer Gerald Green and director Robert Priaulx decided most of the time to let each man's words flow uninterruptedly rather than resort to the old, but often rewarding business of editing footage into sharply contrapuntal statements, a technique that gives dramatic conflict.

The program was academically sound, but lacked the show biz flare that is becoming more and more prevalent among network news programs. *Art.*

**WCBS-TV Views The Press**

CBS London correspondent Alexander Kendrick packed a lot of information into his critical essay on British newspapers on this show Sunday (14), but 15 minutes was hardly enough time to do justice to the subject. For viewers not interested in this type of journalistic survey, a quarter of an hour is no doubt too much. But for those who are, Kendrick's assessment of a dozen major British newspapers at the rate of about a minute per publication was the capping of capsulization.

With only a few exceptions, Kendrick had a dismal view of the British press, an opinion which is reciprocated by British students of the general American press as heard on a previous stanza in this series. Kendrick charged the British papers with giving distorted coverage of the American scene, accenting all that is trivial, garish and scandalous in this country. But his examination of British news by the same newspapers indicated that precisely the same type of distortions were practiced domestically.

There was, unfortunately, not enough time for Kendrick to evaluate fully such firstrate newspapers as the London Times, The Guardian or the Daily Telegraph and compare them with the top U.S. newspapers. The report on the British press was one of a three-part series also including studies of the French and Russian press. *Herm.*

**Today**

"Today," the NBC-TV morning strip, celebrated its 10th anniversary on Friday (12). For the occasion, Dave Garroway and Jack Lescoulie returned for the day, but the icing was the presence of the eight men who have at one time or another produced this daily informal informational program.

John Chancellor, the present and only other host the show has ever had besides Garroway, asked the producers to cite what each considered the chief reasons the stanza (which has had its ups and downs since the days Pat Weaver incepted it) remained on the air. It was kind of an ingenuous question, and some of the answers, while funny, were a little flat. It took Jac Hein, now an indie producer, to lay his finger on the secret of this pet web project: "Money kept it on the air." While a little facetious, the remark bore signs of the truth. "Today" wasn't always a winner for NBC, but prideful of its importance as a news outlet and needing something to start off the day regardless, the network kept pouring in money to keep the show alive. The other producers agreed that the stanza's keynote was news, done easily and informally. As Shad Northshield, the present producer noted, "A number of people turn on the show to find out if this is the day it happened." He meant the bomb, of course. Which leads to a big point, one that is now well established in the minds of web execs: So long as the world is in hot conflict, news programs are going to have an audience.

Ex-producers appearing on the show in the pre-8 a.m. segment were Abe Schechter, "Today's" first producer; Dick Pinkham, now at Ted Bates; Mort Werner, head of NBC-TV programming; Robert Bendick, presently NBC special projects producer; Gerald Green, now also an NBC specials producer; Fred Freed, who like Green and Bendick produces for NBC News, Hein and Northshield.

Their little round table was hip and pleasant. One'd almost think that "Today" had a corner on the tv producer market. *Art.*

**Theatre '62**

"Theatre 62" revised the 1947 picture "The Farmer's Daughter" for its Sunday (14) presentation over NBC-TV. This excursion into never-never land (political section) was based on a rather lively film, which in its full running time was given a chance to unfold and there was opportunity to savor the flavor as a Scandinavian housemaid took on a political machine.

However, since 1947, the general populace has acquired a bit more political savvy, and the near fairy-tale fable presented here strained credulity, even though the setting was given as some years ago.

In this yarn, Lee Remick, a housemaid working in the home of Cornelia Otis Skinner, who ran her late husband's political machine, took on the job of running for Congress in opposition to her former employer. The story had her winning with the ultimate support of Miss Skinner, doubling as a Congressman as well as a swain.

Actually, the participants had little to go on. Few of the characters as presented were more than outlines. They needed a more substantial storyline as well as more incident. Charles Bickford who played the role of the butler in the original, returned to this enactment, and those in the audience looking for Rep. John V. Lindsay playing a minor role at a cocktail party early in the show, had to look fast if he was to be found. *Jose.*

**Open End**

Jackie Gleason is all things, if not to all people, at least to himself. Introduced by David Susskind, who engaged Gleason in single combat on WNEW-TV's "Open End" Jan. 7, as "a masterful actor, storied comedian, egotist, golfer, gourmand, mystic, hypnotist, boozer, bull-slinger and first-rank star of motion pictures," Gleason could only agree with this description of himself as a sort of Leonardo Da Vinci on the rocks.

Gleason insisted that he was not to be measured by ordinary human standards. "Do not judge my appetites by your capacity" was his rejoinder to Susskind's queries about his extraordinary capacities for food and drink. One man's gluttony is another man's hors d'oeuvres. But Gleason left no doubt that he was a direct descendant of Gargantua whom Gleason seemed to confuse with a gorilla out of a circus rather than a character out of Rabelais.

The two-hour session drew a fascinating portrait of Gleason as man and performer. But it was not a psychoanalytic session and did penetrate very far beneath the already familiar surface even with the help of the 100 proof brand of coffee, which Gleason tabbed "chockful of booze" as he sipped it. Gleason, incidentally, made a special point of denying rumors that he was drunk on Susskind's assembly of comics on "Open End" last fall. In fact, Gleason alleged, he was the only comic on the show who was not.

Gleason's commentary ranged far, wide and amusingly. He resisted, however, being the stereotyped funnyman although Toots Shor proved to be too much of a temptation ("The only practical joke I ever heard of was committed by Toot's mother"). He spoke with great sensitivity about the nature of religious faith and piety. Gleason also dealt seriously with the relationships of actors with a so-called "hierarchy" of agents, producers, advertisers, etc., who were charged with evaluating the

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**TELL IT TO GROUCHO**
**With Groucho Marx, Patty Harmon, Jack Wheeler, others**
**Exec Producer: John Guedel**
**Producer: Bernie Smith**
**Director: Robert Dwan**
**30 Mins.; Thurs., 9 p.m.**
**PARTICIPATING**
**CBS-TV (film)**

It's good to have Groucho back on tv with a new show. That salute to the ad lib quip master, though, isn't sufficient to carry "Tell It to Groucho" beyond a short outing.

Some repairs are in order, judging from Thursday's (11) preem outing. Guests selected were obvious pigeons. They went through their paces, more like actors, than people, giving the outing an undeserved stageness. Seasoned Groucho's merits lie in the extemporaneous joke, the invited and uncalled for barb, the zany, helliza-poppin' climate he builds.

Series borrows heavily from Groucho's previous long-running program, which now is in syndication. It's a format Groucho works happily in, and if there's a pull for it, the format need not be discarded.

To become more particular, preem episode did have a zany, hellzapoppin' twist via the selected guests, but the pair were so out of this world in their problems and the way they presented them, that audiences must have wondered if they bumped into some "Amateur Hour." One guest bemoaned the lack of laughter in the U.S. and came up with a rendition of "Smiles." Other half of the guest billing was a mother and daughter team, both seeking husbands, both cat lovers. They also brought their 13 cats on stage.

All this gave Groucho some room for fun—but not enough for 30 minutes. Playing Groucho off on people who are more real, with more believable problems—without getting grim about it—might be more fun.

There also was a little game involved in the show, with a modest top prize of $500. Game consisted of flashing a wk. personality or landmark on the screen, with winnings graduated to the length of time needed for recognition.

Patty Harmon, curvacious, and Jack Wheeler, young and subdued on the preem, were Groucho's assistants. *Horo.*

**JOHN BROWN'S BODY**
**With Richard Boone, Douglas Campbell, Burt Brinkerhoff, Peter Donat, Nancy Wickwire, Maxwell Glanville, John Colicos, Leter Rawlins, Jeremiah Morris, Sean Garrison**
**Producer: Richard Siemanowski**
**Director: Joseph K. Chomyn**
**Adaptation: Harold Flender**
**Music: George Kleinsinger**
**60 Mins., Sun. 1:30 p.m.**
**CBS-TV (tape)**

Stephen Vincent Benet's Pulitzer Prize-winning poem, "John Brown's Body," is pegged for reading aloud. The rhymes, rhythms and subject matter seldom fail to stir emotions but it's more for the ear than the eye. In a Paul Gregory stage production back in 1953, the actors sat behind lecterns and delivered with impact and a Columbia disking of the original Broadway cast hits home with its solid audio values.

The spoken word was just as potent on the tv preem and even though some neat visual effects were brought in for support, the audio still overshadowed the video. Benet really doesn't need still shots of the Civil War or ballroom scenes or actors in motion to bring added meaning to his words.

The program, however, was a worthwhile effort mainly because of the topflight cast brought in to handle the reading which was crisply adapted for the tv medium by Harold Flender. Richard Boone, as narrator, Douglas Campbell as John Brown, and such supporting players as Peter Donat, Nancy Wickwire, Burt Brinkerhoff and Maxwell Glanville brought the drama of the work into full bloom and director Joseph K. Chomyn managed to keep his camera in hand so as not to take too much away from the Benet-Flender verbiage.

The show was presented by the Public Affairs Department of CBS News in cooperation with the Anti-Defamation League of B'nai B'rith. Latter presented an award to Adlai E. Stevenson, U.S. Ambassador to the U.N. Seated behind a desk, Stevenson delivered a brief acceptance speech. He, too, is master at words. *Gros.*

**THE FOURPOSTER**
**(Breck Golden Showcase)**
**With Tammy Grimes, Jackie Cooper, Tom Ewell**
**Exec Producer: David Susskind**
**Producer: Jacqueline Babbin**
**Director: Ronald Winston**
**Adaptation: Audrey Gellen, Miss Babbin**
**60 Mins., Sat., 8:30 p.m.**
**BRECK**
**CBS-TV, from N. Y.**
*(Reach, McClinton)*

At one point in Saturday night's (13) tv presentation of "The Fourposter," Jackie Cooper, who was one half of the cast, exclaimed: "I'll be darned if I understand this!" Which puts him one up as both a critic as well as an actor. For any resemblance between this video adaptation out of the David Susskind shop and Jan de Hartog's original stage comedy, was purely coincidental.

Not that the words were any different. They were the same, or at least those that could be compressed into 60 minutes (with time out for a multiplicity of Breck commercials and some unnecessary entre' act narration). But whatever the light, frothy comedy touches or subtleties with which "Fourposter" was originally endowed in de Hartog's once-over-lightly treatment of marital ups and downs (at best never any great shakes as comedy, in any form of presentation) were singularly lacking here. For the better part of the hour it was dull, and the production itself did little to help overcome the deficiencies.

The offering's demerits could be spread in several directions. Neither Cooper nor Tammy Grimes in the husband-wife roles, were right for the parts and in fact it seldom appeared that they were making any effort to play to one another. (And yet, for all her shortcomings, it was Miss Grimes' unique, distinctive traits, which had nothing to do with the play, that provided the few refreshing moments.)

One could fault the direction, which was uneven and made for awkwardness, and much of the camera work was bad. Some of the tongue-in-cheek quality of "Fourposter" was captured in Tom Ewell's narration, but these sophisticated witticisms and supposed profundities on the state of marriage only had the effect of making the play proper seem poorer than it actually was. *Rose.*

**PROJECTION '62**
**With Frank McGee, Piers Anderton, Frank Bourgholtzer, Cecil Brown, Bernard Frizell, Wilson Hall, Welles Hangen, Joseph C. Harsch, John Rich, James Robinson, Richard Valeriani, Sander Vanocur**
**Producer: Chet Hagan**
**Director: Robert Priaulx**
**60 Mins., Fri., 9:30 p.m.**
**GULF OIL**
**NBC-TV, from N. Y.**
*(Young & Rubican)*

For the fifth time, NBC News correspondents returned to New York for the annual once-over of the news, but to do this adequately in the course of one 60-minute program is a virtual impossibility. Yet the NBC's boys made the most of the time.

One can easily imagine a host of tv viewers that particular Friday night jumping out of their cushioned armchairs in wild protest as Piers Anderton, NBC Berlin reporter, charged that the U. S. policy in that border city was "hypocritical" and that all interests would be best served if this country gave up claim to Berlin now, particularly since his view was that we'd have to give it up eventually anyhow. He got some disagreement, phrased diplomatically, of course, from a few of his sidekicks, but the Anderton remarks started things off very quickly.

Each of the others, as per usual course, summed up the problems and prognostications for his respective area of the world. Each was asked questions by his confreres. Besides Anderton, stellar performances were handed in by senior European correspondent Joseph C. Harsch and by Washington man Sander Vanocur, though even these men had to keep many of their remarks rather too broad to be really enlightening.

Missing from the ranks were two other men whose performances in the past years on this annual "Projection" made a lot of difference. They were Ed Newman and Irving

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**THE GOOD YEARS**
**With Lucille Ball, Henry Fonda, Mort Sahl, others**
**Producers: Leland Hayward, Marshall Jamison**
**Director: Franklin Schaffner**
**Adaptation: A. J. Russell**
**90 Mins., Fri., 8:30 p.m.**
**WESTINGHOUSE**
**CBS-TV, from N.Y. (tape)**
*(McCann-Erickson)*

"The Good Years," which Leland Hayward fashioned for tv as a 90-minute CBS-Westinghouse special last Friday night (12), was neither refreshingly nostalgic nor scintillating. It could and should have been both. This A. J. Russell adaptation from the Walter Lord tome, in its attempt to capture the spirit of an era (1900-1914) and recreate the behavior patterns and mores of early 20th Century America, was at best a spiritless effort, lacking in imaginative or exciting production concept and frequently making the hour and a half appear much longer.

Recruiting such stalwart talent as Henry Fonda, Lucille Ball and Mort Sahl, among others, with Franklin Schaffner as director, Marshall Jamison as coproducer with Hayward and a musical supervisory assist by Jay Blackton, "The Good Years" nonetheless was too often pointless and witless as it brought forth what amounted to a video smorgasbord—a conglomerate of live sequences, etchings, still lifes, film clips, stereoptican slides, et al. Through song, dance, comedy skit, drama vignettes, narration, and the constant use of a "Greek chorus" to bridge the continuity and remind the audience that these were the "good years," the sum total was disappointing either as entertainment or as a sociological footnote. It had about it a kind of artless pretentiousness, but primarily it lacked cohesion.

Henry Fonda was all over the place, doubling from narrator to a whole gallery of portraits ranging from Teddy Roosevelt to counsel for the defense at the trial of Miss Ball for scandalizing the neighborhood with the turkey trot. Considering the material he was given to work with, he acquitted himself admirably. Similarly Miss Ball's portrayals ranged far and wide but with lesser impact. Mort Sahl was totally wasted.

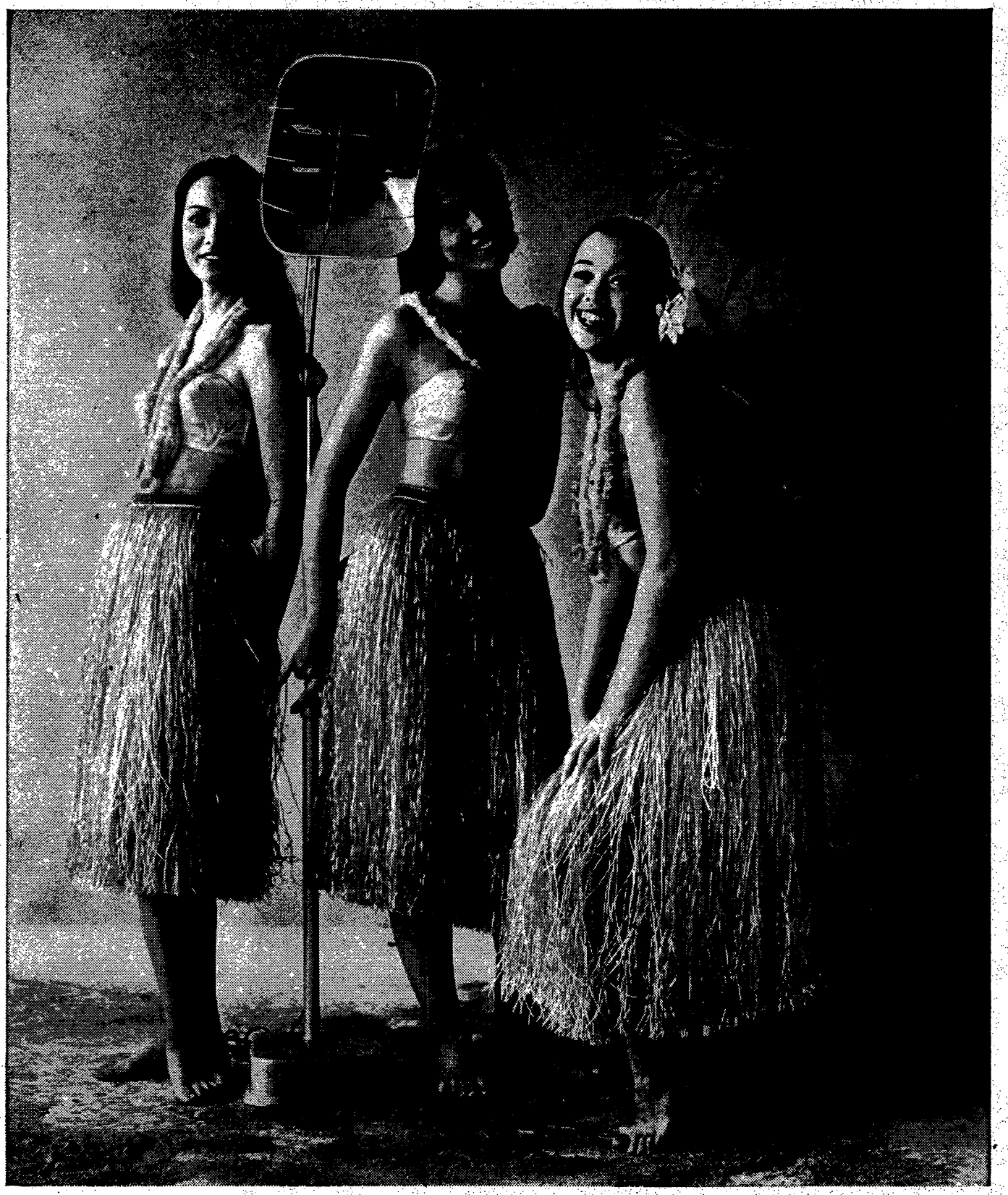
Through the ample modes of presentation, one caught up with the San Francisco fire, the Wall St. panic of '07, the robber barons, always Teddy Roosevelt. There was the evocation to "Everybody's Doing It," a multi-faceted look-see at the woman coming into her own as themed to Kipling's "The Female of the Species," a rhapsodic tribute to the immigrant; Horatio Alger's bootblack; a scene from Sidney Howard's "Yellow Jack," etc.—the whole of it a phantasmagoria of people, places, events that might have been amply rewarding had it not been so lacklustre. *Rose.*

**CHET HUNTLEY REPORTING**
**Producer: Reuven Frank**
**Director: Walter Kravetz**
**Senior News Editor: Johnny Apple**
**30 Mins., Fri., 10:30 p.m.**
**MUTUAL OF OMAHA**
**NBC-TV (film)**
*(Bozell & Jacobs)*

Since Chet Huntley and David Brinkley are partners in other areas of the NBC-TV operation, people are bound to make comparisons between their separate prime time programs. The comparisons aren't unfair. All they'll do, though, is reinforce the fact that while Huntley is not as clever with rhetoric as his sidekick, he is just as complete and just as much the newsman.

Huntley moved his Sunday afternoon stanza to Friday nights as the replacement for "Frank McGee's Here & Now." In his first nighttime performance on Jan. 12, the personally impressive Huntley rendered a 30-minute essay on Stalingrad and the corrolary movement by Premier Khrushchev to de-Stalinize Russia. It was a welcome study, the pictures and words covering the subject well.

It was a clear indictment of the Commie regime, but by way of a failing in this otherwise good show, Huntley needn't have been so obvious or redundant in using adjectives of condemnation. *Art*



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NBC FILMS

# Foreign Television Reviews

**THE TITANS**
**With Malcolm Muggeridge**
**Producer: Therese Denny**
**Writer: Muggeridge**
**60 Min., Tues., 9:25 p.m.**
**BBC-TV, from London**

To compile an hour's documentary showing the growth of Russian power in this century, using only movie material, was a formidable enterprise. Producer Therese Denny pulled it off with great resource and zeal in research, and the result was a fascinating visual experience, going back to the contrasts of poverty and Tsarist extravagance that led to the Revolution and taking in unfamiliar film of Lenin, Trotsky, and many other Red leaders who got their comeuppance in the Stalin purges. Khrushchev's ecstatic applause for the dictator he's now helped to disgrace was only one of many intriguing items. Miss Denny did not ignore the big historic moments—such as the signing of the Nazi-Soviet pact in 1939, or the decisive wartime meeting at Yalta—but she also managed to flavor these outstanding moments with shots of the famine that resulted from the Soviet colectivization of the kulaks and of Stalin's father-image cult in public, coddling little kiddies, while he planned to dispose of his rivals in private.

This material — with the silent film provided with apt sound effects by Robert Saunders—had a spoken commentary by Malcolm Muggeridge. This was well-judged, neatly-phrased, and close-fitting to the pictures. If anything was missing, it was the sort of statistical parallel that would have brought out the raising of living and literacy standards for those Russians that remain. Because the program was conceived in terms of power, it tended to emphasize the martial and nationalist bas's of the Red regime at the expense of its social achievements, which have been plenty.

The hour is due to be followed by another examining the bases of U. S. power this century, and presumably comparisons will be made then. But th's one followed its brief admirably, and made a palatable lesson. *Otta.*

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**DRAMA '62**
**(No Decision)**
**With Leo McKern, John Laurie, Jerry Desmonde, John Meillon, Jerold Wells, Patricia Garwood, Noel Trevarthen, Alister Williamson, Edward Ogden, Judy Cornwall, John Tate, Lew Luton, Colin Albury, Kathie Reed, others**
**Producer: Cliff Owen**
**Writers: Ruth Park, D'Arcy Niland**
**60 Mins.: Sun. 9:35 p.m.**
**Associated TeleVision, from London**

Associated TeleVision sparked a new season of fortnightly plays, "Drama '62," with a first-prize winning script from a 1961 playwriting contest. Penned by first-time-for-tv scripters Ruth Park and D'Arcy Niland, "No Decision" made a good starter. It set a high pace and was sprinkled with moments of high comedy. Although the yarn quickly became predictable, fine thesping and slick production rounded the play off into an hour of sock tv.

Story, set in Australia, detailed events following an ex-boxer's graphic on-tv description of a bout held 50 years earlier in which he and his opponent so battered each other they couldn't leave their corners and won a referee's decision of "no decision." Via a popular video interview show, Billy Driscoll (Leo McKern) claimed he had clearly won the bout. Inevitably, his opponent (John Laurie) turned up, had his say on a later program and a rematch was staged. As both boxers were now in their 70s, the farcial match was a good peg on which to hang some laughs.

Real honors for this stanza go to McKern and Laurie for their characterizations of two old-timers feeding off past glory in their old age. Both managed to get under the skin of their roles, suitably contrasted by the authors, and dominated the more-than-adequate acting of the others. Also worth special mention was John Meillon who played McKern's son and, with Pat Garwood, provided a slight love interest.

Sets by Peter Roden were first rate, and the skillful camerawork of producer Cliff Owen crammed the screen for the full 60 minutes. *Watt.*

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**THIS IS ANKA**
**With Paul Anka, Johnny Carson, Linda Scott, the Granadiers, Peter Knight Orch**
**Producer: Eddie Pola**
**Director: Mark Stuart**
**60 Mins.; Wed., 8 p.m.**
**Granada TV, from Manchester**

The chief fault of the show was the wearying insistence that the star was still abysmally young, a topic that was reiterated in re-written lyrics and stressed by such capers as Anka being trundled off in a baby-carriage. As a performer, Anka was acceptable, notably better in numbers not written by himself. He kicked off with a brisk "Sing, Sing," and let the temperature drop with a doleful ballad, "All of a Sudden," which suited neither his temperament nor his larynx.

Further ditties included numbers about his own single status, whilst elderly gents like Tommy Sands and Bobby Darin had been hauled to the altar, and "One for My Baby," with lyrics coyly redrafted to make them non-alcoholic, Anka closed the show with a selection of past disk hits.

Comedian Johnny Carson gagged acceptably in one spot, and returned for a more yock-raising item about a host in a children's tv program who tried to disguise the fact that he was suffering from a hangover. The other guest was teenage Linda Scott, who briefly simpered some beat talk and joined Anka in "Let's Call the Whole Thing Off," which they did before too much damage was done.

Granada's regular vocal group, The Granadiers, harmonized from time to time, and strutted through "Changing the Guard at Buckingham Palace." Band backing from Peter Knight's outfit was slick, and Mark Stuart's direction wasn't up to snuff.

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**CONTACT**
**With Jean Harvey, Betty Cooper, Nicholas Selby, Moray Watson, Monica Evans, Leo Maguire, Marcia Ashton, Pauline Letts, Justine Lord, Anna Castaldini, Sonia Graham, Ruth Palmer, Howard Pays, Jimmy Ray, Gareth Davies, Jean Dallas, Irene Barrie, Patricia Kerry, Hazel Adair**
**Producer: Alan Bromly**
**Director: Christopher Barry**
**Writers: Miss Adair, Peter Ling**
**30 Mins.; Tues., 7:30 p.m.**
**BBC-TV, from London**

Whilst such twice-weekly skeins as "Emergency Ward 10" and "Home Tonight", are grounded by the commercial web's thesp strike, BBC-TV has stepped in with a chatty serial about a woman's magazine, due to be aired on Tuesday and Thursday. Whilst firm pudgment can only be tentative at this stage, first thoughts were that a heavy rethink might soon be necessary.

The initialler took place on publication day of "Compact's" first issue, and its main achievement was in introducing the office characters. This it did without fuss—but it didn't induce much fever about what would happen to them hereafter. Though this, of course, may come.

Said personality pillars include an elegant editor (Jean Harvey), who conducted some of her business in stockinged feet and some in specs that came from a heavily-horned rhinoceros; a features editor (Nicholas Selby), who seemed harassed and solely anxious to talk to Kenneth More; an Art Director (Moray Watson), who had an amorous eye for the aforesaid editor; and an odd assortment of pert secretaries, a chirpy office-boy, and a tea-girl in a funny wig.

The tiny scrap of plot concerned the firing of a woman in charge of the agony column, and her replacement by another dame, who left her work in mid-typing to look for her runaway daughter. And the skein's gimmick was to introduce a real, live celeb, who turned out to be Ian Carmichael; he grinned, gave an enormous plug to his new legit show, and grinned again.

Whilst these people may acquire definition in time—only Jean Harvey registered much here—it is open to serious doubt whether teh mass of viewers will be as absorbed in the intricacies of publishing as they are by the insides of stomache. But, for outsiders, the atmosphere was reasonably convincing, and Christopher Barry's direction was nimble. The script, by Hazel Adair and Peter Ling, was soso—but their testing time will come when they drift upon a plot.

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**OLIVER TWIST**
**With Bruce Prochnik, Willoughby Goddard, Donald Eccles, Mary Quinn, Jane Merrow, Aimee Delamain, Robert Mooney, Jean Theobald, Peter Stephens, David King, Reginald Green, Eric Dodson, Henry McCarthy, Ray Alderson, Peter Mills, Gareth Tandy, Robert Howell**
**Producer: Eric Taylor**
**Writer: Constance Cox**
**25 Mins.; Sun., 5 p.m.**
**BBC-TV, from London**

Rifling Dickens for 13-week serials has long been a BBC-TV custom, and there's no reason to suppose that "Oliver Twist" won't be as satisfying as its predessors. This opener took the tale up to Oliver's enforced apprenticeship to Mr. Sowerberry the coffin-maker, and took in the "asking-for-more-gruel" episode. Capably adapted by Constance Cox, it seemed to emphasis the caricature element of the original at the expense of the reforming indignation, but this might have been the right approach as the plight of orphans is no longer a burning social issue.

Bruce Prochnik, a peeky moppet, was admiably cast as Oliver, and the lumbering Mr. Bumble of Willoughby Goddard made an admirable foil. Other thesp support was adequate, with Donald Eccles clicking as the ghoulish Sowerberry. The production was somewhat bare, and in the episode of Mrs. Mann, the foster-mother, it showed its studio origins. Absence of outside film might be a handicap in later segments, but wasn't noticeable here.

Producer Eric Taylor, in fact, insured a safe and reliable version, which wouldn't offend admirers of the novel. And, although episodic, the 25-minutes maintained a good continuity of pace and development. *Otta.*

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**QUILLOW AND THE GIANT**
**With Jeannie Carson, Cardew Robinson, Dick Emery, Biff McGuire, Bowles Bevan, David Bowman, Francis Burgess, Harold Holmes, Jack Irons, Eddie Morgan, Fergus O'Kelly, John O'Sullivan, Peter Sugden, Ray Webb, Vernon Williams, dancers, Phil Martell orch.**
**Producer: Bryan Sears**
**Writers: James Thurber, Biff McGuire**
**55 Mins., Sun., 4:25 p.m.**
**BBC-TV, from London**

Thurber's tales for children have a vein of fantasy and wit that is deceptively simple on the surface, but carry quite a message for the alert adult. But this adaptation of "Quillow and the Giant" lost most of the original's distinctive quality, and substituted for it some coy and dull song-and-dance, which seemed quite at odds with the spirit of the thing.

Story concerned the defeat of the giant Hunder, who was terrorizing the villagers of Full Moon Street. The councillors, normally accustomed to such problems as the proper revolving speed for a merry-go-round, could do little but give way to Hunder's excessive demands for fodder. But the insignificant town toy-maker (Jeannie Carson) finally banished him.

Clipped of Thurber's verbal felicities—and what remained was delivered at such a spanking pace that it lost all its resonance—the story seemed thin and undernourished. The production difficulty of suggesting Hunder's enormous size was awkwardly solved by Bryan Sears, who was over-fond of the giant's head on the left of the screen with the tiny figure of Quillow in the distance on the right. On the credit side, Tony Abbott's sets were lively and fanciful.

Jeannie Carson was sprightly as the giant-tamer, although she never shook off a fatal feeling of dressing up and being funny for the kiddies. She also delivered the one passable melody, by Wade Barnes, with charm. Biff McGuire boomed fruitlessly as the giant, and good support came from Cardew Robinson and Dick Emery. But, on the whole, this one was strictly for the fairies. *Otta.*

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**COMEDY PLAYHOUSE**
**(Lunch in the Park)**
**With Stanley Baxter, Daphne Anderson, Bernard Hunter, Roger Avon**
**Producer: James Gilbert**
**Writers: Alan Simpson, Ray Galton**
**30 Mins., Fri., 8:45 p.m.**
**BBC-TV, from London**

Scripters Alan Simpson and Ray Galton, who've been the word-power behind the much-saluted Tony Hancock half-hours, are chancing their arm at a playlet skein, self-contained and without running characters. "Lunch in the Park," the item caught, was a satisfying sample, deft and witty in observation, the humor stemming from character and situation, without any overlay of manufactured gags.

The piece was largely two-handed, a dialog between a government clerk (Stanley Baxter) and a stenographer (Daphne Anderson), who regularly rendezvoused once a week on a park bench to munch their sandwiches. It seemed a chaste love-affair, with the couple discussing their respective spouses and domestic arrangements, and the mood was funny-pathetic. The payoff, which closed the show with too much of a jolt, was their arrest by a couple of plain-clothed security men. The romance was a blind for their real business of spying.

Stanley Baxter gave an immaculate performance as the meek clerk, closely followed by Daphne Anderson. Producer James Gilbert concentrated on the performances in close-up, and they deserved such close scrutiny. As long as Simpson and Galton are served with comedy actors, as distinct from comedians, the series promises to click. *Otta.*

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**WIEDER ZURUECK: SIEGFRIED ARNO**
**(Back Again: Siegfried Arno)**
**With Siegfried Arno, Milva, Eddie Vitch, Jean Sablon, Gus Backus, Angelina Monti, Alice & Ellen Kessler, Aime Barelli orch, others**
**Director: Don Cash**
**Writer: Georg Kreissler**
**60 Mins.; Sun., 8:50 p.m.**
**West-German TV, from Cologne (tfm)**

This was a delightful and sentimental reverie with one of the great German film and revue comedians of the 20s and early 30s: Siegfried Arno, who had to leave German in 1933 when the Nazis took over. This was a highly appreciated tv debut.

Arno, who reportedly lives in New York, has naturally gotten older, but he hasn't lost any of his charm or ability to make people chuckle. In fact, his musical show was one of the truly wittiest German video has had to offer in many months. Also responsible for the show's success was Arno's friend, Georg Kreissler, who wrote the slick and gag-studded script. A third compliment finally has to go to American Don Cash who directed this program with imagination and pace. Indeed, Cash gave the, German televiewers an idea of what Americans understand about pace and timing.

Show featured many artists, such as the dancing Kessler sisters, American singer Gus Backus, Angelina Monti, Gallic singer Jean Sablon, Latin dancer Milva, and the orchestra of Aime Barelli, but, in the main, it was Siefried Arno's show. He took care of the highlights. He emceed, he sang and he gave out with his zanies. He clicked in all situations and was at his funniest in a sketch in which he portrayed an actor who acts under his own direction. The charming way he mastered the emceeing job revealed the gap between his personality and the bulk of today's German tv comedians. He showed them the trade. The program's technical credit were tops too. *Hans.*

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**Z-CARS**
**With Stratford Johns, Frank Windsor, Jeremy Kemp, James Ellis, John Phillips, Virginia Stride, Leonard Williams, Joseph Brady, Brian Blessed, Terence Edmond, Dorothy White**
**Producer: David E. Rose**
**Director: John McGrath**
**Writer: Troy Kennedy Martin**
**45 Mins., Tues., 8:30 p.m.**
**BBC-TV, from London**

Prime distinction between cops-and-robbers opuses coming from the commercial web and BBC-TV is that the former tend to concentrate on the mayhem and the latter on character and documentary flavor. "Z-Cars," a new 13-week skein, points up the difference. It's made with the co-operation of the Lancashire Police, is thick with local accent and foibles, and succeeds in establishing the cops as ordinary guys who drink, back horses, and black their wives' eyes.

The opener was accordingly crammed with authenticity, but a little more action wouldn't have come amiss. Following the murder of a cop, it was decided to introduce patrol-cars, and the first segment was concerned with the recruitment of four men to crew them. One was told of his new appointment whilst knocked out in a football game, another was shown breaking up a saloon brawl, a third inadvertently caught two fellows with a stolen car when he stopped them to ask a racing result, and the fourth was shown in domestic bliss with his fiery young wife.

It was the acute observation and sharp humor of Troy Kennedy Martin's script that caught the attention, and the performances of Jeremy Kemp, James Ellis, and Joseph Brady got full value from it. In fact, the entire thesp contingent was first-rate, and John McGrath's direction was steeped in atmosphere.

With later installments, and the Z-Cars in operation, there will be presumably more drama. Meanwhile it's set up a fine framework. *Otta.*

---

**CRYING DOWN THE LANE**
**With Elvi Hale, Delphi Lawrence, Peter Sallis, Paul Stassino, Edward Cast, Gregory Phillips, Alex Gallier, Topsy Jane, Neil Hallett, Pauline Taylor, Keith Barron**
**Producer: Prudence FitzGerald**
**Writer: Ivan Roe**
**30 Mins., Mon., 8 p.m.**
**BBC-TV from London**

BBC-TV's new six part serial "Crying Down the Lane" got off to a moderate start, though it's hardly the sort of subject to compel weekly viewing. Novelist Ivan Roe, making his first stab at tv scripting, revealed a flair for characterization and incident, but his dialog was mainly pedestrian.

The author has described the serial as "a man-on-the-run story with a difference," but from the first part it's hard to define what the difference will be. So far, it was a run-of-the-mill adventure, in which a father returned from America to claim custody of his son. The gimmick in the plot was that the ex-wife, now living with a diplomat, had moved into a London Embassy—and that technically was foreign soil, so the moppet had to be abducted and that was accomplished all too smoothly in the first part.

Prudence FitzGerald's production put the accent on speed, and there were an adequate variety of backgrounds to emphasize the action. A highly professional cast filled the principal roles with vigor, notably Edward Cast as the father and Elvi Hale as a sob sister. The youngster was appealingly portrayed by Gregory Phillips, and Paul Stassino as the diplomat and Delphi Lawrence as the kid's mother, were the heavies. *Myro.*

# Democracy Was a Kid

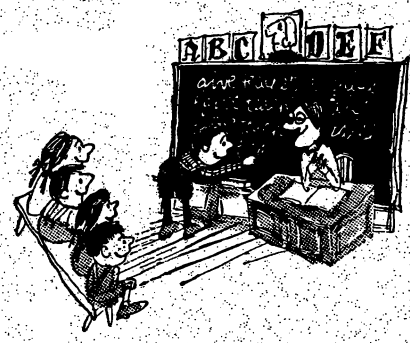
The newly-arrived visitor from France couldn't understand why he saw neither soldiers nor children on New York City's otherwise bustling streets. The kids, he quickly assumed, must all be at work in the factories; but how does a country get along without soldiers patrolling its boulevards?

These were just two of the "oddities" that intrigued Alexis de Tocqueville shortly after he came here in 1831 to study our young nation at first hand.

Almost one year, 7,500 miles and many puzzlements later, he started homeward to begin writing "Democracy in America." The completed work came to be acknowledged not only as the classic portrait of our life in that era, but as a remarkably timeless study of America's national character.

Through no coincidence at all, "Democracy in America" is also the title of the weekly, half-hour series that will have its world premiere this evening (8:30-9:00 EST) on the NBC Radio Network; it is the Tocqueville book on which most of the 14 programs of dramatizations and dialogues are based.

The series has been prepared by the Division of General Education of New York University with the assistance of The Fund for Adult Education. George E. Probst, associate professor of American history, New York University, researched and directed the programs.




Tocqueville and his companion, Gustave de Beaumont, reacted acutely to all they saw and heard during their travels here. They were gladdened, for example, by the strange concept of compulsory schooling (*that's* where the kids

really were), but found it hard to reconcile this with the low wages paid to teachers and the suspicion with which the truly educated man was generally regarded.

They were enthralled by the exotic cries of street vendors hawking such commodities as whale oil, oysters (a penny each) and "lemons from the warm countries."

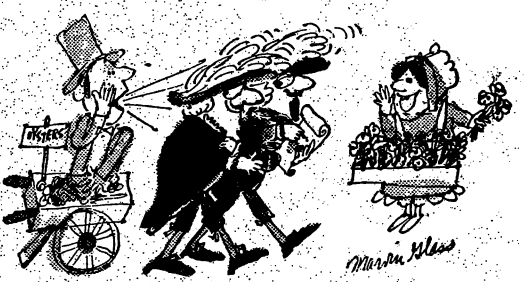
They were surprised to find the Territory of Michigan a "vast solitude" where—in contrast with conditions in France—land cost almost nothing but a man's labor came very high indeed.

In visiting Governor Enos Throop in New York City, the two aristocrats were amazed to find the State's chief executive staying at a boarding house. (The explanation: domestic help was simply too hard to get.)

They were impressed by the morality of American women. "I must say," recorded Tocqueville, "that if one were to enter American society with the purpose of accomplishing seductions, one would find one's time largely wasted."

In mercantile circles, they found men much too wrapped up in trade to give any thought to the suitability of their wives. They concluded somewhat incredulously that an American businessman could live an entire lifetime without ever realizing he'd been married to the wrong woman.

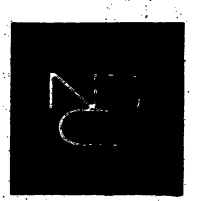
At a society gathering, they noted that conversation seemed to begin just as the music started, "and this is very understandable when you've heard a certain amount of American music."



And, in their research into American law, they were startled at the way one jurist expressed his credo: A good judge ought to come at a criminal the way he goes for a bottle of port; try him carefully, then punish him severely."

But if Tocqueville raised a Gallic eyebrow at some of the apparent crudities of life in this youthful, high-spirited land, he was also pleasingly fascinated by the informality of it all—the phenomenon, for example, of "everyone shaking hands with everybody, known or unknown.

Tocqueville's alternating respect, wonderment, admiration and fault-finding as he surveyed such areas as politics, religion, education and the social structure may well make this one of the most important and most entertaining developments in recent broadcast history. What's more, as a chronicle of American democracy in 1831, the program holds a further distinction: It may very well be the first major radio series ever written about a fifty-five-year-old adolescent.



# Mad. Ave.'s Healthy Response To FTC's War on Illegal Ad Trickery

The Federal Trade Commission's recent decision handed down in the case of the phony sandpaper used in the Colgate-Ted Bates "rapid shave" commercials was by all odds the toughest and most significant in recent years concerning broadcast advertising.

Although most advertisers and agencies have become conditioned to honesty in blurb production in the more than a year since FTC stiffened, the Colgate decision—with all five commissioners concurring—definitely brands as illegal trickery the use of spurious props or mock-ups in tv commercials. Because of the conditioning, advertiser reaction to the ruling has pretty much been "business as usual." But, as a commercial producer put it, FTC's actions in the last year or so brought ad men to the sudden realization that the blurbs they make have a "relation to the public interest." When the action was taken against Colgate, for instance, Benton & Bowles issued a directive that absolutely no trickery was to be used in any commercial production. Ted Bates reportedly has been clearing several storyboards with FTC before production.

And because of the FTC, says the producer, a lot of the cynicism has gone out of the business. "They don't laugh anymore and use another company's beer because the color is right."

In the Colgate blurbs, plexiglass with sand applied was used as a prop for sandpaper, which allegedly could be shaved clean by the lather's "supermoisterizing." Colgate and Bates were directed to refrain from using not only the commercial at issue but any which employed fake mock-ups or demonstrations. And the Commission made plain the importance it attached to the decision as a precedent for the whole industry to follow (provided it isn't upset on appeal to the courts, of course).

Commissioner Philip Elman's opinion, which reversed the findings of Hearing Examiner William L. Pack, was couched in broad language denouncing the whole run of tv commercial practices regarded by FTC as false and misleading. Said the opinion:

"The limitations of the (tv) medium may present a challenge to the creative ingenuity of copywriters; but surely they do not constitute lawful justification for resort to falsehoods and deception of the public. The argument to the contrary would seem to be based on the wholly untenable assumption that the primary or dominant function of tv is to sell goods, and that the Commission should not make any ruling which would impair the ability of sponsors and agencies to use tv with maximum effectiveness as a sales or advertising medium.

"Stripped of polite verbiage, the argument boils down to this: Where truth and tv salesmanship collide, the former must give way to the latter. This is obviously an indefinable proposition. The notion that a sponsor may take liberties with the truth in its tv advertising, while advertisers using other media must continue to be truthful, is patent nonsense. The statutory requirements of truth in advertising apply to tv no less than to other media of communication."

The opinion upset Hearing Examiner Pack's conclusion that Rapid Shave's blurb was innocuous puffery in these words: "The argument that (Colgate and Bates) only indulged in a little harmless 'puffing' is obviously out of place. They represented unqualifiedly that Rapid Shave will dramatically facilitate the shaving of sandpaper and they were demonstrating this fact before a tv audience to prove it. Both of these were factual representations and neither is true."

The opinion was strong to the point of sarcasm: "In this case the pictorial test of Rapid Shave, proving to any doubting Thomas in the vast audience that 'By golly, it really can shave sandpaper!' was the clinching argument made by the commercials. The 'sandpaper test' was conducted as the announcer said, 'to prove Rapid Shaves super moisturizing power . . .' Without this visable proof of its qualities, some viewers might not have been persuaded to buy the product. One need only consider the difference in the impact of these commercials on view had they been told, honestly and truthfully, that what they were seeing tested was a plexiglass mockup, rather than what they thought and were told they were seeing, namely, actual sandpaper.

"The difference between telling and not telling the truth, could in this instance at least, have been the difference between an effective and ineffective 'sell.' In such circumstances, the claim of 'harmless exaggeration' (raised by the firm and agency) is rather hollow."

Elman zeroed in on the defense that a decision against Colgate would turn the tv world upside down by barring use of props to simulate reality. He pointedly stated the decision had nothing to do with props used in dramatic portions of a program, explaining: "No one objects to the use of papier mache sets to represent western saloons or an actor's drinking iced tea instead of the alcoholic beverage called for by the script. The distinction between these situations and the one before us is obvious. The set designer is not attempting, through his depiction of the saloon, to sell us a saloon, nor is the actor, sipping his drink, peddling bourbon. There is a world of difference between a casual display of steaming "coffee" that is really heated red wine (again, because of tv's 'technical difficulties') and a commercial showing a closeup of what is actually red wine to the accompaniment of a claim that the high quality of the sponsor's coffee is proved by its rich, dark appearance—which the viewer can verify for himself simply by looking at the 'coffee' on the screen.

Similarly, an announcer may wear a blue shirt that photographs white; but he may not advertise a soap or detergent's 'whitening' qualities by pointing to the 'whiteness' of his blue shirt. The difference in all these cases is the time-honored distinction between a misstatement of truth that is material to the inducement of sale and one that is not."

# RTP Also as Distrib On 'Cartoon Classics,' 'Jungle' Kiddie Entries

Radio & Television Packagers, producer of "Cartoon Classics" and "Jungle" series, has taken over U.S. distribution of the packages formerly handled by Banner Films.

RTP prexy William D. Clayton says the reason for the switch is the "special handling" required for the two series, which combine entertainment and enlightenment—"a new dimension in programming for children of all ages."

Company has recently put into distribution the third group of 104 "Cartoon Classics" with initial sales to WOR, New York; WGN, Chicago; CKLW, Windsor-Detroit; KHJ, Los Angeles; and other markets. WRCV, Philadelphia, recently bought the complete "Cartoon Classics" package, totalling 320 episodes.

Third group, titled "Journey to the Beginning of Time," tells the story of the development of life on earth. Story revolves around four youngsters who visit the American Museum of Natural History and later discover a mysterious river in Central Park that takes them to the beginning of time. There also are fairy tales and undersea stories in the third package.

According to Clayton, both the "Jungle" and "Classics" series have not only boosted ratings of kid shows, but have won approval of parents, teachers and boards of education. Series are prepared with consultation of experts. "Journey to the Beginning of Time," for example, has been reviewed by Dr. Edwin H. Colbert, chairman, department of Paleontology, American Museum of Natural History.

Both series have been dubbed in Spanish and are playing in Mexico, Puerto Rico, Brazil and other Spanish markets. Sales also have been made in England, Australia and Japan.

# MINOW AND COLLINS GET RELIGIOSO BOOKING

Washington, Jan. 16.

Federal Communications Chairman Newton Minow and LeRoy Collins, prexy of National Assn. of Broadcasters, are scheduled to address the National Religious Broadcasters here Jan. 23-25.

Theme of the meeting, the group's 19th annual conclave, will be "Proclaiming the Truth By Radio and Television." Stated purpose of the outfit is to "better serve the interests of Christian people, and more effectively minister to the spiritual welfare of the nation."

Programs represented in National Religious Broadcasters include Billy Graham's "Hour of Decision"; "The Lutheran Hour" with Dr. Oswald Hoffman; "The Light and Life Hour" of the Free Methodist Church; "The Old Fashioned Revival Hour," and some 100 other radio-tv programs.

# Nov. Billings In Slight Decline For British Com'l TV

London, Jan. 16.

At $26,661,600, November commercial tv billings dropped by more than $870,000 when compared with figures for October, according Media Records statistics. Total of November ad revenue garnered by the 13 independent contractors was $24,018,400 while the government took $2,643,200 in tax. This compares with October figures of $24,805,200 in station revenue and $2,727,200 in tax.

Again Associated - Rediffusion headed the list and chalked up $4,774,000 in November ad revenue. Associated TeleVision followed closely with $4,332,400 ($1,906,800 from London and $2,525,600 from the Midlands. Granada-TV took $4,379,200 and ABC-TV trailed the majors with $2,945,600.

Regional stations carved up the rest this way: Scottish-TV $1,495,200; TV Wales & West $1,316,000; Southern-TV $1,332,800; Tyne-Tees-TV $1,307,600; Anglia-TV $736,400; Ulster-TV $352,800; Westward-TV $506,800; Border-TV $168,000 and Grampian-TV $271,200.

## Radio Review

**PRIMA DONNA**
**With Mary Garden**
**Producer: James Wilson**
**30 Mins.; Thurs., 9:30 p.m.**
**BBC, Aberdeen, Scotland**

The life and career of Mary Garden, operatic prima donna, were examined sketchily but with atmosphere in this 30-minute program. Miss Garden, who created some of the top operatic roles of this century, now lives quietly near the village of Torphins, less than 30 miles from her native Aberdeen, Scotland.

Former diva, now 84, told how when the time came to stop, she told herself: "This is the last, and I made up my mind to retire." Her tip for aspiring singer-actresses: "When you get over the age of looking like the person you are singing, then don't do it!"

Miss Garden emerged from the program with a strong dominating personality shining through. She related how, in a long life, she has never had any doubts, and how her art was her whole life. Gracefully, she admitted to her technique having been given her by God.

U. S. days with the Chicago Opera Company and also in films for Samuel Goldwyn (one was "The Splendid Singer") were also recalled by Miss Garden, who said she liked working best of all in Paris and Chicago. She also paid tribute to Strauss as a great conductor.

Recordings were included in program, but the show could have usefully filled in more on the personal life of the singer and her present interests in retirement. *Gord.*

**Fort Wayne**— Cal O. Mahlock, program manager of WKJG-TV, has been named VIP chairman for the Fort Wayne Press Club's 1962 Gridiron Dinner.

# TV-Radio Production Centres

## *IN NEW YORK CITY*

**Robert F. Lewine,** CBS Films veep and prexy of the national TV Academy, started a 10-day cross-country tour yesterday (Tues.) in behalf of the latter; he'll visit Dallas, Hollywood, Frisco, Phoenix, Chicago and Dallas-Ft. Worth and, later on, he'll hit Seattle—all cities with Academy chapters—to discuss "various projects in which the local groups will participate" . . . **Mort Werner,** NBC-TV program chief, off on a short flyer to London to discuss overseas production and to o.o. the work on **Herb Brodkin's** pilot, "Espionage," being made with web coin . . . **John Sias** named national tv sales manager for Westinghouse Broadcasting, reporting to A. W. Dannenbaum, sales veep . . . **Maureen Arthur** guesting this week as "Your First Impression" panelist (via NBC-TV) . . . **Don Luftig** becomes WINS program manager in shift from WNTA-TV . . . NBC got the Arnold Air Society's Hoyt S. Vandenberg Award for '61 for "outstanding contributions to aerospace power for national security" . . . Musicologist **Martin Bookspan** of WQXR is father of baby daughter, Deborah, born last month in Eastchester . . . **Pete Affe,** boss of WNBC-TV, accepted Citizen's Budget Commission special citation for the station's job in doing "Conscience of the City," documentary on municipal corruption.

ABC news commentator **Edward P. Morgan** elected prexy of the Overseas Writers organization in Washington, D.C. . . . CBS newsman **Bob Schackne** shifted to Los Angeles to new post as chief of the web's news bureau on the Coast . . . **Fred Kaplan,** of ABC Radio's "Flair" production staff, named graduate assistant in the tv-radio-film department at New York Univ. for the spring semester . . . **Fred Robbins'** guests on his "Assignment Hollywood" show for this week include **Dean Martin, Janice Harper, Jimmy Stewart, Martha Scott** and **Jack Palance** . . . **Johnny Gilbert** is pinchhitting for vacationing **Don Morrow** as emcee of ABC-TV's game show, "Camouflage" . . . **Larry Storch** set for **Ed Sullivan's** April 8 show on CBS-TV . . . **Norman Corwin** is writing the premier hour show for "The Roosevelt Years" series being produced by ABC-TV and Sextant Inc. . . . **Irv Kostal** named musical director of the CBS-TV special, "Julie and Carol at Carnegie Hall," to be taped March 4-5 . . . Video playwright **Dale Wasserman** back in New York after a two-week business trip to Coast.

**Charles Steinberg,** CBS-TV v.p. of public information returned to office after a serious fall at his Belle Harbor home . . . **Ed Saxe,** CBS-TV v.p. of operations, back in town after a vacation at Montego Bay, Jamaic . . . **Mary Murphy** of the recently-canceled "Investigators" series guests on "Perry Mason" segment on CBS-TV Feb. 3 . . . **Ay Westin,** CBS News producer and director in Europe, back overseas after a U. S. hiatus . . . **Doug Lambert** signed for lead role in "Timberlake," projected hour vidfilm series for CBS-TV, to be produced by **Wilbur Stark** . . . **Bill Kennealy,** vet newsman who was on the staff of KNX, Los Angeles, has joined CBS News as a special correspondent . . . CBS Newsman **Allan Jackson** is in the apple vending machine business . . . **Peter Hobbs** of "Secret Storm" has decided to leave the show after eight years as leading man on Friday (19) . . . **Harry Reasoner** now has a child for every day of the week. Reasoner's seventh, a son, was born Monday. The CBS newsman is host of web's daytime "Calendar" series . . . "What Television Seeks from Public Relations People" is topic to be discussed by ABC's **Don Goddard,** CBS' **Josef Dine** and NBC's **Don Meaney** at the New York chapter, Public Relations Society luncheon today (Wed.) at the Sheraton East Hotel.

## *IN CHICAGO*

WJJD has been undergoing a staff overhauling since **Boyd Lawler** took over stewardship from **Fred Harm.** Newest recruits are **Jerry Healey,** who switched over from WBBM's announcing staff to become program manager, and **Bill Smutzer,** who signed on as manager of sales development and publicity. Smutzer was a toiler in both the ABC and NBC shops here in past years . . . Two posts are open at WBBM Radio, with program director **Art Thorsen** and pubaffairs director **Allen Burns** getting the axe at the year's end . . . **John Drury,** ex-WTMJ, Milwaukee, joined WBBM-TV's announcing staff . . . **Ivy Wilson** came in from WGN-TV's New York office this week to become general sales manager . . . WIND tapped Don Young & Associates for public relations . . . **Lawrence F. Haeg,** general manager of WCCO Radio, Minneapolis, addressed Chi Broadcast Ad Club yesterday (Tues.) . . . Blue Ridge Vitamins gave **Sig Sakowicz's** WGN interview stanza a one-shot try and then inked for 13 weeks . . . **Paul Gibson** and **John Burns** have expanded their air chores on WBBM . . . **Ron Terry's** "Polka Party" will originate via remote from the Aragon Ballroom on Feb. 3. Terry is on the Coast this week to keep an appointment with **Lawrence Welk** . . . **Hans Conreid** in town shooting segments for Britannica's "Great Books" series, which **Jim Stewart** is producing

## *IN LONDON . . .*

Sir **Francis Evans,** deputy chairman of Ulster-TV, has been appointed Ulster Agent in London. He is to relinquish his directorship of UTV . . . TWW, Welsh region indie station, is to produce a Welsh program for the whole commercial tv network . . . Two international radio quizzes earn "centuries" this week. London-Frankfurt quiz chalks up 200 editions while London-Rome quiz makes its first 100 . . . **Bud Flanagan, Alfred Marks, David Kossoff, Georgia Brown, Alfie Bass, Bernard Bresslaw, Lee Montague** and **Lionel Bart** are among the show biz personalities taking part in a BBC Radio investigation on how they made it "from the wrong side of the track" . . . (London's East End) **Lana Morris,** wife of BBC Enterprises' topper **Ronald Waldman,** is guestar in "Fly Away Peter" in Metro-BBC's co-production "Zero One" . . . Lancashire police objected to their "credit" on the Corporation's new action skein "Z-Cars" in view of the way the police were portrayed. Acknowledgements of their assistance in making the programs were removed . . . Associated-Television dropped ABC-TV's pop song program "Thank Your Lucky Stars" which was not making much headway against BBC-TV's "Juke Box Jury" . . . **Sidney Bernstein,** chief of Granada-TV, returns from a belated Continental holiday this week.

## *IN WASHINGTON .*

**Steve Allison,** WWDC nighttime chatter-interviewer, scored a news coup by bringing together in unamiable debate the press attaches of the Portuguese and Indian Embassies who naturally had a few disagreements over Goa . . . Popular tv Bible course originated by American University here has two more outlets, WBNX-TV, Saginaw, Mich., and KOMU-TV, Channel 8, Columbia . . . **Dick Cerri** hired as fledgling announcer on WAVA. His brother, Bill, does same work for WGMS here . . . **Peggy McCay** of ABC-TV's upcoming "Room for One More" here recently on promotion tour . . . Former Federal Communications Chairman John Doerfer on hand for Newton Minow's Press Club address.

## *IN MELBOURNE . .*

**Colin Bednall,** general manager at GTV9, said his channel will make four spectaculars in the first six months of 1962 . . . **Sydney Piddington,** managing director of Carden Advertising, to Sydney as managing director of newly-formed Aussie branch of British agency, Pritchard, Wood & Partners, Ltd. . . . **Freddie Morgan,** former **Spike Jones** ban-

(Continued on page 52)

# THE DAY a man came home

If this man looks familiar, it's because he is.

Steve Allen is looking at a scene from his boyhood. Soon Chicago will look at Steve and with Steve when he comes "Home Again." That's the name of the new series WBKB will initiate this winter.

Another home town boy who will attempt to recapture his past is Archibald MacLeish, prize-winning poet, public servant and well-known educator. From time to time we hope other famous Chicagoans will come "Home Again."

"Home Again" is warm, full of heart. It's humorous, sprinkled with chuckles. It's thoughtful, laced with nostalgia.

It's typical of WBKB's over-all programming in that it is different.

That's the sort of television station we run here in Chicago. It comes naturally to us because of the "Climate of Creativity" that pervades the studios and offices of Channel 7.

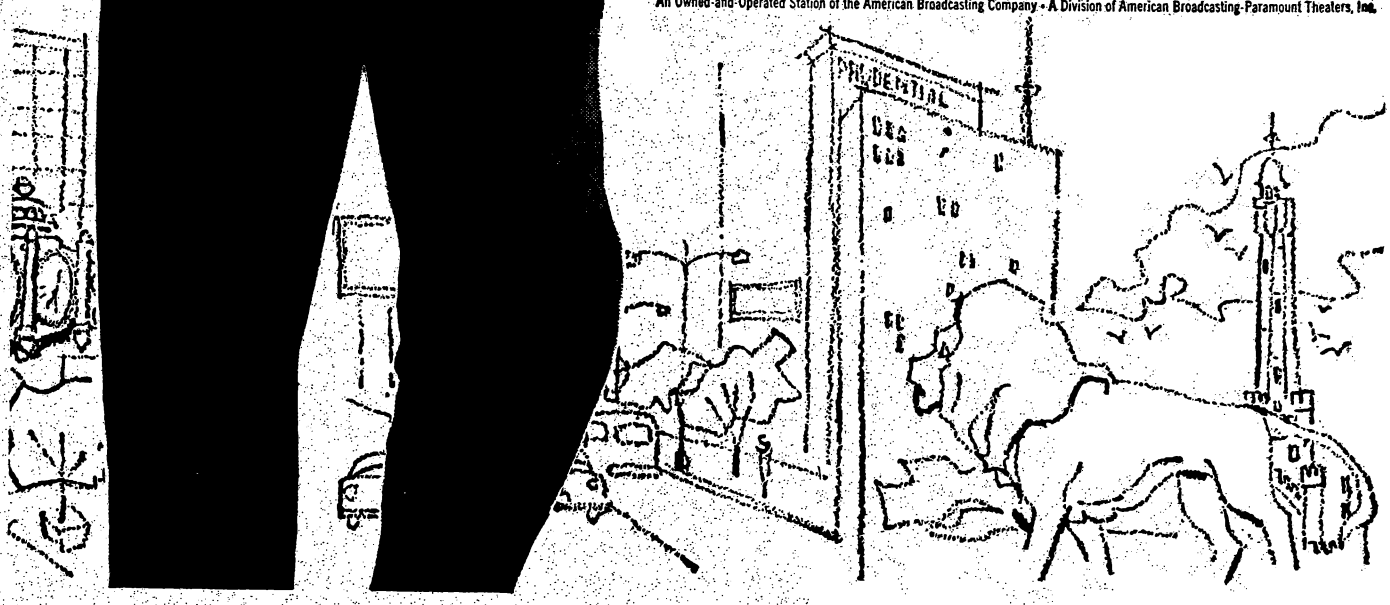
Are your clients taking advantage of WBKB's "Climate of Creativity"?

A GOOD CHICAGO HABIT

WBKB CHICAGO'S CHANNEL 7

abc America's most exciting network!

An Owned-and-Operated Station of the American Broadcasting Company • A Division of American Broadcasting-Paramount Theaters, Inc.



# VARIETY-ARB SYNDICATION CHART

*VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week five different markets are covered.*

*In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.*

*Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.*

(*) ARB's October 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

(Continued from page 35)

## BIRMINGHAM

STATIONS: WBRC, WAPI. *SURVEY DATES: OCT. 29-NOV. 25, 1961.

| RK. | TOP TEN NETWORK SHOWS | STA. | RTG. AV. |
|---|---|---|---|
| 1. | Ben Casey (Mon. 9:00-10:00) | WBRC | 50 |
| 2. | Gunsmoke (Sat. 9:00-10:00) | WAPI | 49 |
| 3. | Bus Stop (Sun. 8:00-9:00) | WBRC | 46 |
| 4. | Bonanza (Sat. 7:30-8:30) | WAPI | 45 |
| 5. | Rifleman (Mon. 7:30-8:00) | WBRC | 42 |
| 5. | Surfside 6 (Mon. 8:00-9:00) | WBRC | 42 |
| 5. | Wagon Train (Wed. 6:30-7:30) | WAPI | 42 |
| 6. | Adv. In Paradise (Sun. 9:00-10:00) | WBRC | 41 |
| 7. | Garry Moore (Tues. 9:00-10:00) | WAPI | 40 |
| 8. | Have Gun, Will Travel (Sat. 8:30-9) | WAPI | 39 |

| RK. | TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME | STA. | DISTRIB. | AV. RTG. | AV. SH. |
|---|---|---|---|---|---|
| 1. | Death Valley Days (Wed. 9:00) | WBRC | U.S. Borax | 30 | 64 |
| 2. | Shannon (Thurs. 8:30) | WAPI | Screen Gems | 29 | 49 |
| 3. | Ripcord (Wed. 7:30) | WAPI | Ziv-UA | 24 | 47 |
| 4. | San Francisco Beat; NCAA (Sat. 1:00) | WBRC | CBS Films | 18 | 69 |
| 5. | Man Without A Gun (Thurs. 6:00) | WBRC | NTA | 17 | 40 |
| 5. | King of Diamonds (Thurs. 7:00) | WBRC | Ziv-UA | 17 | 37 |
| 6. | Third Man (Sat. 7:00) | WBRC | NTA | 16 | 37 |
| 6. | Rescue 8 (Mon. 6:00) | WBRC | Screen Gems | 16 | 36 |
| 7. | Deputy Dawg (Wed. 5:00) | WAPI | CBS Films | 15 | 60 |
| 8. | Quick Draw McGraw (Mon. 5:00) | WAPI | Screen Gems | 14 | 54 |
| 8. | Sheriff of Cochise (Tues. 6:00) | WBRC | NTA | 14 | 33 |
| 8. | Roy Rogers (Fri. 5:00) | WAPI | Roy Rogers | 14 | 67 |

| TOP COMPETITION PROGRAM | STA. | AV. RTG. |
|---|---|---|
| Steele; Circle | WAPI | 17 |
| Margie; Closeup | WBRC | 30 |
| Top Cat | WBRC | 27 |
| Cowboys; Adv. Time | WAPI | 8 |
| News; Weather Huntley-Brinkley | WAPI | 25 |
| Outlaws | WAPI | 29 |
| Hope; Disney | WAPI | 27 |
| News; Weather Huntley-Brinkley | WAPI | 29 |
| Highway Patrol | WBRC | 10 |
| Highway Patrol | WBRC | 11 |
| News; Weather Huntley-Brinkley | WAPI | 28 |
| Highway Patrol | WBRC | 7 |

## ATLANTA

STATIONS: WAGA, WSB, WLWA. *SURVEY DATES: OCT. 29-NOV. 25, 1961.

| | | | |
|---|---|---|---|
| 1. | Wagon Train (Wed. 7:30-8:30) | WSB | 41 |
| 2. | Bonanza (Sun. 9:00-10:00) | WSB | 39 |
| 3. | Dr. Kildare (Thurs. 8:30-9:30) | WSB | 32 |
| 4. | Perry Mason (Sat. 7:00-8:00) | WAGA | 31 |
| 5. | Andy Griffith; Kaye (Mon. 9:30-10) | WAGA | 29 |
| 5. | Dick Powell (Tues. 9:00-10:00) | WSB | 29 |
| 6. | Ed Sullivan (Sun. 8:00-9:00) | WAGA | 28 |
| 7. | Alfred Hitchcock (Tues. 8:30-9:00) | WSB | 27 |
| 7. | Lassie (Sun. 7:00-7:30) | WAGA | 27 |
| 7. | Real McCoys (Thurs. 8:30-9:00) | WLWA | 27 |

| | | | | | |
|---|---|---|---|---|---|
| 1. | Whirlybirds (Wed. 7:00) | WSB | CBS Films | 31 | 58 |
| 2. | Death Valley Days (Mon. 7:00) | WSB | U.S. Borax | 25 | 62 |
| 2. | Shannon (Wed. 8:30) | WSB | Screen Gems | 25 | 42 |
| 2. | Yogi Bear (Mon. 6:00) | WSB | Screen Gems | 25 | 62 |
| 3. | Manhunt (Thurs. 7:00) | WSB | Screen Gems | 21 | 53 |
| 4. | Brave Stallion (Tues. 7:00) | WSB | ITC | 20 | 47 |
| 4. | Huckleberry Hound (Thurs. 6:00) | WSB | Screen Gems | 20 | 54 |
| 5. | Quick Draw McGraw (Tues. 6:00) | WSB | Screen Gems | 19 | 54 |
| 5. | Everglades (Tues. 7:00) | WAGA | Ziv-UA | 19 | 44 |
| 5. | Deputy Dawg (Wed. 6:00) | WSB | CBS Films | 19 | 54 |
| 5. | Ripcord (Fri. 7:00) | WSB | Ziv-UA | 19 | 45 |

| | | | |
|---|---|---|---|
| | Mr. Ed | WAGA | 19 |
| | Peter Gunn | WAGA | 13 |
| | Checkmate | WAGA | 21 |
| | News; Weather | WAGA | 10 |
| | Frontier Circus | WAGA | 14 |
| | Everglades | WAGA | 19 |
| | Peachtree Playhouse | WLWA | 9 |
| | Peachtree Playhouse | WLWA | 9 |
| | Brave Stallion | WSB | 20 |
| | Peachtree Playhouse | WLWA | 9 |
| | Rawhide | WAGA | 21 |

## BALTIMORE

STATIONS: WMAR, WBAL, WJZ. *SURVEY DATES: OCT. 29-NOV. 25, 1961.

| | | | |
|---|---|---|---|
| 1. | Naked City (Wed. 10:00-11:00) | WJZ | 37 |
| 1. | Route 66 (Fri. 8:30-9:00) | WMAR | 37 |
| 2. | Perry Mason (Sat. 7:30-8:30) | WMAR | 35 |
| 3. | Gunsmoke (Sat. 10:00-11:00) | WMAR | 33 |
| 3. | Lassie (Sun. 7:00-7:30) | WMAR | 33 |
| 4. | Candid Camera (Sun. 10:00-10:30) | WMAR | 32 |
| 4. | Jack Benny (Sun. 9:30-10:00) | WMAR | 32 |
| 4. | Wagon Train (Wed. 7:30-8:30) | WBAL | 32 |
| 5. | GE Theatre (Sun. 9:00-9:30) | WMAR | 31 |
| 6. | Hazel (Thurs. 9:30-10:00) | WBAL | 30 |
| 6. | Sing Along With Mitch (Thurs. 10-11) | WBAL | 30 |

| | | | | | |
|---|---|---|---|---|---|
| 1. | Death Valley Days (Wed. 7:00) | WBAL | U.S. Borax | 15 | 41 |
| 2. | Bugs Bunny (Thurs. 7:00) | WJZ | UAA | 14 | 41 |
| 2. | Divorce Court (Sat. 6:00) | WMAR | Storer TV Prog. | 14 | 47 |
| 3. | Sea Hunt (Tues. 7:00) | WBAL | Ziv-UA | 12 | 38 |
| 3. | Huckleberry Hound (Fri. 7:00) | WJZ | Screen Gems | 12 | 32 |
| 4. | Pony Express (Mon. 6:30) | WMAR | NBC Films | 11 | 44 |
| 4. | Circus Boy (Mon. 7:00) | WBAL | Screen Gems | 11 | 28 |
| 4. | San Francisco Beat (Tues. 6:30) | WMAR | CBS Films | 11 | 42 |
| 5. | Amos & Andy (Sat. 5:30) | WMAR | CBS Films | 10 | 48 |
| 5. | Yogi Bear (Mon. 7:00) | WJZ | Screen Gems | 10 | 26 |
| 5. | Brothers Brannigan; Beachcomber (Thurs. 7:30) | WBAL | CBS Filmaster | 10 | 24 |

| | | | |
|---|---|---|---|
| | Final CBS News | WMAR | 12 |
| | Final CBS News | WMAR | 13 |
| | Action | WJZ | 6 |
| | Pinbusters | WBAL | 16 |
| | Final CBS News | WMAR | 13 |
| | Friday Night Show | WBAL | 13 |
| | Evening Report | WJZ | 5 |
| | Huntley-Brinkley | WBAL | 10 |
| | Final CBS News | WMAR | 15 |
| | News; Weather | WBAL | 5 |
| | Huntley-Brinkley | WBAL | 10 |
| | Action | WJZ | 6 |
| | Final CBS News | WMAR | 15 |
| | High Hopes | WMAR | 18 |

## FORT WAYNE

STATIONS: WANE, WPTA, WKJG. *SURVEY DATES: OCT. 29-NOV. 25, 1961.

| | | | |
|---|---|---|---|
| 1. | Ben Casey (Mon. 10:00-11:00) | WPTA | 39 |
| 2. | Hazel (Thurs. 9:30-10:00) | WKJG | 36 |
| 2. | Perry Mason (Sat. 7:30-8:30) | WANE | 36 |
| 2. | Sing Along With Mitch (Thurs. 10-11) | WKJG | 36 |
| 3. | Lassie (Sun. 7:00-7:30) | WANE | 35 |
| 4. | Bonanza (Sun. 9:00-10:00) | WKJG | 34 |
| 5. | Garry Moore (Tues. 10:00-11:00) | WANE | 32 |
| 6. | Andy Griffith; Kaye (Mon. 9:30-10) | WANE | 31 |
| 6. | Mr. Ed (Sun. 6:30-7:00) | WANE | 31 |
| 6. | To Tell The Truth (Mon. 7:30-8:00) | WANE | 31 |

| | | | | | |
|---|---|---|---|---|---|
| 1. | Quick Draw McGraw (Mon. 6:30) | WPTA | Screen Gems | 23 | 47 |
| 1. | Yogi Bear (Tues. 6:30) | WPTA | Screen Gems | 23 | 49 |
| 2. | Sea Hunt (Wed. 7:00) | WANE | Ziv-UA | 22 | 45 |
| 3. | Cannonball (Sat. 7:00) | WKJG | ITC | 21 | 44 |
| 4. | Trackdown (Tues. 7:00) | WANE | CBS Films | 19 | 41 |
| 5. | Huckleberry Hound (Thurs. 6:30) | WPTA | Screen Gems | 18 | 46 |
| 5. | San Francisco Beat (Sat. 7:00) | WANE | CBS Films | 18 | 38 |
| 6. | State Trooper (Thurs. 7:00) | WANE | MCA | 17 | 43 |
| 7. | Dick Tracy (Wed. 6:30) | WPTA | T.P.I. | 16 | 37 |
| 7. | Popeye (Mon.-Fri. 6:00) | WPTA | UAA; King | 16 | 41 |
| 7. | Wyatt Earp (Wed. 7:00) | WKJG | ABC Films | 16 | 33 |

| | | | |
|---|---|---|---|
| | News; CBS News | WANE | 15 |
| | News | WANE | 12 |
| | Huntley-Brinkley | WKJG | 15 |
| | Wyatt Earp | WKJG | 16 |
| | San Francisco Beat | WANE | 18 |
| | Mr. Magoo; Rpt. | WOTA | 15 |
| | Ripcord | WKJG | 14 |
| | Spts.; Pete Smith | WKJG | 9 |
| | Huntley-Brinkley News; Weather | WKJG | 15 |
| | Cannonball | WKJG | 21 |
| | Manhunt | WKJG | 12 |
| | News | WANE | 13 |
| | Huntley-Brinkley | WKJG | 16 |
| | Life of Riley | WANE | 12 |
| | Sea Hunt | WANE | 22 |

## ALBANY—SCHENECTADY—TROY

STATIONS: WRBG, WPEN, WAST. *SURVEY DATES: OCT. 29-NOV. 25, 1961.

| | | | |
|---|---|---|---|
| 1. | Sing Along With Mitch (Thurs. 10-11) | WRGB | 36 |
| 2. | Car 54 (Sun. 8:30-9:00) | WRGB | 35 |
| 2. | Dr. Kildare (Thurs. 8:30-9:30) | WRGB | 35 |
| 3. | Hazel (Thurs. 9:30-10:00) | WRGB | 33 |
| 3. | Lawrence Welk (Sat. 9:00-10:00) | WAST | 33 |
| 3. | Perry Mason (Sat. 7:30-8:30) | WTEN | 33 |
| 3. | Dick Powell (Tues. 9:00-10:00) | WRGB | 33 |
| 4. | Bonanza (Sun. 9:00-10:00) | WRGB | 32 |
| 4. | Wagon Train (Wed. 7:30-8:30) | WRGB | 32 |
| 5. | Alfred Hitchcock (Tues. 8:30-9:00) | WRGB | 30 |
| 5. | Gunsmoke (Sat. 10:00-11:00) | WTEN | 30 |

| | | | | | |
|---|---|---|---|---|---|
| 1. | Phil Silvers (Sun. 7:00) | WRGB | CBS Films | 18 | 39 |
| 2. | Ripcord (Mon. 7:00) | WRGB | Ziv-UA | 17 | 49 |
| 2. | Shannon (Wed. 7:00) | WRGB | Screen Gems | 17 | 45 |
| 3. | Navy Log; Polit (Tues. 7:00) | WRGB | CBS Films | 15 | 47 |
| 3. | Death Valley; Polit (Thurs. 7:00) | WRGB | U.S. Borax | 15 | 58 |
| 4. | Beachcomber (Sat. 8:00) | WAST | Filmaster | 13 | 21 |
| 4. | Border Patrol; Showcase (Wed. 7:00) | WAST | CBS Films | 13 | 34 |
| 5. | Miami Undercover (Sat. 7:30) | WAST | Ziv-UA | 12 | 19 |
| 6. | Quick Draw McGraw (Mon. 5:30) | WRGB | Screen Gems | 11 | 33 |
| 7. | Blue Angels (Fri. 7:00) | WRGB | NBC Films | 10 | 31 |
| 7. | Highway Patrol (Fri. 7:00) | WAST | Ziv-UA | 10 | 31 |

| | | | |
|---|---|---|---|
| | Lassie | WTEN | 21 |
| | News; Polit | WTEN | 9 |
| | Expedition | WAST | 9 |
| | Border; Showcase | WAST | 13 |
| | News; Wea.; CBS News | WTEN | 9 |
| | News; CBS News; Polit | WTEN | 9 |
| | Wells Fargo | WRGB | 17 |
| | Shannon | WRGB | 17 |
| | Perry Mason | WTEN | 34 |
| | Early Show | WTEN | 17 |
| | News; CBS News | WTEN | 12 |
| | News; CBS News | WTEN | 12 |

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# BIGGER THAN EVER

WPIX-11 started its Popeye show in the 6-6:30 p.m. strip back in 1957, and it's been tops from the start.

This fall, WPIX began playing the **NEW Popeye cartoons — and only the new ones** — the Popeyes that King Features is now producing specifically for TV.

And now, WPIX's Popeye audience is
**BIGGER THAN EVER...**

**897,400 kids per average telecast**
**38.0% share of audience***

**FIRST IN ITS TIME PERIOD BY 80%**

**With his new films**
**POPEYE IS BIGGER THAN EVER.**

*(NSI Nov. 5 — Dec. 2, '61)

## KING FEATURES SYNDICATE

235 EAST 45TH STREET NEW YORK 17, N. Y

# Pro Grid Plum To CBS at $9,300,000 In Two-Year Pact

CBS-TV, with an assist from Congress, signed a $9,300,000 deal with the National Football League, giving the web exclusive tv coverage of the 14-week regular-season schedule of NFL in 1962 and 1963.

Web is expected to offer the NFL games first to the national and regional sponsors which had the NFL schedule initially with the web. Ford Motors and Marlboro Cigarets had the three nationally telecast NFL games prior to the court's nix on the deal. Regional tabs had been picked up by oil companies, various beer labels, etc.

In the late summer of 1961, after litigation in the courts, Congress passed a bill exempting professional football, basketball, baseball and hockey leagues from antitrust law in the area of a single network television contract. Bill was signed last October by President Kennedy.

This law made it possible for the NFL and CBS to enter into the new two-year agreement providing for equal distribution of tv rights money among NFL member clubs.

CBS-TV Sports v.p. William C. MacPhail said all games each Sunday will be broadcast by CBS-TV on a regional basis. In addition, there will be national telecasts on Thanksgiving Day and on Saturday after the close of the college football season.

NFL and CBS had entered into a similar agreement, calling for the same terms, last April 26. That contract was signed in San Francisco and immediately submitted to federal court in Philadelphia for an opinion on its validity. NFL felt the move was necessary because of a 1953 ruling by Judge K. Grim of the Philadelphia court containing language which the NFL thought applicable in an antitrust sense to a single network contract.

After nearly three month's consideration, Judge Grim ruled the NFL-CBS contract void on July 20, and subsequently turned down a rehearing request by the NFL on July 28. It was after that that Rep. Emanuel Celler (D. N.Y.) introduced the bill which was passed by Congress.

# Sponsor Holes In CBS-TV Entries

There are sponsor holes now or to be filled in three CBS-TV's "Bob Cummings Show," 'Checkmate" and "Defenders."

The Nutri-Bio deal for half-sponsorship of "Bob Cummings Show" never came off, leaving the show half sustaining currently. Skein remains a shaky entry and probably won't go beyond a 26-week run.

Liggett & Myers at the end of April is due to drop out as alternate half-hour sponsor of "Checkmate." Kimberly Clark, which had "Defenders" on an alternate hour basis, is cutting back to an alternate half-hour, starting March 24. Kimberly Clark is putting its money saved into CBS-TV daytime. Sponsor bought four alternate quarter hours in "Love of Life," "House Party," "Password," and "Verdict Is Yours."

In the daytime, CBS-TV has won a renewal from Binney & Smith for an additional ride on "Captain Kangeroo."

Nighttime, P. Lorillard has bought minutes in "Frontier Circus," and "Ichabod and Me." Also buying participations in "Circus" is Vick Chemical. Kellogg's now is the new alternate week sponsor of Monday's "Pete & Gladys."

## Peterson's Chi Slot

Donald H. Peterson has been named director of advertising, promotion and press information for the ABC central division and its Chicago o&o, WBKB-TV.

He replaces James M. Ascher who resigned for a foreign post with the U. S. Information Agency. Frank J. Little has been appointed Peterson's assistant and Patrick G. Mulvihill has been added as publicist.

# VARIETY ARB FEATURE FILM CHART

*VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition an competitive ratings also are highlighted.*

**Baltimore** • STATIONS: WMAR, WBAL, WJZ • SURVEY DATES: OCT. 29 - NOV. 25, '61

## WBAL — Average Rating: 7 — Average Share: 35

MONDAYS 5:00-6:30
Program: 5 O'CLOCK SHOW

Oct. 30 "LUMBER JACKS"
William Boyd, Andy Clyde
1944, UA, NBC Films, 1st Run

Nov. 6 "VALLEY OF HEADHUNTERS"
Johnny Weismuller, Christine Larson
1953, Columbia, Screen Gems, 1st Run

Nov. 13 "TIMOTHYS QUEST"
Virginia Weidler, Roscoe Karns
1936, Paramount, MCA, Repeat

Nov. 20 "BELOVED BRAT"
Bonita Granville, Dolores Costello
1938, Warner Bros., UAA, Repeat

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Fun Show 5:00-5:30 | WJZ 7 |
| Action 5:30-6:30 | WJZ 4 |
| Bozo 5:00-5:30 | WMAR 6 |
| Rocky & Friends-Deputy Dawg 5:30-6:00 | WMAR 6 |
| Groucho 6:00-6:30 | WMAR 10 |

## WBAL — Average Rating: 4 — Average Share: 22

TUESDAYS 5:00-6:30
Program: 5 O'CLOCK SHOW

Oct. 31 "LONE COWBOY"
Jackie Cooper, Lila Lee
1934, Paramount, MCA, Repeat

Nov. 7 "DEATH OF A CHAMPION"
Donald O'Connor, Lynne Overman
1939, Paramount, MCA, Repeat

Nov. 14 "SAVAGE MUTINY"
Johnny Weismuller
1953, Columbia, Screen Gems, 1st Run

Nov. 21 "NIGHT WORK"
Donald O'Connor, Charles Ruggles
1939, Paramount, MCA, Repeat

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Fun Show 5:00-5:30 | WJZ 6 |
| Action 5:30-6:30 | WJZ 4 |
| Bozo 5:00-5:30 | WMAR 6 |
| Rocky & Friends-Deputy Dawg 5:30-6:00 | WMAR 4 |
| Groucho 6:00-6:30 | WMAR 11 |

## WMAR — Average Rating: 6 — Average Share: 50

WEDNESDAYS 11:30-1:00
Program: CHANNEL 2 THEATRE

Nov. 1 "NIGHT IS MY KINGDOM"
Jean Gabin
1953, Arthur Davis Assoc., Tele Features, Repeat

Nov. 8 "BRIDE FOR SALE"
Robert Young, Claudette Colbert, George Brent
1949, RKO, HTS, Repeat

Nov. 15 "PAYMENT ON DEMAND"
Barry Sullivan, Bette Davis, Jane Cowl
1951, RKO, HTS, Repeat

Nov. 22 "HONDO"
John Wayne, James Arness, Geraldine Page
1954, Warner Bros., Seven Arts, Repeat

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Jack Paar 11:30-1:00 | WBAL 5 |
| PM East West 11:30-12:45 | WJZ 1 |
| News 12:45-1:00 | WJZ 1 |

## WBAL — Average Rating: 9 — Average Share: 41

THURSDAYS 5:00-6:30
Program: 5 O'CLOCK SHOW

Nov. 2 "FORBIDDEN ISLAND"
Johnny Weissmuller, Angela Green
1952, Columbia, Screen Gems, 1st Run

Nov. 9 "FORTY THIEVES"
William Boyd, Andy Clyde
1944, UA, NBC Films, 1st Run

Nov. 16 "TARZAN TRIUMPHS"
Johnny Weissmuller, Francis Gifford
1943, RKO, Banner, Repeat

Nov. 23 "TOMORROW'S MEN"
John Derek, Pat O'Brien
1957, Columbia, Screen Gems, Repeat

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Fun Show 5:00-5:30 | WJZ 5 |
| Action 5:30-6:30 | WJZ 6 |
| Bozo 5:00-5:30 | WMAR 6 |
| Rocky & Friends-Deputy Dawg 5:30-6:00 | WMAR 7 |
| Groucho 6:00-6:30 | WMAR 9 |

## WBAL — Average Rating: 13 — Average Share: 27

FRIDAYS 7:00-8:30
Program: FRIDAY NIGHT SHOW

Nov. 3 "STAR MAKER"
Bing Crosby, Ned Sparks
1939, Paramount, MCA, 1st Run

Nov. 10 "LITTLE MISS MARKER"
Shirley Temple, Adolphe Menjou
1934, Paramount, MCA, Repeat

Nov. 17 "PRINCE & THE PAUPER"
Errol Flynn, Mauch Twins
1937, Warner Bros., UAA, Repeat

Nov. 24 "INVISIBLE MAN"
Claude Rains, Gloria Stuart
1933, Columbia, Screen Gems, Repeat

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Final-CBS News .... 7:00-7:30 | WMAR 11 |
| Rawhide 7:30-8:30 | WMAR 28 |
| Huckleberry Hound 7:00-7:30 | WJZ 12 |
| Pro FB Hilites 7:30-8:00 | WJZ 12 |
| Hathaways, Wld Mot. 8:00-8:30 | WJZ 11 |

## WBAL — Average Rating: 23 — Average Share: 34

SATURDAYS 9:00-11:00
Program: SATURDAY AT THE MOVIES

Nov. 4 "SOLDIERS OF FORTUNE"
Clark Gable, Susan Hayward
1955, 20th Fox, NTA, 1st Run

Nov. 11 "HALLS OF MONTEZUMA"
Richard Widmark
1950, 20th Fox, NTA, 1st Run

Nov. 18 "DEMETRIUS & GLADIATORS"
Victor Mature, Susan Hayward
1954, 20th Fox, NTA, 1st Run

Nov. 25 "DREAM BOAT"
Clifton Webb, Ginger Rogers
year unknown, 20th Fox, NTA, 1st Run

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Defenders 9:00-9:30 | WMAR 27 |
| Gun-Travel 9:30-10:00 | WMAR 20 |
| Gunsmoke 10:00-11:00 | WMAR 33 |
| Lawrence Welk 9:00-10:00 | WJZ 24 |
| Fight Of The Week 10:00-11:00 | WJZ 6 |

(Continued on page 50)

# Henry J. Kaiser's 'Ugly American' In Reverse For TV

Hollywood, Jan. 16.

The good side of "The Ugly American" by the same authors, Charles Lederer and Eugene Burdick, is being developed for a tv series as a possible network entry next season by Henry J. Kaiser. It is believed to be the first time that two best-selling authors completely reversed their literary concept.

Tom McDermott, veepee of Four Star, has both Burdick and Lederer under contract and an outline is being developed by them. Kaiser reportedly has the series under consideration as replacement for the current "Follow the Sun," which on the basis of its present ratings won't be renewed for next season.

Kaiser is interested in creating a more favorable image of the American abroad because of his widespread interests around the world.

# Tighten ABC Reins On Its O&O Setup

In a move to tighten network control over its owned & operated stations, ABC-TV has split up its tv and radio o&os under two different directions. Julius Barnathan, who had been v.p. for affiliates tv stations, takes over the new spot of prexy of the five television o&os. Stephen C. Riddleberger takes over the prexy role for the six radio o&o's. Riddleberger had been v.p. for all 11 of the ABC o&o's, but his duties had been chiefly liaison between local and network management.

Under the new setup, more direct intervention into the operation of the o&o's can be expected in such key areas as sales and programming. As with all webs, the ABC o&o's, particularly in television, have been a decisive factor in the web's profit picture and the aim is to beef up this division of the network to the utmost.

Robert L. Coe, vice-prexy in charge of tv station relations, is stepping into Barnathan's previous spot.

## BEN LYONS SETS UP BRIT. TV PROD. UNIT

London, Jan. 16.

Ben Lyon, currently light entertainment chief of Associated-Rediffusion, commercial tv contractor for London on weekdays, is to set up his own company next month and package vidshows for both the commercial web and BBC-TV. Move means Lyon won't stay on at A-R after his contract expires on Feb. 15.

Exec states he will not get down to details of his new enterprise until after he's quit his present job. He hopes to secure international names for several projects on the stocks but, at this stage, precise details have not been worked out. For instance: the company has no name yet.

This will be Lyon's first entry into freelance production. He was, however, production chief with 20th-Fox in Britain from 1948-50. Prior to that he was on the company's casting staff in the U. S. Lyon joined A-R in 1959 as light entertainment topper and has helped present nearly 100 shows.

## Kraft's CBS Radio Buy

Kraft Foods, division of National Dairy Products, is returning to network radio through a 21-week contract with CBS Radio, calling for an average of 16 participations a week on behalf of Kraft Margerine.

Schedule consists of a series of intermittent commercial exposure of five or four weeks' duration. Schedule takes effect on Feb. 5. Participations will be within various news broadcasts and "Dimension" features.

Agency is Needham, Louis & Brorby.

***Big Chief Desi say:***

# YOU MAKUM MUCH WAMPUM!

## Givem heap big haha in their teepee teevies!

***DESILU'S 1st BIG SYNDICATION SPECIAL! 38 HILARIOUS HALF-HOURS!***

Paleface Sales Chief say,
"No hokum. You no callum us...
we callum you!"

**Desilu Sales Inc.**
780 NORTH GOWER STREET
HOLLYWOOD 28, CALIFORNIA
HOLLYWOOD 9-5911

and smoke signals tellum you more big rating-scalpers on way —

DESILU PLAYHOUSE • THE TEXAN • THE ANN SOTHERN SHOW • HARRIGAN & SON • THE UNTOUCHABLES

# 3 Networks Plotting 'Operation Satellite' for TV Next Fall

The heads of the three network tv news departments plan to see Space Administrator James E. Webb shortly to consult on "the biggest and best and most representative" tv program done by the United States.

Bill McAndrew of NBC, Dick Salant of CBS and Jim Hagerty of ABC have agreed to work together on the "historic" program to be transmitted across the Atlantic next fall. Show is to be the first to be beamed to Europe via space satellite tv. By fall, the webs expect special receiving stations will have been fully constructed in Europe. Webs hope to get the government to send up a working satellite at that time and the signal from here will be bounced to Europe off the space vehicle.

Stanza will probably have a news peg, since it seems the webs agree that the satellite transmitting system, whether to or from Europe, should be reserved essentially for news stories.

At a forum last week given by the Academy of Television Arts & Sciences' N.Y. chapter the use of the satellite was discussed. It was there agreed also that things that could go on film should continue being shipped abroad by film, and that news should get the live transatlantic treatment. Academy members heard NBC's Julian Goodman tip the forthcoming meeting with spaceman Webb.

## Even Educ'l Stations Yen Features-For-TV

St. Louis, Jan. 16.

The St. Louis educational tv station, KETC, has obtained 15 feature films from St. Louis ABC affiliate, KTVI.

The films will be scheduled Wednesdays at 7:30 p.m., beginning Jan. 24, in a move to pick up audience interest in the station's nighttime schedules. Kickoff film will be "Gunga Din," to be followed over a 13-week period

## White House Tour

Continued from page 29

p.m. NBC-TV will carry the vidtaped program in the same slot on the same night. ABC-TV will delay its telecast until Friday, Feb. 16, slotting it at 7:30 p.m. for a kiddie tune-in.

The broadcast, conceived and produced by CBS News, has been under preparation for several months by Perry Wolff, producer, Arthur Bonner, associate producer, and their staff. It was supposed to have been telecast earlier this season by CBS-TV, but got a nix from Mrs. Kennedy then. Broadcast was later revived with Mrs. Kennedy's blessing. President Kennedy now also will appear in the program, coming in for the final few minutes.

Charles Collingwood will interview Mrs. Kennedy and narrate the broadcast. Vidtaping by CBS began Monday (15). Turn of events, gives CBS newsman Collingwood exposure on all three webs.

## KHJ Trims AM Sked

Hollywood, Jan. 16.

KHJ radio station abruptly chopped its broadcast day by 25%, eliminating midnight-to-six a.m. show presided over by disk jockey Jack Wagner. Also axed were two engineers and one male secretary.

Program director Arnie Schorr acknowledged that biz on wee hours' show had been skimpy; so did Wagner, who reported he received word only hours before he was to have gone on that show abruptly had dropped. He gets two weeks severance pay. His salary was $16,000 per year (bit over AFTRA scale for six-hour nitely hitch), paid on weekly pro rata basis. Recently KHJ tried to shore up show by bringing in Slapsie Maxie Rosenbloom for gagfests between shellac spins

## WISN-TV Axings

Milwaukee, Jan. 16.

WISN-TV, the Hearst-owned station here, pink-slipped its promo-publicity director, Art Barnes, and its merchandising manager, Carl Vogt, at the year's end.

Barnes had been with the station four and a half years. He's been replaced by Jack Crowley, who was previously account exec for WISN at its agency, Carl Nelson & Associates.

# Network Hearing Defers To Orbit

Washington, Jan. 16.

America's effort to place a man in orbit has prompted a postponement of the hotly anticipated beginning of the windup phase of Federal Communications Commission's network programming inquiry. The sessions will get underway Jan. 24 instead of 23 as originally scheduled.

CBS asked for the delay because of broadcasting's coverage of the event.

It wasn't said, but it might be assumed that the networks hope to score some points with the Commission by giving the event blanket coverage. And, if the hearings started on the day of the space shoot, the Commissioners obviously would not have time to view the live coverage.

Anticipating a big crowd and big press coverage, the first week at least will be located at the cavernous Interstate Commerce Commission hearing room, where the programming hearings of 1959 were conducted initially.

CBS is tentatively slated to take up the first week, with NBC next and ABC the third week.

Ottawa — Canadian Broadcasting Corp. headquarters staff, now in eight different builings in Ottawa, will move into its own building in 1963. Tenders are invited for a seven-story, three-wing structure to cost $3,000,000, located on a 15-acre site on the Rideau river in Ottawa's south section.

# TAM's Top 20 In Britain

*(Week Ending Dec. 31)*

| | Homes Viewing (000's) |
|---|---|
| Coronation Street (Wed.)—GRANADA | 7174 |
| Sunday Palladium—ATV | 6725 |
| Bootsie and Snudge—GRANADA | 6389 |
| Double Your Money—AR | 6613 |
| One Step Beyond—AR | 6053 |
| The Queen—(ITV 3699; BBC 2242) | 5941 |
| Playdate—AR | 5941 |
| Doctor Kildare—BBC | 5492 |
| Rawhide—AR | 5369 |
| The Avengers—ABC | 4956 |
| Take Your Pick—AR | 4820 |
| Macao—BBC | 4820 |
| Armchair Theatre—ABC | 4820 |
| Coronation Street (Mon.)—GRANADA | 4708 |
| Television Playhouse—GRANADA | 4596 |
| Candid Camera—ABC | 4596 |
| Dixon of Dock Green—BBC | 4372 |
| Perry Mason—BBC | 4372 |
| Bronco—BBC | 4372 |
| Thank Your Lucky Stars—ABC | 4172 |

# Broadcasters Sound Alert: 'What's Rep. Celler Got Up His TV Sleeve'?

Washington, Jan. 16.

Although newspapers are expected to be the prime target, broadcasters (especially those who own newspapers) should keep an apprehensive eye peeled on the upcoming investigation by Rep. Emanuel Celler on concentration of news media.

The Brooklyn Democrat and Chairman of the House Judiciary Committee pledged that his probe will be both impartial and thorough. But fact remains that Celler has never been hailed as a friend of broadcasting and especially likes to get his licks in at the networks.

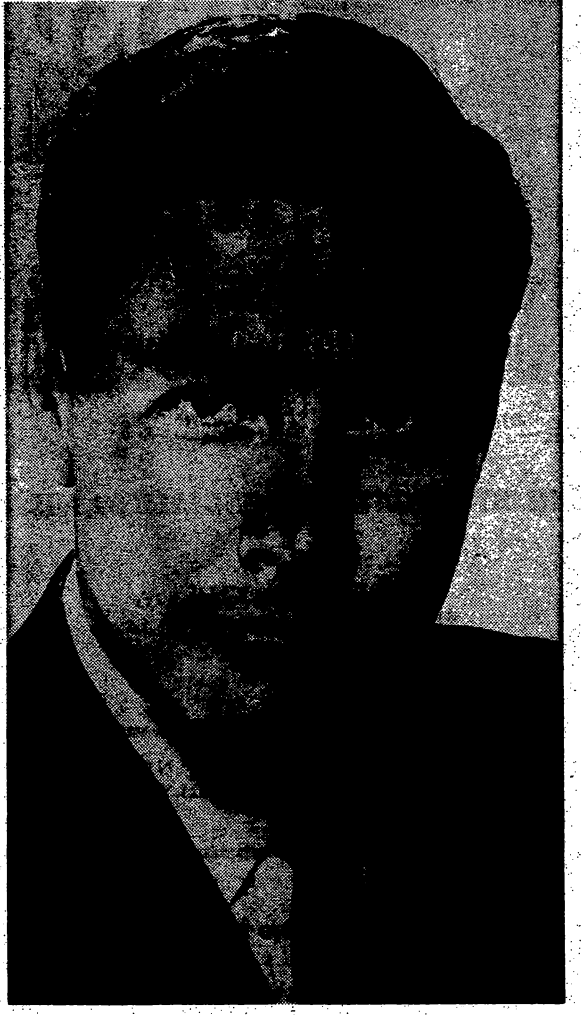
Celler issued this statement of the objectives sought by his Antitrust Subcommittee: "The subcommittee intends to explore in a thorough, objective manner, the causes, effects and possible cures of the growing concentration of ownership in the news field, resulting in a dwindling variety of news and comment available to the public in many parts of the country.

"We are not gunning for anybody, nor are we concerned with anyone's political views. But we are anxious that the people have access to diverse news and opinions, and that the true picture of the media of news communication be presented to the public.

"Remedial legislation may grow out of this inquiry after all the results are in. The subcommittee hopes it will have the cooperation of the public, and the publishing, radio and tv industries. We are quite sure that we will have the earnest cooperation of the public agencies.

"Editors, reporters, owners of newspapers and broadcasting companies, labor leaders, publicists, writers, columnists—all will have the fullest opportunity to express their views."


JOHNNY GILBERT



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• JERRY HAMMER PRODUCTIONS

★

My Personal Thanks to
GIL CATES
and the entire
CAMOUFLAGE
staff...

# Peter Hobbs

## At Liberty

**SU 7-5400**
**N.Y.**

# Minow Carries Torch for More U's to Ease Need for Regulation

Washington, Jan. 16.

Seeing green pastures in the vast UHF band, Newton Minow is showing signs of change of tack—pressing hard for development of the U area in hopes the big regulatory stick may become less needed.

The Federal Communications Chairman made his first speech to the National Press Club, explaining his main purpose in accepting the invite was to make a public pitch for all-channel receiver legislation.

Minow bluntly told the luncheon group, overwhelmingly broadcasters, reps thereof or trade pressers, that unless UHF is opened up, the alternative is even tougher regulation. He averred:

"For just as surely as a commercial is wrapped around a station break—the television industry in the long run faces one result or another: more competition or more regulation."

And, indicating his campaign for UHF will be fought in his usual energetic style, Minow held out another threat.

If the tv set manufacturers and broadcasting industry don't get behind FCC's proposed legislation for all-channel receivers, eventually the Commission may be forced to take the "extreme" move of simply ordering tv to switch to UHF. He urged, as the "painless" way for both public and industry, enactment of all-channel receiver legislation. Under this, manufacturers would be obliged to make sets capable of receiving both the V and U bands, since all other types would be barred from interstate commerce.

The pressure to remedy the situation via a direct move to U (failing passage of the all-channel measure) would mount as the other non-broadcast services put the heat on for the U space now lying fallow.

Minow made plain he is a free enterprise man at heart and implied he has backed more stringent regulatory moves as of necessity rather than penchant. Plugging for a wide-open tv spectrum via UHF, he argued the result would be a battering of tv fare through competition and diversity.

He put it this way: "A free, open, competitive system has brought us to the highest standard of living . . . I think that all of us would insist that the sinews of this system be extended to every phase of our lives—and I see no reason why tv should be excluded from its benefits.

"Today, in tv, we find a situation where we are physically able to go a lot further toward free enterprise, and I fail to understand why so many otherwise staunch defenders of our way of life resist this direction.

"Surely the broadcasters who are most sensitive to what they regard as tightening regulations should welcome this growth and should be willing to accept this competition. A wider field means a rich variety of services for many tastes—and more voices to share the resistance to government."

In reference to latter idea, Minow was deadpan serious in wielding this lure—more UHF channels in operation would increase the broadcasting tribe and swell the ranks of opposition to tough regulatory policies with which he's been identified. In other words, an effective way to stop Minow.

As for his own choice, Minow said: "My vote is for more competition. And my faith is in the belief that this country needs and can support many voices of tv—and the more voices we hear—the better, the richer, the freer we shall be."

Minow, who in the past has harped on the public ownership of the airwaves, made a point in the Press Club speech of the difficulty in drawing a line between what's public and what's private in the broadcast field. Accenting his belief in the private ownership of the medium, he said: "No one has seriously advocated that we alter the underpinnings of our tv system. No one I know of has proposed government control or ownership of tv. We are determined to preserve our own unique mixture; a tv industry based on freedom of expression, privately owned, and operated for a private profit—but which, because it uses scarce channels on the public's airwaves, must also operate in the public interest."

"We wind up with a quasi-public industry regulated by a quasi-judicial agency called the FCC. When we search for ways to improve our tv system we often wind up with quasi-solutions."

In all his cerebrations on the subject, the Chairman said he's arrived at this conviction: "What this country needs is more television, not less."

# VARIETY ARB FEATURE FILM CHART

(Continued from page 46)

## WBAL Average Share: 67 Average Rating: 10

SUNDAYS 12:00-2:00
Program: AFTERNOON SHOW

Oct. 29 "INSPECTOR GENERAL"
Danny Kaye, Walter Slezak
1949, Garison Films, UAA, Repeat

Nov. 5 "WHISPERING SMITH"
Alan Ladd, Robert Preston
1948, Paramount, MCA, 1st Run

Nov. 12 "TWO YEARS BEFORE THE MAST"
Alan Ladd, William Bendix
1946, Paramount, MCA, 1st Run

Nov. 19 "O.S.S."
Alan Ladd, Geraldine Fitzgerald
1946, Paramount, MCA, 1st Run

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Campys Corner 12:00-12:30 | WMAR 2 |
| Builders Showcase 12:30-1:00 | WMAR 2 |
| Tom Neugent 1:00-1:30 | WMAR 2 |
| Temple Film 1:30-2:00 | WMAR 6 |
| Alder Invites, Post 12:00-12:30 | WJZ 1 |
| Focal Point 12:30-1:00 | WJZ 1 |
| Direction 62 1:00-1:30 | WJZ 1 |
| Big Sunday Movie 1:30-2:00 | WJZ 2 |

# CBS Resignations

Continued from page 33

tion, without warning, fired promotion manager Art Barnes and merchandising manager Carl Vogt).

A few who were involved in the yearend shuffle in Chi went out of one broadcasting revolving door and into another. Don Dillion, exec producer of WBBM-TV whose pink slip was dated Jan. 1, went straight to WBKB in the same capacity on Jan. 2. Jim O'Rourke resigned as midwest sales manager of WGN-TV when he hooked a ride with WTVJ, Miami, Fla.; and Jerry Healey gave up an announcing chore at WBBM Radio to become program manager of WJJD.

Stan Brightwell, a director at WNBQ, got off the local treadmill by signing on with NBC International, and somewhat before the past year ended Matt Vieracker, longtime general manager of WBKB, did likewise with ABC International.

Time was when the networks treated their o&o stations as farm clubs for creative and executive personnel, but those days are gone, and the fellow who toils in the hinterland vineyards today—unless he's a crack salesman—doesn't have much of a future to look to in broadcasting.

# Rylander's NBC Promo Awards Parlayed Into Bigtime Station Event

Winners of the fourth annual NBC-TV promotion managers' awards have been picked by ad agency execs.

There were a hundred entries in this year's contest and they included stations that reportedly carry almost as many—or as many—CBS-TV and ABC-TV stanzas as they do NBC's. After four years, surprisingly, NBC-TV still offers the only national prizes for all-round promotional accomplishments by local tv stations. The Broadcast Promotion Assn. gives out awards, of course, but only for on-the-air-promotional achievements.

The NBC promo boss, veep Al Rylander who is part of the overall Syd Eiges public relations staff at the web, decided this year to break winners into two categories. In the past there was some doubt whether smaller tv stations, with smaller budgets, should be placed in direct competition with larger tv stations, in larger markets and with larger budgets. Consequently, NBC promo decided to give duplicate awards to winners in the "under $700" and "over $700" categories. Money refers to the compensation the stations receive from the network for about an hour's worth of time.

Big station winner was Caley Augustine, promotion boss of WIIC-TV, in Pittsburgh. Second and third places went to Kirt Harris, promotion topper at KPRC-TV, Houston, and Donn Winnthers, promotion chief at WBZ-TV, Boston.

Their first, second and third place counterparts in the "under $700" category were Jim Knight of WTRF-TV, Wheeling; Cal Mahlock of WKJG-TV, Fort Wayne, and Frank Doherty, WWLP-TV, Springfield, Ill. All six men are being treated by NBC to the now traditional junket to Hollywood and Las Vegas.

Each category had six more winners, who get prizes ranging from RCA color sets to portable tape recorders.

NBC claims that the 100 respondents in the annual contest devoted over $10,000,000 worth of their coin and energies in 1961 to overall promotion. Over 40 stations, for instance, held parades to boost audience levels in the hometown markets and over 55 stations went along with an NBC-supported guess-the-Top 10 audience contest last fall.

Tom McAvity of J. Walter Thompson, Lee Currlin of Benton & Bowles, Harry Ommerle of Sullivan, Stuffer, Colwell & Bayles and Ben Holme of McCann-Erickson did the judging for the NBC stations.

# Donald May's WB Exit

Hollywood, Jan. 16.

Although his contract had until March to run, Donald May has secured his release from Warner Bros. where he was signed to an exclusive pact in 1959.

TV actor who has appeared in "Roaring 20's" and "Colt 45" is being considered by several other telefilm producers.

# Clairol

Continued from page 33

shooting, took between four and five weeks.

The four-part blurb is somewhat of a triumph for Schnitzer, who says he's been promoting the "slice of life" type commercial for more than a decade. This one, he says, was approached from a purely cinematic standpoint which was carried out through casting, set, story and shooting technique. He is back with the Lawrence org on the coast after a short time with Filmways and recently as director of tv series segs, including "Lassie."

"Lots of directors don't direct. They referee," says Schnitzer, who believes the best commercial director is a man with film background who really bosses the production and who brings strictly film techniques to the "90-foot dilemma," the one minute commercial, that is. And that one-minute commercial he considers a demanding art form that embraces every phase of the theatre.


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3rd YEAR

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Now, TV Feature Every Saturday
4:30-5 P.M. EST (Sports Network)
Completed, Racing from Monmouth Park
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Completed, Race of the Day, 4th year, 8 station radio network from Garden State Park, Monmouth Park, Atlantic City Race Course (Coll & Color)

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We'll Pay for a Free Fur Appraisal . . . Money Refunded If Fur Is Not as Represented to Be!

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EVERY DAY ON EVERY CHANNEL TV
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# Inside Stuff—Radio-TV

The Thomas Alva Edison Foundation National Mass Media Awards Dinner will be held Feb. 2 at the Commodore in N. Y. It'll be the seventh year for the awards, and key speaker this time will be Dr. Samuel B. Gould, chancellor of the U. of California at Santa Barbara.

It'll be Gould's first appearance as prexy of Educational TV for the Metropolitan Area Inc.

Newton N. Minow, chairman of the Federal Communications Commission, will participate in a panel discussion on Feb. 1 to be titled "What's Right With Television?" It's to be sponsored by the Jewish Community Centers of Chicago and will be held at the Chi Sheraton Hotel.

Sitting on the panel with Minow will be Fairfax M. Cone, chairman of the executive committee of Foote, Cone & Belding ad agency; Ward L. Quaal, exec veepee and general manager of WGN Inc.; and Harry Kalven Jr., professor of law at U. of Chicago Law School. Panel will be moderated by Sun-Times columnist and tv personality, Irv Kupcinet.

## With the Station Reps

A check of rep firms shows there has been no breakthrough in the sale of 40-second spots that would take up the longer primetime chain breaks provided by the networks last fall.

Only two advertisers so far (unless there is some undisclosed testing underway) are making 40-second placements. Shell, in a nationwide spot campaign, is buying up nighttime 20's, 60's and 40's. Gulf is doing likewise, and one of the reasons offered for the two gasoline company 40's is the tight situation on availabilities in the category. Esso, for instance, has the newscasts around the country pretty much sewed up.

A solid trend, however, is current with spot advertisers, and thats' the purchase of six and seven-week flights instead of the longer campaigns that used to provide contracts up to a year. The trend has not hurt spot biz, since renewals have been consistent in virtually all cases of the short buy.

**Briefs:** Bolling has picked up WEAT-AM-TV, West Palm Beach, and WINQ, Tampa-St. Petersburg. Former was with Weed, latter with Eastman. Both are Rex Rand stations . . . Jerome Bass, exec assistant to Hathaway Watson, veepee in charge of Broadcasting for RKO General, has been named division director of CKLW and CKLW-TV, Windsor-Detroit . . . Bass will continue with his administrative duties in New York . . . Veepee stripes for Lou King, director of tv promotion and research at Peters, Griffin, Woodward . . . Taggart Simler, formerly with Katz, has joined Blair-Tv's Chi sales staff.

## Team Minow & Rusk

Washington, Jan. 16.

Federal Communications Chairman Newton Minow will share speaking honors with Secretary of State Dean Rusk at the first Public Affairs - Editorializing Conference of National Assn. of Broadcasters.

The conference is slated for March 1-2 in Washington with radio and tv execs from across the nation expected to be on hand. Idea is to give broadcasters advice on legal and ethical aspects of editorializing, fill them in on current issues and suggest techniques of broadcast opinionating.

## Gleason & Partners

Continued from page 1

of it live is so that the fronters can be used promotionally in each town.

A few years ago, Sylvester (Pat) Weaver tried to set up a 15-city network in tv, on the assumption that the 15 largest cities in the country still get as much as 80% of the potential video audience for the U.S. He gave it up after awhile, basically since it was hard lining up a coaxial tie, but Circuit-Television hardly plans to use a wire layout even though each production probably won't hit more than 15 towns. Instead, the whole plan is built about the actual touring.

Cost of the project, which includes either a 60 or 90-minute stanza, also includes all the promotional buildup. It's reported that on this basis the charges will be comparable to a full network setup.

Circuit-Television hopes to start by touring three or four programs simultaneously. And the pitch initially will be to have touring tv stanzas so that a given major advertiser can hit those tv markets where he needs special merchandising stress.

**Youngstown**—Warren P. Williamson Jr., president of WKBN Broadcasting Co., has been elected president of the Youngstown Board of Education

# Paulucci to Fight for Rights Of 'Small Client' in Bigtime TV

Jeno Paulucci, boss of the 15-year-old Chun King food line, has a twofold story to tell: How tv has helped build his company to potential $40,000,000 annual outfit and how tough things are for a "small to middle sized business man" when he wants to buy time on a tv network.

Paulucci's company had an advertising budget of $2,250,000 last year. That was when the company grossed $30,000,000. Since he anticipates $40,000,000 in '62 and since he apportions his budget in direct line with sales, the new budget will be about $3,000,000—not had for a "small" company but, he indicated, not enough to make it easy to get a one-hour special on network tv.

Paulucci last week said that if other things didn't interfere, he definitely plans to make himself available to the Government as a witness during the upcoming FCC hearings with the tv webs in Washington. That'll be just one more thorn in the webs' sides.

"I feel somebody should be there to holler his head off," the Chun King boss declared. "I think this business of giving preference on tv to the big companies is for the birds . . . How can the small grow larger if all the favors are for the giants?"

He was referring to the traditional habit of the media of giving preferential space and time treatment to the largest bulk advertisers.

Paulucci started Chun King in Duluth, Minn., 15 years ago, because he was looking for a food line where there was room to expand. The national Italian food market, normally a natural for a guy named Paulucci, was glutted, he pointed out. Chinese food wasn't. First year's gross was about $400,000, but the big strides came when Chun King started spending about 60% of its ad budget in radio and tv spots. That was two years ago.

Chun King has used "the soft sell" of Stan Freberg. Since Freberg did so well in what Paulucci calls "one-minute shows," the foodman figured that Freberg could do pretty well, even though untried in the major tv program area, in a 60-minute soft sell.

He told Freberg to go to N.Y. a few months ago and work with the Chun King agency, BBDO, in getting time cleared for a 60-minute special. They got turned

(Continued on page 52)

## Calais-Bangor

Continued from page 33

"leaves the channel open for applications by both commercial and educational interests. Should both apply, the public interest question of commercial vs. educational use of the channel in that area may be fully explored in a comparative hearing."

Noting the "confusion" over the ultimate status of Channel 7, FCC said it would hold off on any applications for use of that assignment for a "reasonable period of time."

Chairman Newton Minow and Commissioner Rosel Hyde concurred in part but favored setting Channel 7 aside in Calais for education. Commissioners John Cross and T. A. M. Craven dissented in part but concurred in not reserving the channel for education.

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KTTV WINS ROSE PARADE RATING SWEEPSTAKES FOR 7TH CONSECUTIVE YEAR!

■ With a choice of 5 of the 7 Los Angeles TV stations carrying the spectacularly beautiful Tournament of Roses Parade, Angelenos traditionally choose KTTV. KTTV's 34.0 average share of audience, with a rating high of 21.0, almost doubled the nearest competition.*

Significantly, the KTTV total audience exceeded the combined audiences of the two network stations carrying the event.

■ What clearer indication could there be of viewer preference for KTTV coverage of major Southern California events! Through the years, KTTV has built this audience loyalty by carrying more local "live" events than any other station in the country. Spectacle...sport...tragedy...human interest...when something important happens in Southern California...people depend on KTTV to be on the scene.

*Special ARB survey of Rose Parade viewing on January 2, 1962.

KTTV

5746 Sunset Boulevard, L.A. 28, Calif.
Represented Nationally by Blair-TV

# From The Production Centres

Continued from page 42

joist in Melbourne for Tivoli season, to be cast in some HSV7 productions . . . 3AK to compete with other Melbourne radio stations with daily traffic reports . . . **Robert Pomie**, GTV9 dancer, home to Paris, France for study-holiday . . . **Irene Wilshire**, production assistant at GTV9, to GLV10 in senior production post . . . **Godfrey Phillip**, producer at GTV9, to NBN3 in Newcastle as senior producer-director . . . **Gerald Lyons**, top ABV2 interviewer, hit top ratings with scoop interview of vet Catholic Archbishop of Melbourne, 97-year-old Dr. Daniel Mannix.

## *IN BOSTON*

WNAC-TV breaking in new format for New Year with opera on Sundays and art films in their film slots, brainchild of **Bill McCormick** manager, putting the station on a cultural kick . . . Hub radio-tv stations have replied to the big quiz made by the Pilot, official newspaper of the Catholic Archdiocese of Boston . . . WEEI has booked a special series of programs dealing exclusively with the sciences Sunday, 9:30-10 . . . **Louise Morgan** put on a fashion show Wednesday (17) on her WNAC-TV show with two models showing an advance spring collection . . . **Craig Spence** interviewing **Boris Goldovsky**, "Mr. Opera," on his remote broadcast over WBOS from Tiffany's . . . **Jay Kroll** doing a celebrity guest show from WJAR-TV, Providence, called "Talk of the Town," using a modern office set from 12:05-12:30 p.m.

## *IN DETROIT . . .*

**George Kell** and **Erned Harwell** have signed new four-year contracts to broadcast and telecast Detroit Tiger baseball games. The coming season will be the fourth for Kell, former Tiger third baseman, and the third for Harwell . . . **Jack C. Brussel**, formerly with WJR, has joined WJBK-radio as a senior sales rep . . . **George F. Pierrot**, whose travelog show now holds the long-run record on Detroit tv, has been elected prexy of the international Circumnavigators Club, the first time in the 60-year history of the club that the president is a non-Manhattanite . . . **Hal Harvey**, director of safety and enforcement for the Michigan Department of State, retires this week from CKLW-radio's "Michigan Secretary of State" program which he has conducted for more than 20 years. Show is the oldest weekly safety show in the country.

## *IN CINCINNATI*

**Jack Moran**, assistant miker to **Waite Hoyt** on Cincy Reds' broadcasts for Burger Beer in recent seasons, now a sports staffer on WCPO radio and tv stations where he filled in between baseball seasons . . . WCKY said "ta ta" to newsman **Alec Bearov** after he scribbled "ha ha" on the station's rating chart. **Tom Jones** replaced him . . . **Bill Erb**, former WLW-T account executive, back in the Crosley fold in same capacity for WLW. **Lyn Stoyer**, added to WLW-T sales staff, had been with WSAI and WCKY . . . WKRC-TV weekday forenoon offerings for femme appeal are **Jack La Lanne's** filmed reducing exercises and, as a relaxer, 30 minutes of women's match bowling at Brentwood Bowl, a Taft Broadcasting holding . . . WCPO-TV news director **George White** transferred to Scripps-Howard sister station WPTV, Palm Beach, Fla., as program director.

## *IN CLEVELAND . . .*

**Al Helmuth** has replaced **Rod Roddy** as a KYW night disk jockey. Roddy went thataway after running into trouble with the legals. Helmuth quickly got his name changed to **Mark Allen**, which the station thinkers presents a more positive image. He's from WEOL, Elyria, O. . . . **Fred Lipp**, local tv scripter with many big ones to his credit, has turned to beating drums for the Illuminating Co . . . New TV Guide manager is **Bruce Johns**, here from the Rochester edition. He's replacing **Maurie Condon**, who went to WDOK as g.m. . . . **Don Hunt** of WJBK-TV, Detroit, is tailoring a taped show for WJW-TV, Storer sister station here. **Ron Beagle** of WJW is writing it, flies to Detroit weekly for production and to pick up tapes. It's animal training for kid stuff.

## *IN PITTSBURGH . . .*

WJAS, the NBC o&o here, had a program of excerpts of old NBC shows on its "Profile Pittsburgh." Taped voices heard were those of **Fred Allen, Joe Penner, Fibber McGee & Molly** and **Ben Bernie**. Also heard was WTAE's **Herb Morrison's** description of the Hindenburg disaster . . . **Perry Marshall** is leaving WYRE to join WIND, Chicago, where **Guy Harris**, formerly of KDKA, is now program manager . . . **Jim Gearhart** is the new morning man at KQV coming here from WHYE, Roanoke . . . **Tad Reeves**, general manager of KDKA-TV, is planning a whole series of affairs for the Variety Club. He is Tent No. 1's Chief Barker . . . WMCK, McKeesport, has changed its call letters to WPQR . . . **Del Taylor** takes over the WTAE Bandstand when the show returns on Saturday . . . **Chuck Brinkman**, KQV, disk jockey is in the Army at Fort Stewart, Ga.

## *IN MINNEAPOLIS . . .*

KMSP-TV and WCCO-TV, local affiliates of ABC and CBS respectively, using reruns of popular web shows to counter intense competition from **Jack Paar** on KSTP-TV (NBC affiliate). KMSP is using "Peter Gunn" residuals at 10:30 p.m. opposite Paar Monday through Friday. WCCO beaming reruns of **Groucho Marx** show at same time . . . WCCO-TV writer **Jim Dooley** scripted non-partisan, 16-minute movie designed to stimulate interest in precinct caucuses. Film was financed by Ramsey County Republican Workshop and was produced by KTCA-TV, Twin Cities educational station . . . **T. N. Tatters**, KSTP-TV smallfry show character, making personal appearances at various Minneapolis nabe houses Saturday matinees . . . ABC-TV will tape all sports events at the St. Paul Winter Carnival for use as a 90-minute special Feb. 11. **Jim McKay** will narrate the show which will also include the fete's grand parade . . . NBC-TV sending camera crew here Jan. 24 to film speech by New York Governor **Nelson Rockefeller** to be used as part of "The Loyal Opposition," Feb. 11 documentary about the GOP . . . Delegates to the Youth for Christ International (YFCI) confab here approved plans for half-hour weekly radio program to be aired on limited national web beginning in March. Program, geared to teenagers, will emanate from Wheaton, Ill.

## *IN SAN FRANCISCO .*

**Milt Klein**, general manager of Crowell Collier's KEWB, turned in his resignation . . . **Allan Newman**, program co-ordinator at Golden West's KSFO, promoted to program director, with **Hugh Heller** named program director at Golden West's KMPC, Los Angeles . . . ABC shifting KGO-TV's assistant general sales manager, **Yale Roe**, to network sales, New York—it was a big week for Roe, because his second daughter was born in Frisco Jan. 5 . . . **Ben Wolfe**, chief engineer of Westinghouse's WJZ-TV, Baltimore, since 1949, named engineering manager at Westinghouse's KPIX, succeeding **Tom Ely**, appointed engineer supervisor for Westinghouse's stratovision . . . KSFO's **Don Sherwood** bought a 40-foot boat, now taking parties to the offshore Farallon Islands for a spot of skin-diving . . . Satevepost shooting ETV KQED pictures for a forthcoming layout . . . **Tennessee Ernie Ford** signed **Bill Burch** as producer-director of his ABC-TV daily show, scheduled for April debut. Hired as Burch's associate producer was **Bill Martin**.

## *IN MILWAUKEE . . .*

**William C. Goodnow**, veepee and general manager of WISN-TV as Milwaukee County campaign director for "March of Dimes Month," busy with Barry Yenor "Milwaukee Poster Boy," and National foundation fund drive against polio . . . **Harold A. Jellison**, formerly with Alexander Grant & Co., Milwaukee auditors, now comptroller of WITI-TV. Jellison replaces **Bernice Bucholz** who recently resigned . . . **Donn Shelton**, new promotion manager of WITI-TV, was formerly at similar desk with WJBK-TV, Flint, Mich. . . . **Leonard A. Schindler**, resigned WOKY general manager, now veepee in charge of new business with James Jeffords ad agency . . . "How Can the Library Meet the Challenge of Our Changing Times?" sponsored by Town Hall of Milwaukee, Monday at Milwaukee Vocational School and televised by school's WMVS-TV, with city librarian Richard E. Krug sparking the panel . . . On Milwaukee Public Library's weekly television stint "Public Conference," on WITI-TV the world's economic situation was covered on "Forecast: International Economic Climate, 1962," with Peter McCormick of Milwaukee Public Library moderating.

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## 'Mike Award' to WGN

Chicago, Jan. 16.

WGN Inc., the Chi broadcast-compnay (AM and TV) owned by the Chicago Tribune, will receive the Broadcast Pioneers' second annual "Mike Award" at a banquet held in New York on Feb. 25.

The citation will read, "for distinguished contribution to the art of Broadcasting, and in recognition of pioneering in the art, science and in service to the public." WLW, Cincinnati, received the award last year.

## NBC-CBS Yak-Yak

Continued from page 28

dictions about the coming year on his front and all drew applause for their turned phrases and pontifical prognostications.

Running in two more entries than CBS and to a man foreseeing nothing but chaos and defeat in the year ahead, the NBC lineup included:

Joseph C. Harsch from London; Cecil Brown, Tokyo; John Rich, Paris; Pierce Anderton, Berlin; Frank Bourgholtzer, Moscow; James Robinson, Southeast Asia; Welles Hangen, India; Bernard Frizzell, The Congo; and Wilson Hall, Latin America.

Harsch perhaps struck the only note that could possibly be called delightful when he said Britain's entry into the European Common Market just might force Ireland to really strike out on its own or rejoin the Empire. The year could, he said, see the end therefore of "the happiest hostility in history."

Both races were run before SRO crowds and were indeed well received. They lent something to the new network posture which last year meant an expenditure of $55 million by the three on news and current events.

The whole thing left at least this intriguing thought: If anything had broken overseas last week, ABC would have had the field to itself.

## Paulicci

Continued from page 51

down by NBC-TV and CBS-TV, Paulucci charged. But finally, ABC-TV cleared time between 6:30 and 7:30 p.m. Sunday, Feb. 4.

"I was quite surprised to see ABC take it," Paulucci said. "But we took the time because it was all we could get. Besides, I think the Freberg show will be for the family. It'll broaden our audience and offset the bad time."

Paulucci said he refuses to interfere with Freberg's tv invention in any way. "Read the script? No, I don't want to see it; I don't like to read anyway. And if I see the finished tape (shot this week), it's only because I paid for it and my ego says I ought to be first. But change it, no!"

# Price War Looms On TV Receivers In West Germany

Bonn, Jan. 16.

It looks as if a price war is looming for television sets in West Germany.

The country's largest catalog house, Quelle, a sort of combined Montgomery Ward-Sears type of operation, has just released a catalog in which the prices on its tv sets are dropped as much as 15%. Quelle, which also has large stores in key German cities, is likewise dropping the prices on its retail outlets.

The new prices as of March 1, 1962, in the Quelle outlets and book-ordering, will be down as much as 127 German marks (about $32) less than previously.

Some of the name brand television set makers had raised their prices slightly in October and November, anticipating a big Christmas sale, which of course materialized. But it is now felt that many of these big producers, in order to fight off the competition, will have to drop their prices again.

With the recent growth of rebate houses in West Germany, the discount war is looming here in prices for such big items as television sets. The West German Cartel Office has recently got into the scrap, with queries as to whether it is legal to maintain fixed prices, and whether the discount houses have the right to drop prices on brand merchandise.

Biggest discounting is allegedly going on in the country's iron-rich Ruhr area, where some of the major dealers announced that after Feb. 1, they will no longer be bound to fixed prices on the television sets of well-known manufacturers. And in an article published in the German Radio Retailers, the top member of the board of the association noted that the radio industry fought for 13 years before it realized that it can survive in spite of price-slashings, and television will apparently go the same way.

There are currently about six million television sets in West Germany—one for every eight people—and some sellers figure that without some price advantages, it will be difficult to move out many more sets.

**Atlanta**—Bob Mann, veteran of 25 years in news handing on newspapers, radio, television and wire service reporting, has been named news director of WQXI, Atlanta indie now owned and operated by Esquire Broadcasting Co. Mann, who was moderator of station's "Open Line" program, succeeds Bill McCain, who went to KYA, San Francisco, as news director.


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# Tokyo's TV Viewing Habits

Tokyo, Jan. 16.

Children of parents with college educations spent less time watching tv than those of less schooled parents, according to survey on influence of tv on youngsters conducted by Education Ministry. The survey, third of its kind, sampled elementary, junior high and high school students of nine representative prefectures.

It revealed that elementary school children spent an average of one hour and 40 minutes watching tv on weekdays and two hours and 20 minutes on Sundays and holidays. Boys were found to spend 10 more minutes before their sets on an average day than girls.

Survey further disclosed that viewing time of children fell off proportunately to length of time a set was in the household.

Children of fathers with only elementary school educations spent nearly one hour a day more watching tv than children whose fathers had been to college. The spread became greater when the education of their mothers was considered.

Children of fishing and mountain areas were found to spend much less time viewing tv than youngsters living in large cities, industrial areas and farming communities.

High school students and youths with jobs watched tv for an average of one and a half hours on weekdays and two hours on Sundays and holidays, the survey revealed. It was also found that this category of subject spent more time in study and reading when their household had no tv set.

Most popular programs among the high school and working group were modern dramas, claiming 24.7% of the preferences. Detective and mystery plays scored 14%, comedies 11.7%, news 11.4% and action plays, 11.3%.

Contrary to some beliefs, murder and gangster shows scored only 10%, although youngsters sampled said these made more lasting impressions.

# McCormack Keeps House Shut to TV

Washington, Jan. 16.

New House Speaker, John W. McCormack (D.-Mass.) today (Tues.) temporarily torpedoed opening House Committee hearings to television coverage.

In a ruling from the chair, McCormack said he agrees with the late House Speaker Sam Rayburn that televised House Committee meetings violate House rules.

But he noted that the House can, by a majority vote, change its rules any time. Sentiment is growing among House members for tv coverage, and the possibility exists a majority may change the rules later this year.

Rep. George Meade (R.-Mich.), a strong tv proponent, asked McCormack for the ruling.

# Two Gemini Pilots Pacted By NBC-TV

Hollywood, Jan. 16.

NBC-TV is picking up the tab for two pilots to be filmed by the newly-formed Gemini Productions, and has agreed to pick one of the projects as a series for next season. Partnered in Gemini are Ralph Edwards and Herbert Hirschman, the latter producer of the hit series, "Dr. Kildare," until he ankled MGM-TV last month.

The projects to be piloted are "Logan's Cove," a 60-min. action series, and "Tomorrow's Newspaper," a half-hour anthology dealing with the theme that everybody's destiny is predetermined.

Gemini, headquartered at Revue, will shoot the projects there. Hirschman is exec producer and is now casting both vehicles. Ziegler, Helman & Ross repped Hirschman, MCA Edwards.

# Untapped Features

Continued from page 33

United Artists, Warner Bros. and MGM.

As of mid-July, '61, it's estimated the post-'48 Hollywood derby racers still had the following number of pix up to that July, '61 cut-off date: Allied Artists, 257 pix; Columbia, 343; 20th-Fox, 178; United Artists, 272; Warner Bros., 201; Metro, 338; Walt Disney, heavily engaged in tv production on his own, to date has kept his 41 post-'48 features off the market.

Even majors such as Metro are releasing pix to tv faster than they are producing. Metro has about 15 features on its current schedule. Metro tv, releasing post-'48's at the slow rate of 30 per year, still is outdistancing the now current production rate.

When will the famine really set in? In About five or six years the pool is expected to be dry indeed. Referred to, of course, are first-run pix. The reruns will be around for years and years after that. In fact, any regular perusal of the VARIETY-ARB feature charts, which marks the first-run and reruns, will find reruns holding sway in market after market.

In the meantime, the law of supply and demand is operating in key markets throughout the country and prices are going up. Waiting in the wings still is that estimated $265,800,000 tv plum yet to be plucked by the Hollywood majors for their post-'48 pix, in short supply by tv standards.

## 'Films of '50' Sales

Seven Arts' has sold six more markets on "Films of the 50s." Of the three "volumes" now on the market, four of the six stations bought the latest, volume III.

WBEN-TV, Buffalo, KSD-TV, St. Louis, KHOU-TV, Houston, and WOC-TV, Davenport bought the newest group. KHJ-TV, L.A., and WTOL-TV, Toledo, bought volume II.

In all, the latest group is sold in five markets, and volume II is in 85 markets, according to Seven Arts.

# British Regional TV Acquiring A Distinct Flavor Of Its Own

London, Jan. 16.

Television Wales & West, independent regional station with a 2,500,000 strong half-Welsh, half-English audience, is to run a locally-produced program — spotlighting clairvoyant Maurice Woodruff—against BBC-TV's "Dr. Kildare," one of the web's most powerful entries. Move is indicative of the small stations' general desire to be as independent of the majors as possible and, more specifically, of an upbeat in home-grown programming.

TWW is the local outlet that bought "87th Precinct" from NBC-International, and became the first regional to buy a major series outright from the U.S. Program controller Bryan Michie is now hawking this round other local stations and already Anglia—TV and Ulster-TV have bitten while Tyne-Tees-TV and Southern-TV are sniffing the bait interestedly.

As of the moment, British regional contractors can't whip the production wheel into action because of the actors' layoff but, nonetheless, are making their mark on the network. Anglia-TV, for instance, beams "Survival," a nature-study program, to two-thirds of Britain and contributes eight plays (some 60, some 90 minutes) a year to the indie network under normal circumstances.

Further example of a yen to originate fare of national acceptability as well as their locally-aimed shows, is the plan to produce inter-region, half-hour dramas. Six regions were to be involved but the idea has been blocked by Equity's labor holdoff. Nevertheless, the first two of these plays which were produced by Southern-TV before the strike, have been picked up by Granada-TV for national screening later this year.

The project—for which topflight writers were used—is pencilled in to start afresh when the performers' dispute is settled. Other instances of local stations feeding the network are "This Wonderful World" from Scottish-T and "Land Of Song" from TWW.

But besides contributing to the commercial web's schedule, the regional stations have got down to producing many hours of local broadcasting. According to the Independent Television Authority, the last count saw the nine small stations producing 70 hours of tv per week, while the four major originated 49 hours.

One reason for the regional execs' enthusiasm for the local-appeal show—TWW, for example, produce between 10 to 12 hours a week—is that they seem to stand up well against the broader formulas of the nationally-flavored programs. Ulster-TV found a successful local show in "With A Fiddle And A Flute" which topped the TAM (Television Audience Measurements Ltd.) ratings after only a couple of airings. UTV has now extended the show to 45-minutes and it has developed into a cast-iron local winner. "Roundabout," the stations' 45-minute topical magazine is also a favorite in Ulster and features in the lists regularly.

Southern-TV reports classy ratings for such entries as "Home Grown," a local talent skein, and "Beat Your Neighbor," a cash quiz held in different Southern towns. Both shows are easing nearer and nearer to prime time slots and currently are going out at 7 and 7:30 p.m.

But although more recently-formed country stations like Grampian-TV, Westward-TV, and Border-TV have still to rely heavily on the network — they produce, on average, only six hours of local video a week—the area stations are maturing fiscally and in production techniques to such a degree that, like TWW, they may soon see themselves in a position to oppose toprated network product.


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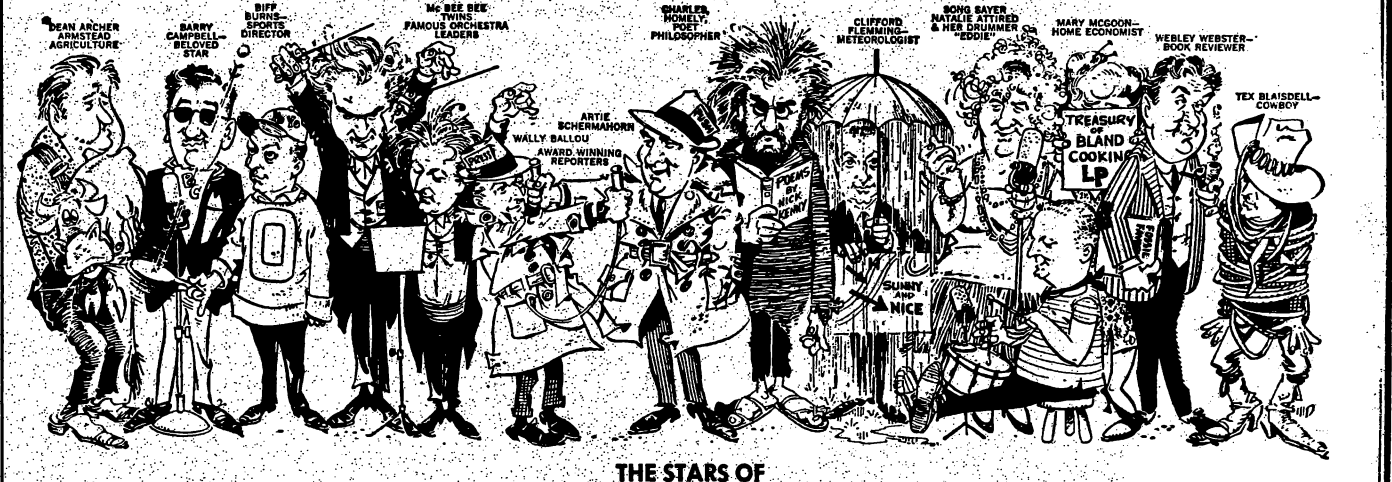


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# Television Reviews

Continued from page 37

R. Levine, the first now-back home for keeps and the other in a world area that is relatively quiet at the moment.

For all its failings due to a lack of time, "Projection '62" was still a contribution to objectivity, to sanity, and to interest. *Art.*

**SUNDAY SPORTS SPECTACULAR**
**With Jack Whitaker, Art Deyln, others**
**Producer: Peter Molnar**
**Director: Frank Chirkinian**
**90 Mins., Sun., 2:30 p.m.**
**FORD, SCHLITZ, CARTER**
**CBS-TV (tape)**

*(JWT, DCS&S, SSC&B)*

With football out of the way, CBS-TV has returned this 90-minute sports potpourri which last season scored with some brilliant coverage of on and offbeat events. But the fact that a show of this sort takes chances, even with the safeguard of videotape, was pointed up in the Sunday (14) outing at the Steamboat Springs, Col., Winter Carnival.

A heavy snowfall made it tough going for contestants, particularly in the finals to select ski jumpers for the four-man U. S. team that will compete in the Polish world championship next month and also for the slalom. The inclemency also apparently caused the CBS crews a good deal of trouble. Faulty tape reproduction was evident from certain camera locations throughout most events.

Still, the show managed a few exciting moments in horse-drawn cutter racing and saved its reputation for the esoteric with horse-drawn skiing youngsters plucking rings off poles with javlins.

This year's show host, Jack Whitaker, did a generally good job, aided in the expertizing by Olympic skier Art Devlin. There was a tendency, however, to over-dramatize some of the lesser events. Show is booked solid with a trio of sponsors which, at least in the Steamboat Springs coverage, called for a disturbing number of blurbs. *Bill.*

**YOUNG WORLDS '62**
**With Virginia Graves Wieschoff, moderator; others**
**Exec Producer: Ned Cramer**
**Director: Neal Finn**
**30 Mins.; Sat., 3 p.m.**
**WCBS-TV, N. Y.**

Young people from far away and nearby lands lit up the screen Saturday (13) afternoon, offering an encouraging half-hour for a tired world. The occasion was the 16th annual New York Herald Tribune Forum for High Schools, a project which brings many gifted high school students to the U. S. for a three-month visit.

The opening telecast of this 13-week series was devoted mainly to what the teenagers expected to find in the N. Y. Metropolitan area. The good humor and warmth reflected in their vision was a sight to behold. The world's safe if these youngsters from 36 countries represent the dominant strain in their respective societies.

Mrs. Virginia Graves Wieschoff, Forum director, lent able leadership to the lively discussion. Final few minutes were taken up by the youngsters meeting American families with whom they will live while in this country. *Horo.*

**LEE, THE VIRGINIAN**
**With Thomas Mitchell, narrator**
**Producer-Writer: John McGiffert**
**Director: Lynwood King**
**30 Mins. Mon. (15), 8 p.m.**
**UNION CENTRAL INSURANCE**
**NBC-TV (film; tape)**

This was a slight contribution by NBC special projects unit, particularly if one considers other cultural stanzas done by this network subdivision. Telling in still pix and narration the life of the Confederate Army chief, it had only time to strike at the highlights of Lee's brilliant career and gentle nature. Still and all, it was worthy of airtime, because, at worst, it was better than more typical tv fare.

Thomas Bitchell narrated this piece rather self-consciously. Music by Robert Emmett Dolan was okay and the tieing together of the various stills by director Lynwood King, while redundant, was neat. *Art.*

**OPINION IN THE CAPITAL**
**Producers: Mark Evans, Martin Weldon**
**Director: Stuart Cameron**
**30 Mins., Sun., 8:30 p.m.**
**WTTG, Washington (tape)**

Senate GOP leader Everett Dirksen, the man with the golden tongue, was a good, timely catch for Metropolitan Broadcasting's new interview program, "Opinion in the Capital," Congress having returned last week.

A genial lawmaker, the Illinois Republican was interviewed by two equally genial personalities from Metropolitan's Washington outlet, WTTG-TV. Mark Evans and Martin Weldon, v.p. and news director respectively, did a good job of eliciting Dirksen's views on President Kennedy's State of the Union message, the various issues Congress will tackle, right-wing extremism, Katanga, etc.

It was all done in a relaxed, informal fashion without looking staged. The needle-and-hot-seat style of interviewing was spurned by Messrs. Evans and Weldon who treated their subject like a numan being rather than simply as a target for loaded questions. As much, if not more news, may be elicited if the interviewee feels at home instead of on the defensive, according to one theory of the art.

Even if Dirksen doesn't always make hot copy, (especially without his partner, House Republican leader Charles Halleck), a sensual pleasure can be derived from just listening to his gliding, polysyllabic rhetoric. *Jay.*

**MEET THE PROFESSOR**
**Producer: Jack Mitchell**
**Director: Robert Delaney**
**Writer: Ira Marion**
**30 Mins., Sun., 2:30 p.m.**
**ABC-TV (film)**

ABC-TV's "Meet the Professor" gets a lot of human interest into its investigation of the country's higher education facilities, a probe which otherwise might be very dull viewing, by concentrating on a different academic personality each week.

In the return preem Sunday (7), the man of the half-hour was MIT Prof. Huston Smith, a typical tweedy, dedicated type who has the rather unique job of teaching the humanities to engineering, science and math students. Smith, who may have had reservations about the task when he went to MIT, said he had discovered that bright people develop an enthusiastic interest in just about anything they undertake, thus the future scientists and engineers turned out to be much like once regular line students of the arts. In fact, he said, the students voted 42 to two to attend a metephysics class on Washington's birthday.

ABC cameras cased the prof in conference with one student, in seminar, on the lecture platform and relaxing by feeding ducks on a pond near his home ("Life of the mind, to say nothing of the spirit, needs restoration").

Both in the seminar and lecture segs, director Robert Delaney apparently managed to cull moments of particular interest, as in the latter with Smith discussing Eastern religions and British diplomacy in India. Seems pornography was flooding the Indian mails, but with Albion restraint, the British postal regulation read, "No obscene literature may pass through the mails (unless it's religious)." *Bill.*

**MATTY'S FUNNIES**
**Producer: A. C. R. Stone**
**Writer: Bob Clampett**
**30 Mins., Sat., 7 p.m.**
**MATTEL TOYS**
**ABC-TV (film)**

*(Carson-Roberts)*

Unlike many of the cartoon half-hours on the network nighttime slates this season, ABC's new "Matty's Funnies" has no appeal whatsoever to the adult audience. Like most of the daytime animated grinds for kids, this Snowball, Inc., production has lots of noise and wild and violent sight gags to keep moppett eyes glued to the screen.

Main characters are to type — Beany, a lad like any other; Cecil, the seas sick sea serpent; Captain Huffenpuff, skipper of the Leakin' Lena; Crowy, the lookout bird; and Dishonest John, the hersuited heavy.

Various segs got a lively assist from special music scored by Jack Roberts and Hoyt Curtin; Bob and Sody Clampett; and Eddie Brandt. The animation, supervised by Art Scott, was par for the kiddie video course.

In the show caught, the best seg was a hunt for the wild man from Wildsville, which utilized a lot of hip talk and had the sea serpent, the series' most charming character, in a number of fairly imaginiative and funny situations. *Bill.*

**ABC'S WIDE WORLD OF SPORTS**
**With Jim McKay**
**Exec Producer: Roone Arledge**
**90 Mins.; Sun., 5 p.m.**
**GILLETTE; LIBERTY MUTUAL; GENERAL MILLS**
**ABC-TV, from various points**

*(Maxon; BBDO; Knox-Reeves)*

With the finale of the American Football League season, ABC-TV is maintaining the strenuous life on Sunday afternoons with the second year of "Wide World of Sports," nifty 90-minute stanza which fully lives up to its title. Last Sunday's stanza (14), the second in the series, ranged from the sunny clime of Acapulco to the frozen tundras of Grossinger's in upstate New York to cover some recent competitions in water and on ice.

At Grossinger's, a crew picked up the world's championship barrel-jumping contest, a slightly exotic but highly exciting ice-skating sport in which the contestants, mostly French-Canadians, hurtle over a progressively lengthening chain of barrels until a winner emerges. From Acapulco, the water skiing championship meet provided the main event for the show with some superlative shots of the various contestants in the women's and men's divisions doing their jumping and slaloming stunts.

The ice and water events were alternately spotlighted on the show for a good change of pace. Camera work was excellent throughout in capturing the peak moment in every turn. Also standout were the commentaries which were lucid and helpful in explaining the fine points of form involved in the various sports. From Acapulco, Jim Simpson and Stew MacDonald assisted Jim McKay, the regular host on the series, while from Grossinger's, Curt Gowdy handled the fall-by-falls. Occasional interviews with the athletes at the various locales helped furnish a personal touch.

An added feature from Acapulco was a shot of a dare devil diving off a 136-foot cliff into the Pacific Ocean. *Herm.*

**LONESOME VALLEYS OF KENTUCKY**
**With Bill Small Narrator**
**Writer: Small**
**Producer: Chuck Hall**
**30 Mins., Thurs. 10:30 p.m.**
**WHAS-TV, Louisville.**

One of the "WHAS Reports" series, Lonesome Valleys of Kentucky took a close look at the mountain area of Eastern Kentucky, a once thriving section, now peopled by natives, most of whom are unemployed. Automation has taken a heavy toll from once prosperous coal miners, and judging from this documentary, the outlook is bleak for many young people, who are fast migrating to the larger population centers in search of employment.

Older residents continue to hang on, hoping that someday they will again be needed to mine the coal. But new, improved methods of extracting the coal, and strings of coal cars leaving the area, give little hope to the oldsters who have spent most of their years in the mines. Several of the film shots depicted dying towns, and shacks occupied by families who have accepted bread lines as a way of life.

Much of the film was shot by Bill Small, WHAS News head, as he visited several small communities and interviewed the residents.

Recorded background music was of the folk song genre, and heightened the general hopeless outlook for Kentucky's "depressed area." Show stressed that good wages do not come back; in over one-third of the counties of Southeast Kentucky, the average per capita income is less than $800 a year. Small made no attempt to editorialize, and to suggest a solution, but with picture and narration, gave viewers facts and figures which brought home the drab outlook for the citizens of the area. The theme was the fact that more coal was being taken out of the area than ever before, but fewer miners were working.

Musical theme "I have walked the lonesome valley" opened and closed the show. Fred Wiche was credited with film and editing. This WHAS News production gives an honest, though depressing look at a Kentucky problem. *Wied.*

## Joan Sutherland Aussie TVer (Sullivan's Tape)

Australian opera singer Joan Sutherland is going to appear on Australian television. Her Aussie appearance will be a repeat on tape of the one she did last Dec. 3 on Ed Sullivan's U.S. tv stanza, making it the first time that any portion of a Sullivan CBS-TV'er has been shown abroad.

Charles Michelson, agent here for several Aussie commercial outlets, spent a month dickering with the Sullivan people in order to get the four-minute Sutherland extract for consumption in her homeland. Because of rulings on overseas replay payments by the American Federation of Television & Radio Artists, the network has been charry about releasing Sullivan tapes abroad. Ditto rules by the American Federation of Musicians. As a matter of fact, Michelson initially tried to get a Sutherland extract from NBC-TV's "Bell Telephone Hour" and failed.

Use of the four-minute Sutherland seg marks the first time an American-made vidtape will be used down under.

# TV Followups

Continued from page 37

price and the intelligence of performers very cheaply.

Gleason also spoke of psychiatry, occultism, politics, rock 'n' roll, show biz critics, etc. His opinions were marked by acute insight mixed with intellectual hangovers from infancy, a common characteristic with "self-educated" men. But, most importantly, his opinions were strictly his own and always interesting.

Asked by Susskind what worlds were there left to conquer after mopping up in television, legit, disks and now films, Gleason replied: "Well' there's Mars, Venus, Saturn . . ." *Helm.*

**DuPont Show of the Week**

It came as quite a surprise, since television's pieces of memorabilia tend to be maudlin but Ken Murray's "Hollywood—My Home Town" was a clear-headed entertaining hour on the Jan. 7 edition of "DuPont Show of the Week" over NBC-TV.

Taking essentially "home movies" that he has made since 1927 when he first arrived in Hollywood, Murray gave the tv audience a chance to o.o. the frivolity and lighter side of the Hollywood greats. There were films (Murray isn't a bad photographer) of John Barrymore, Ward Bond, Pat Boone, Eddie Cantor, Frank Capra, Charles Chaplin, Gary Cooper, W. C. Fields, Russ Colombo, Douglas Fairbanks Sr., Cary Grant, Jean Harlow, Bob Hope, Leslie Howard, Boris Karloff, Richard Arlen, Burt Lancaster Jack Lemmon, Tyrone Power, Jack Oakie, Tom Mix, Frank Sinatra, Jimmy Stewart, Robert Stack, Spencer Tracy, Rudolph Valentino, Rudy Vallee, Sonny Tufts, Dick Powell and Harriet Nelson. This is about half the list.

A good deal of credit for the success of this intentionally limited outing must go to writer Royal Foster, who helped keep things honest, intelligent and balanced.

Hardly a view of Hollywood's serious side, still it was a pleasant if faintly self-conscious look at filmsville. *Art.*

**Charlotte, N.C.**—Bill Snyder, sports director of WSOC-TV and WSOC Radio was named 1961 winner of the Lee Kirby Award. The award, in recognition of the year's outstanding sportscaster in the state, is determined annually by vote of North Carolina's sportscasters and sportswriter.

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# DISKS BOOMING AS PREMIUMS

## Victor Eyes More Longhair Biz Via Fewer Releases & Personal Service

After closing its books on 1961 with a Christmas sales rackup that was 25% to 30% ahead of the previous year and the firm establishment of six new pop artists (Al Hirt, The Limeliters, Peter Nero, Ann-Margaret, Neil Sedaka and The Tokens), RCA Victor is priming for the new year with a special drive on its classical (Red Seal) product.

According to George R. Marek, Victor's v.p.-general manager, classical sales have been lagging (they're somewhere between 10% and 17% of the total industry take) and the figures are not proportionate with the cultural boom that the country is now experiencing. It's Marek's theory that the growth of self-service disk retailing has been detrimental to the classical field.

Unlike pop record buyers, Marek says, the classical buff likes personal service and guidance from the retailer and his sales staff. However, he sees some glimmer of hope that there will be a return to "the old-fashioned record dealer" with the increase in the number of shops that are returning to and specializing in personal service with listening booths, charge accounts and sales personnel who are familiar with the recording repertoire.

Marek believes that the record manufacturers themselves also can

(Continued on page 60)

## Pickwick Nets $60,280 In 6 Months Ended Oct. 31 On Sales of $1,834,053

Pickwick International sales for the six-month period ending Oct. 31, 1961 hit $1,834,053 corresponding to an 84.7% increase over the same period the previous year. Firm's earnings during this six-month period was 20c per share, which compares with 11.7c per share for the same period a year ago.

The six-month report to stockholders also notes a jump in net income from $35,393 during the six-month period in 1960 to $60,280 in '61. Cy Leslie, Pickwick president stated: "Our earnings during this current six-month period have been computed on 300,000 shares which give effect to the company's public sale of 100,000 shares of new stock.

"The previous period's earnings were calculated as if there were 300,000 shares then outstanding. Your company received the proceeds from this offering Nov. 6, 1961, after the close of the six-month period reported herein. Since then, our sales have continued to show impressive improvement over the like period last year."

Pickwick handles lowpriced promotional, kiddie and instructional records.

## RIVERSIDE HANDLING CLEM McCARTHY LP

The voice of famed sportscaster Clem McCarthy will be preserved for posterity via a Riverside Records' album. Called "Clem McCarthy," the disk was produced for the label by Bud Greenspan, who, in addition to his work as an ad agency commercial producer, has put together several documentary waxings on sports and other subjects.

The platter will feature actual broadcasts by McCarthy of several classic athletic events. Also to be heard on the disk will be Ed Sullivan who will do the narration, featuring data on the announcer and the events he covered.

McCarthy has been severely ill for some years, the victim of Parkinson's Disease. A foundation bearing his name has been set up to raise money to fight the ailment. A portion of the proceeds from the sale of the disks will go to the foundation.

## Connie Francis Inks New 5-Year MGM Disk Pact

Hollywood, Jan. 16.

Arnold Maxin, MGM Records prexy, has repacted Connie Francis to a recording contract for an additional five-year term. Simultaneously, it was disclosed that Metro, parent company, has inked the singer-actress to star in three films.

## Morris Levy & Phil Kahl End An 8-Yr. Partnership

An eight-year partnership between Phil Kahl and Morris Levy wound up last week. Kahl sold his interest in the Patricia, Kahl and Planetary Music organizations as well as Roulette Records and the Roundtable, a supper club on New York's eastside.

Levy purchased Kahl's stocks in the various enterprises for an undisclosed sum. The settlement goes into effect immediately.

Before teaming with Levy in 1953, Kahl had been general professional manager of Disney Music in the east. He also was affiliated with Disney's firm on the Coast and before that with Santly-Joy Music (now known as Joy Music).

A few months ago, Joe Kolsky, Kahl's brother, left Roulette, where he was sales chief, to form his own label, Diamond Records. Kahl says that his decision to terminate his partnership with Levy was in no way connected with his brother's recent move.

Kahl expects to reveal his future plans, which will still center on music biz activities, within the next couple of weeks.

## TIEINS WITH MFRS PUSH PRODUCTS

By EDDIE KALISH

Use of disks as premium and promotional material for consumer purchasing inducement continues to turn up with growing regularity in connection with all manner of low-priced products. Within recent months there have been disk tieins with razors, shampoo, liquid mending products, hairdressing, cigarets and all kinds of things including disks. And the premium disk biz is expected to grow.

That the record is an effective product pusher is exemplified by the American Tobacco Co. which, as part of a recently-begun ad campaign built around the phrase "Remember how great cigarets used to taste?," marketed an LP of million-sellers under the title, "Remember How Great?". The platter was available for $1 plus 10 empty packs of Lucky Strikes, the subject of the ad push. The deal was also given an extensive ad campaign of its own.

The company is now coming out with a "Remember How Great? Volume 2" which will be available through March for the same dollar and packs arrangement. Major Sunday supplements throughout the country will carry the promotion, with two-page inserts featuring the album jacket in full color scheduled for magazines. The promotion is also being featured on in-store displays, and tv commercials pegged to the offer will be spotted on Luckies' network telecasts.

Columbia Record Productions (Col's premium production arm) has assembled the package which includes tunes by Tony Bennett, Cab Calloway, the Champs, the Chordettes, Rosemary Clooney, Percy Faith, Gogi Grant, Frankie Laine, Guy Mitchell, Patty Page, Jo Stafford and Andy Williams.

**Top Names Involved**

In recent months there have been disk promotions with entire LPs by a single artist or group offered

(Continued on page 58)

## Csida Riding Herd on Cap Singles As Part of New Realignment Plan

Capitol Records' singles operations is now Joe Csida's baby, Csida, Cap's veepee for eastern operations, will now direct all aspects of the company's singles output, including domestic and international artists and repertoire, sales policies, promotion and and merchandising.

The assignment is part of Capitol's plan to organize its record business into three separate, semi-autonomous product lines—singles, pop albums and classics—each headed by a senior executive having complete authority and responsibility for the attainment of sales objectives.

According to Alan W. Livingston, newly-appointed exec in charge of firm's records and phonographs group, all Capitol's artists and repertoire producers working principally in the singles field will will now report directly to Csida. Previously, the firm's singles a&r staff operated as part of the creative service division headed by Livingston. Under the new set-up, producers working principally in the album field will continue to report to Livingston.

**Handling Nashville**

As part of single-record responsibilities, Csida will take charge of the label's recording operations in Nashville. Paul Wyatt, Cap's newly-appointed a&r producer in Nashville, is currently setting up permanent quarters for the label's country and western activities in that city. Wyatt will report directly to Csida.

In his capacity as veepee for

(Continued on page 58)

## Jack Gold Moving Into Pic Biz Via Rouen Prods.

Jack Gold is moving into the pic business. Gold, a music publisher and record manufacturers, has formed Roven Productions Inc., to turn out feature films.

Two pictures are planned for release this year with titles and shooting dates to be set later.

## Cameo-Parkway Going Public At $7 Per Share Top

Washington, Jan. 16.

Cameo-Parkway Records Inc., of Philadelphia, has asked the Securities & Exchange Commission to register 200,000 shares of Class A common stock. The securities will be offered to the public at a maximum of $7 per share.

Of the shares going on the block, 40,000 are held by the company and 160,000 by Bernard Lowe, prexy of the firm.

According to SEC, the record firm derived 99% of its 1960 revenues from Chubby Checker and Bobby Rydell disks. For the first nine months of 1961, the percentage was pegged at 85% from the Checker-Rydell parlay.

Of the net proceeds from the company's sale of stock, $120,000 will go for the purchase or production of additional master tapes for future release and the balance for acquisition of contracts with vocalists, working capital and other corporate purposes.

The company has outstanding 212,500 Class A and 353,000 Class B common shares (convertible share for share into Class A). Lowe owns 165,000 Class A shares (and proposes to sell 160,000 shares) and all of the Class B stock.

## London Names Magraw Pop Material Boss Of Product From O'seas

Jack Magraw has been appointed pop material boss of both 45 rpm and LP product coming from England and Europe for London Records. Joe Fields will continue to handle the material coming from English Decca and will now be responsible for the release, promotion and sales of the 45s and LPs.

Fields will take care of product being recorded by Decca personnel in England only while Magraw's domain will cover material from English Decca's European affiliates including Teldec, Fonior and DuSon as well as being responsible for product arising from agreements with Durium in Italy, Oriole in England and Pye in England.

Meantime, Lee Hartstone, London's veepee-general manager, claims a jump of 25% in net sales for the nine-month period ending Dec. 31 over same period in 1960. London is the wholly owned subsidiary of English Decca and distributes the parent company's product on the London label in the U.S. In addition, London is active in the American pop field with such indie lines as Monument, Hi and Felsted, among others.

## WB TAPS APPLEBAUM EASTERN A&R CHIEF

Warner Bros. Records is reopening its New York artists and repertoire office with the appointment of Stan Applebaum as eastern director of a&r for the diskery. He reports to J. K. Maitland, WB Records prexy.

In addition to his a&r post, Applebaum has a separate contract as an exclusive WB artist. Also an arranger and conductor with credits on Broadway, pix, tv and niterles, he will continue outside arranging on a non-exclusive basis.

In the past year Applebaum has had a good chart success via work with several pop artists including Connie Francis, Neil Sedaka, Bryan Hyland, Ben E. King, Chris Connor and others.

His appointment closely follows the recent naming of Jimmy Hilliard to the post of Coast a&r director, for the label.

## Top Disks of 1961

*Listed below in alphabetical order are the top 50 disks during 1961. Compilation is based on the information contained in VARIETY's weekly Tune Index of Performance and Sales charts.*

| | |
|---|---|
| **BROOK BENTON**—"Boll Weevil Song" | Mercury |
| **U.S. BONDS**—"Quarter to Three" | Legrande |
| **U.S. BONDS**—"School's Out" | Legrande |
| **PAT BOONE**—"Moody River" | Dot |
| **RAY CHARLES**—"Hit the Road Jack" | ABC-Par |
| **CHUBBY CHECKER**—"Pony Time" | Parkway |
| **DEE CLARK**—"Raindrops" | Vee Jay |
| **FLOYD CRAMER**—"On the Rebound" | Victor |
| **JAMES DARREN**—"Goodby Cruel World" | Colpix |
| **JIMMY DEAN**—"Big Bad John" | Columbia |
| **JOEY DEE & THE STARLITERS**—"Peppermint Twist" | Roulette |
| **DION**—"Runaround Sue" | Laurie |
| **ERNIE K. DOE**—"Mother-in-Law" | Mint |
| **DOVELLS**—"Bristol Stomp" | Parkway |
| **EVERLY BROS.**—"Ebony Eyes" | Warner Bros. |
| **FERRANTE & TEICHER**—"Exodus" | United Artists |
| **CONNIE FRANCIS**—"Breaking in a Brand New Broken Heart" | MGM |
| **CONNIE FRANCIS**—"Where the Boys Are" | MGM |
| **CLARENCE HENRY**—"But I Do" | Argo |
| **HIGHWAYMEN**—"Michael" | United Artists |
| **JORGEN INGMANN**—"Apache" | Atco |
| **BERT KAEMFERT**—"Wonderland By Night" | Decca |
| **BRENDA LEE**—"Dum Dum" | Decca |
| **BRENDA LEE**—"Emotions" | Decca |
| **BRENDA LEE**—"Fool Number One" | Decca |
| **BOBBY LEWIS**—"Tossin' and Turnin'" | Liberty |
| **MARCELS**—"Blue Moon" | Colpix |
| **MARKEYS**—"Last Night" | Satellite |
| **MARVELETTES**—"Please Mr. Postman" | Flare |
| **GENE McDANIELS**—"One Hundred Pounds of Clay" | Liberty |
| **MIRACLES**—"Shop Around" | Tamla |
| **RICKEY NELSON**—"Hello Mary Lou" | Imperial |
| **RICKEY NELSON**—"Travelin' Man" | Imperial |
| **ROY ORBISON**—"Crying" | Monument |
| **ROY ORBISON**—"Running Scared" | Monument |
| **ELVIS PRESLEY**—"Little Sister" | Victor |
| **ELVIS PRESLEY**—"Surrender" | Victor |
| **MARTY ROBBINS**—"Don't Worry" | Columbia |
| **LINDA SCOTT**—"I Told Every Little Star" | Can. Amer. |
| **DEL SHANNON**—"Hats Off to Larry" | Big Top |
| **DEL SHANNON**—"Runaway" | Big Top |
| **SHIRELLES**—"Dedicated to the One I Love" | Scepter |
| **SHIRELLES**—"Tomorrow" | Scepter |
| **TOKENS**—"The Lion Sleeps Tonight" | Victor |
| **TROY SHONDELL**—"This Time" | Liberty |
| **LAWRENCE WELK**—"Calcutta" | Dot |
| **LeROY VAN DYKE**—"Walk On By" | Mercury |
| **BOBBY VEE**—"Run to Him" | Liberty |
| **BOBBY VEE**—"Take Good Care of My Baby" | Liberty |
| **TIMI YURO**—"Hurt" | Liberty |

# Conniff's 'Love,' Hirt's 'Horn,' Channing's 'Blondes' Top New LPs

**RAY CONNIFF SINGERS: "SO MUCH IN LOVE"** (Columbia). Ray Conniff isn't satisfied to follow the patterns of previous LP clicks which makes almost every new entry of his an exciting listening experience. This time out he gives the lead to his singers, pairing them off with a coupling of tunes to make a love story. For instance, he's paired "Chances Are" with "It's Not For Me To Say," "Autumn Leaves" with "Just Walking In The Rain" and "Dancing On The Ceiling" with "Dancing In The Dark," among others, into a romantic medley that the programmers and the home spinners will go for in a big way. Chalk up another winner for Conniff.

**AL HIRT: "HORN A-PLENTY"** (RCA Victor). Working with an arrangement laid out by Billy May (who also conducts the orch), Al Hirt provides another solid trumpeting session. His tootling continues to have the drive that brought his previous packages to the top and this one won't have any trouble continuing the sales spree. The repertoire, too, will pleace many. Strong samples are "That Old Feeling," "Baby Won't You Please Come Home," "Love Makes The World Go 'Round" and "Do Nothin' Till You Hear From Me."

**CAROL CHANNING: "GENTLEMEN PREFER BLONDES"** (Caedmon). Anita Loos' jazz age classic, "Gentlemen Prefer Blondes," is virtually Carol Channing's private property and now the spinners can share the joy. She is the definitive Lorelei and her readings from Miss Loos' work is a comedy gem that will develop into a surefire bread-and-butter item for the label. The work has been slickly adapted and directed by Howard Sackler who has jazzed up the spoken word with rhythmic melodies of the era happily delineated by Charlie Katz and his Stonegrove Serenaders.

**BERT KAEMPFERT ORCH: "WITH A SOUND IN MY HEART"** (Decca). This Deutsche Grammophon/Polydor import will find easy acceptibility on the U.S. turntables. Bert Kaempfert has already paved the way with several clicko singles and the lush orch sound with a rich trumpet lead is familiar to most disk fans. Package contains lotsa nifties among which are "Yellow Bird," "O Mein Papa" and "Secret Love." They're all pleasing.

**DAKOTA STATON: "DAKOTA AT STORYVILLE"** (Capitol). More of Dakota Staton's dynamic song stylings have been wrapped up in this package. Thrush has a vivid way with a song but she really seems to pull out all stops when an audience is pushing her on. She gets that special push from the Storyville (Boston) crowd where this package was put into the groove and numbers like "Music Maestro, Please," "Don't Get Around Much Anymore," "Is You Is Or Is You Ain't My Baby" and "Mean and Evil Blues" sound better for it.

**CAB CALLOWAY: "BLUES MAKE ME HAPPY"** (Coral). Cab Calloway has shelved his "hi de ho" technique for this excursion into the blues field. It's not familiar Calloway but it's good and could win him a completely new following. He approaches the blues repertoire in varied moods but each fits the particular song perfectly and gives it an interesting new dimension. The swinging "Learnin' The Blues" and the spirited "The Birth Of The Blues" show how Calloway gets the most out of different attacks.

**"THEY'RE STILL LAUGHING"** (Capitol). The comedic routines included here were culled from vaudeville, radio and burlesque and serve as a solid dish of show biz nostalgia. With George Jessel as narrator (he also does his "Phone Call To Mama" routine), the heyday of the "un-sick" comic is recalled with punch. Frank Fontaine does his "The Sweepstakes Winner," Jack Pearl recreates his Baron Munchausen, Lou Holtz his "Maharajah," Joey Faye & Jack Albertson slam through "Floogle Street" and Sid Marion & Julius Tannen essay the Weber & Fields' classic "A Glass of Beer." It adds up to a lot of fun and should please even those who weren't around in the "good old days."

**TIMI YURO: "SOUL"** (Liberty). Timi Yuro's potent vocal style is once again in evidence and those who've helped her crash through the pop market have another enjoyable offering. The concentration is on her ballad styling and Belford Hendricks' quiet arrangements give her the importance she deserves. Her "Stardust" is a standout but such others as "If I Didn't Care," "A Lovely Way To Spend An Evening" and "Then I'll Be Tired Of You" are not to be overlooked.

**DELLA REESE: "THE CLASSIC DELLA"** (RCA Victor). Pop tunes that have been developed from classical themes is the peg for this album. She's done this before in a single try, "Don't You Know" and succeeded so this is more of the same and quite good. The orch interpretations by Glenn Osser are full-bodied and Miss Reese gets plenty of mileage out of "Moon Love," "My Reverie," "If You Are But a Dream" and the like.

**THE VIENNA PHILHARMONIC ORCHESTRA: "TREASURES OF VIENNA"** (Angel). The music of the Blue Danube flows in full force here. It's schmaltzy but it's always engaging offering a gemutlich beat that's easy to listen to. Rudolf Kempe conducts the Vienna Philharmonic through Johann Strauss' enchanting "Tales From The Vienna Woods," "Emperor Waltz" and "Thousand And One Nights" with a style that only natives could deliver.

**BURL IVES: "SONGS OF THE WEST"** (Decca). Balladeer Burl Ives goes west in this roundup and even though the repertoire is built along familiar lines it remains a folk album of quality. Ives' style is simple and direct and he makes such standards as "Home On The Range," "The Last Roundup," "Cool Water" and "Empty Saddles" good to hear again.

**ROD McKUEN: "IN SEARCH OF EROS"** (Epic). This is a moody piece of poetic material centered on, as the subtitle says, "Loneliness and Love in the Age of Eroticism." Rod McKuen is writer-reader and he delivers with a quiet sensitivity that could win over some romanticists.

**SAM BUTERA & THE WITNESSES, LOUIS PRIMA: "THE CONTINENTAL TWIST"** (Capitol). It's now time for the soundtrack waxings from all those Twist pix to hit the market and this is one of them. With numbers from the pic "The Continental Twist," this platter features the instrumental and sometimes the vocal stylings of the Cost rock 'n' roll group, Sam Butera & the Witnesses and also features Louis Prima. Complete with the big Twist beat, vocals from Prima and Butera and general excitement from the group, the package is a good bet for the twistin' set. There are some strictly r 'n' r tunes included as well as some Twisted versions of tunes like "Kansas City," "Perdido" and "The Continental."

**DICK RUEDEBUSCH: "MEET MR. TRUMPET"** (Jubilee). Trumpeter Dick Ruedebusch and his five sidekicks offer some crisp jazz dynamics somewhere between dixieland and swing on this multi-tempo set. Their tunes range from the driving "Limehouse Blues" and often-humorous "Tiger Rag" to slow blues treatment of "Gambler's Blues." Ruedebusch displays ample flexibility on his horn pushing strongly on the uptempo numbers and turning on the mellower tones for the slower tunes. Also on this set there is a sampling of the blues vocal work of Chuck Hedges, the band's clarinetist who acquits himself well in both categories. It's a pleasant sounding package which can please several elements of jazz taste through the group's tightly augmented patterns.

**PERRI LEE TRIO: "A Night at Count Basie's"** (Roulette). The rollicking organ work of Perri Lee, along with the percussive and driving tenor stylings of Eddie Chamblee and the solid beat provided by John Kriegh on drums gives this package a swinging (and even twistable on occasion) sound. There are rapid-fire jazz stylings mixed with bouncy blues stuff and an occasional ballad with a beat here, and all add up to a solidly palatable item for jazz buffs and generally those who like their music served up with a beat. The session was recorded at Count Basie's New York jazz spot and provides a nice showcasing for this catchy trio. *Gros.*

**LAWRENCE WELK**
Presents His Newest Hit Album for Dot Records—"MOON RIVER"

# Longplay Shorts

RCA Victor has jumped into January with the release of 13 pop albums including the soundtrack of Paramount's "Summer and Smoke" and LPs by **Henry Mancini, Al Hirt** and **The Limeliters** . . . Sesac has put together "A Gospel Sing" package consisting of 10 LPs featuring **Faron Young Webb Pierce, The Statesmen Quartet, The Chuck Wagon Gang, Jack Scott, The Anita Kerr Singers, The Jordanaires, The Speer Family, The Stamps Quartet** and **Vep Ellis** . . . **Gene Feehan's** "Speaking of Jazz," celebrates its fourth year on New York FM Jan. 31 and the show will soon be heard on KSFX, San Francisco . . . **Martha Schlamme** will record a **Kurt Weill** album for MGM which will be arranged and conducted by **Samuel Matlowsky.** She recently signed with General Artists Corp.

Vanguard has issued "Accordiorama," an LP featuring the **Hohner Accordion Symphony Orchestra** conducted by **Rudolf Wurthner** . . . **Dion,** who records for the Laurie label, guests on **Ed Sullivan's** CBS-TV show March 4 . . . **Charlie Manna,** Decca disker, goes into New York's Copacabana Jan. 18 . . . **Cab Calloway,** who's out with his first LP for Coral, "Blues Make Me Happy," is currently touring with the **Harlem Globetrotters.**

**Enoch Light,** is cutting a stereo package of current pix themes via 35m film . . . Ludlow Music acquired the Italian tune "Senza Fine," written by **Gino Paoli** with English lyrics by **Alec Wilder.** Essex music will handle the tune in England and Australia . . . **Rudy Vallee** will cut an album for Decca . . . 20th-Fox Records' national sales manager **Irv Stimler** left New York Monday (15) on a cross-country trip to see distribs. **Henry Onorati,** the diskery's prexy, leaves this week on a similar mission.

Elektra waxer **Ed McCurdy** will do a Town Hall, N. Y., concert May 11 to be produced by Troubadour Productions . . . **Cannonball Adderly's** new group, which features **Yusef Lateef,** cut a new Riverside platter Sunday (14) at the Village Vanguard, N. Y. . . . Kapp Records introed 20 new LP releases and several new singles at distributor conclaves last week. The diskery is giving a 10% discount on new and catalog material, with dated billing . . . the label has also set a deal with Harry Belafonte Enterprises for an LP by **Miriam Makeba,** South African singer, entitled "The Many Voices of Miriam Makeba."

# Top Singles Of The Week

## (The 'Best Bets' of This Week's 100-Plus Releases)

**THE MARCELS . . . MY MELANCHOLY BABY**
**(Colpix) . . . . . Really Need Your Love**
*The Marcels' "My Melancholy Baby" (Shapiro, Bernstein-Vogel*) puts the bomp into another standard for results that should be similar to this combo's "Blue Room" workover. "Really Need Your Love" (Columnt) is a good ballad in the contemporary groove.*

* * *

**SAM COOKE . . . . . ONE MORE TIME**
**(RCA VICTOR) . . . . . Twistin' The Night Away**
*Sam Cooke's "One More Time" (Kagat) is a solid ballad with the kind of melodic lilt which could push it all the way. "Twistin' The Night Away" (Kagat) is a fair entry in the current twist cycle.*

* * *

**DAVID CARROLL . . . . THE WHITE ROSE OF ATHENS**
**(Mercury) . . . . . Slaughter On Tenth Avenue**
*David Carroll Orch's "The White Rose of Athens" (Peter Schaeffert) is a colorful instrumental by the "Never On Sunday" composer who could repeat with his Greek-styled motifs. "Slaughter on Tenth Avenue" (Chappell*) is a slick conception of the theme from this extended work.*

* * *

**PAUL ANKA . . . . . THE FOOLS HALL OF FAME**
**(ABC-Paramount) . . . . Far From The Lights of Town**
*Paul Anka's "The Fools Hall of Fame" (Spankat) is another potent juve-angled ballad created and projected to the hilt by this performer. "Far From The Lights of Town" (Spankat) is a more routine entry.*

* * *

**ADAM WADE . . GOOD TO HAVE YOU BACK WITH ME**
**(Coed) . . . . . How Are Things In Lovers Lane**
*Adam Wade's "It's Good To Have You Back With Me" (Paxton*) gives this fine singer the kind of simple ballad which he delivers with commercial impact. "How Are Things In Lovers Lane" (Winnetont) is another pleasing ballad slice.*

* * *

**JIMMY DEAN . . . . . THE CAJUN QUEEN**
**(Columbia) . . . . . To A Sleeping Beauty**
*Jimmy Dean's "The Cajun Queen" (Cedarwood†) continues the saga of "Big Bad John" and should continue in the same click groove. "To A Sleeping Beauty" (Songsmiths-Remick*) is a sentimental recitation effectively delivered.*

* * *

**PAT BOONE . . . . . PICTURES IN THE FIRE**
**(Dot) . . . . . I'll See You In My Dreams**
*Pat Boone's "Pictures In The Fire" (Spoone*) is an excellent ballad with a juve-angled lyric which this singer handles in fine style. "I'll See You In My Dreams" (Feist*) is a simple and neat version of the great oldie.*

* * *

**ANDY GRIFFITH . . . . A GOOD MAN IS HARD TO FIND**
**(Capitol) . . . . . Flop Eared Mule**
*Andy Griffith's "A Good Man Is Hard To Find" (Mayfair*) gives this performer the kind of monolog which he whips into a religioso fervor. "Flop Eared Mule" (Andickt) is a bright country hoedown.*

* * *

**JOHNNIE RAY . . . . . A LOVER'S QUESTION**
**(Liberty) . . Nothing Goes Up Without Coming Down**
*Johnnie Ray's "A Lover's Question" (Edent) gives this singer the strongest ballad he's had in some time and he belts it in a way that the teenagers will go for. "Nothing Goes Up Without Coming Down" (Edent) is an okay torch entry.*

* * *

**PATSY CLINE . . . . . SHE'S GOT YOU**
**(Decca) . . . . . Strange**
*Patsy Cline's "She's Got You" (Pampert) is a strong tear-jerking juve-angled ballad delivered in highly appealing style by this countrified songstress. "Strange" (Cedarwood†) is another okay side with a similar mood.*

* * *

**TONY MIDDLETON MEMORIES ARE MADE OF THIS**
**(United Artists) . . . . . Drifting**
*Tony Middleton's "Memories Are Made of This" (Montclare*) brings back this hit of a few years ago in a fresh, swinging arrangement featuring a fine rocking vocalist. "Drifting" (Triot) is a good ballad also delivered with some arresting angles.*

* * *

**SOLOMON BURKE . . . . . I ALMOST LOST MY MIND**
**(Atlantic) . . . . . Cry To Me**
*Solomon Burke's "I Almost Lost My Mind" (St. Louist) is a slow-tempoed ballad with exceptional savvy by this fine blues singer. "Cry To Me" (Mellin-Progressivet) is another strong blues side due for plenty of spins.*

* * *

**JOE DOWELL . . . . . THE SOUND OF SADNESS**
**(Smash) . . . . . The Thorn On The Rose**
*Joe Dowell's "The Sound of Sadness" (Painted Desertt) is an interesting rocking ballad set in a fine vocal and instrumental arrangement for commercial impact. "The Thorn On The Rose" (Aldont) is another strong ballad conception to hold attention.*

* * *

**RONNIE GALLANT . . . . . IN THE NIGHT**
**(Warner Bros.) . . . . . The Hole In The Wall**
*Ronnie Gallant's "In The Night" (Selbonnt) is a fine torch rocker delivered in a very stylish groove by this singer. "The Hole In The Wall" (Selbonnt) is a frantic rhythm number in a familiar technique.*

* * *

**EUGENE CHURCH . . . . . THAT'S ALL I WANT**
**(King) . . . . . Geneva**
*Eugene Church's "That's All I Want" (Recordot) is a swinging rhythm number with a cute lyric belted neatly in the blues idiom. "Geneva" (O-Cal†) is a more routine shuffle entry. Herm.*

* * *

**BILL GIANT . . . . TOMORROW'S CLOWN**
**(MGM) . . . . . Poof!!**
*Bill Giant's "Tomorrow's Clown" (Leeds*) is dressed along big ballad lines with a strong vocal personality to build teener response. "Poof!!" (Aberbacht) is just a fair entry that will have difficulty moving around the spinning circles.*

*ASCAP. †BMI.

# Philips Disk Line Bows in U.S. Via Mercury Records Sales Web

Chicago, Jan. 16.

Chi headquarters of Mercury Records last week announced entry into the U.S. of the Philips Records line of disks. Mercury veepee Irwin Steinberg said that the line will be introduced through Mercury channels, but the Philips label would eventually have its own promo, sales and distributional setup.

Philips Records are produced by Philips Phonographische Industries of The Netherlands, the huge European industrial complex which purchased Mercury through Consolidated Electronics Industries Corp. last August.

Lou Simon, formerly with Supreme Distributing Co., Cincinnati, has been tapped as sales manager for Philips' debut in this country. The first group of albums under the new label will be released Feb. 1. Current plans call for 96 longplay albums and 100 seven inch 45 rpm pop singles in the first year's releases.

Headquartered in the Chi offices of Mercury, Philips U.S.A. will record principally in New York, Chicago, Los Angeles and Nashville. Philips U.S.A. will also record throughout the world, using its American recording staff to wax talent under contract to Philips Phonographische. The Philips label will be in the same price range as Mercury.

It's possible that the distributorships set up for Philips records may be utilized to introduce the European-made line of Philips phonographs into the U.S. at some later date.

## Swedes, West Germans Clash Over Tune Similar To Nazis' 'Horst Wessel'

A minor international debate has developed over the release in West Germany of a Swedish disk called "Alpens ros." When marketed there in December a scandal developed among W. Germans who claimed that the tune was based on one of the most notorious tunes of the Nazi era, "Horst Wessel Song." Swedes have retorted that "Alpens ros" not only is about 100 years old but is also one of the most popular and frequently recorded Swedish folk tunes.

One thing is clear—the song as released in W. Germany is a rock 'n' roll number and about 10,000 copies have been put into circulation there. It is also being distributed around Europe. The question seems to be just what it is a rock 'n' roll version of. In W. Germany the controversy is stirred by the feeling that it is too reminiscent of "Horst Wessel Song" no matter what it is.

In retort, the Swedes are claiming that it is the Germans' bad conscience that is causing the uproar. W. Germans say that the Swedes should have realized the similarity between "Alpens ros" and "Horst Wessel" before the disk was released. To this, Swedes have countered that many of their countrymen would not recognize "Horst Wessel" while the younger generation would not know it at all.

At any rate, the song is on the W. German jukes and is also being aired on its radio stations. In Sweden it has become one of the country's best sellers ad it's going well in W. Germany too.

## Gale Packaging Gershwin Show for 4-Wk. Tour

The first package show organized by Gale Attractions will be "A Night With George Gershwin." Starring in the unit will be Rhonda Fleming, Earl Wrightson, The Ray Charles Singers and Skitch Henderson conducting a small symphony orchestra.

The show, which will commemorate the 25th anniversary of Gershwin's death, will begin a four-week tour March 9 and will cover the U.S. and Canada. Among cities already lined up are Boston, Montreal, Pittsburgh, Philadelphia, Hershey, Pa., and Washington.

## WB Sets Distrib Deals In Greek, Spanish Mkts.

Warner Bros. Records has set deals in Greece and Spain for marketing its product there. RCA Espanola of Madrid will handle the line in Spain and Greek Phonograph Record House of Athens will do the same in Greece. The deals were handled by WB international director Robert B. Weiss with the Spanish diskery's managing director, Bernard T. Ness, and the Greek outfit's Georgios Orphanidis.

Disks will be released under the Warner Bros. imprint and will include singles, EPs and LPs by the WB roster as well as soundtrack waxings from "Parrish" and "Fanny." Radio, press and point of purchase campaigns to spotlight the line are being worked out for the new areas.

## Roulette Dec. Biz Topped $700,000

Roulette Records, which began mildly in 1961, finished the year in good shape grossing upwards of $700,000 during December, according to Morris Levy, the diskery's topper. The company's strong year-end activity was the result of 1961's music biz bonanza, The Twist.

Roulette was among the first labels to realize the dance's potential by tieing up the name of the Peppermint Lounge (where The Twist rose to fame) and signing Joey Dee & the Starliters who preformed at the club. Dee's combo also made a film, the soundtrack of which was released on Roulette.

Dee's single, "The Peppermint Twist," and his album, "Doin' the Twist at the Peppermint Lounge," scored successful year-end sales for the label. The soundtrack from Par's "Hey, Let's Twist" also began to register as 1961 ended, backed by Par's tiein promotionally.

The diskery saw some action, according to its sales chief Bud

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## TRAD JAZZDISKS HIT BRITISH BESTSELLRS

London, Jan. 16.

Swing to Traditional (Dixieland) jazz here is so pronounced that jazzdisks now feature as bestsellers. First two silver disks (for more than 250,000 copies sold) have been won by Trad musicians Acker Bilk and Kenny Ball.

Bilk has now topped 300,000 copies for his version of "Stranger On The Shore" and Ball has exceeded the 250,000 mark with the Russian tune "Midnight in Moscow."

## U.S. Cleffers May Get Fees From British Disk Plays

London, Jan. 16.

Current agitations by the Songwriters' Guild of Great Britain could result in U.S. cleffers getting fees for such of their songs that are performed in public via disks —i.e. broadcasts, jukeboxes, record hops, etc.

SWG maintains that Phonographic Performance Ltd., an organization set up by British diskeries to collect aforementioned fees for public performance of disks, should grant a slice of the money to songwriters.

At the moment, PPL deals out cash to artists, musicians and publishers but leaves out the writer. According to the SWG, this situation is ludicrous and discriminative but as the PPL money is shelled out on ex gratia basis it is difficult to bring anything other than moral pressure to bear.

Victor Knight, secretary of SWG, says U.S. songwriters stand to gain more out of a change of heart within the PPL set up than do their British counterparts, as the majority of pop songs recorded in the U.K. are of Yank origination.

Says Knight: "It's high time that a share of (PPL) revenue was paid direct to writers instead of leaving it up to publishers to split their cut. You hear a lot of publishers say they share the money with writers, but you seldom meet writers who have received any."

# British Sheet Music Sales Rise 13% In '61 as Rock 'n' Roll Exits Scene

London, Jan. 16.

Now that rock 'n' roll has left the British music scene, there is a marked rise in the sale of sheet music, says Frank Walsh, owner of the biggest sheet music store in London. Allowing for the Yuletide rise, he states that business has jumped by 25% this month following a progressive increase over the last 10 months.

Eyeing the number of ballads and instrumentals currently featured in pop music charts, the publisher sees the tide turning for sheet sales. He states that a big hit today will top the 100,000 mark, whereas a year ago an equivalent click would have sold less than half that figure.

Part of Walsh's optimism is shared by other pubberies, Lawrence Wright, for instance, has experienced a slight resurgence in sales. Traditional (dixieland) jazz versions of "Pasadena," "That's My Home" and the updated treatment of "Jealousy" have stirred some dust on Wright's shelves and sales manager Sid Richardson records a 20% increase in this aspect of the biz.

At Keith Prowse Music, among the biggest publishers here, the view is held that a big hit will sell better than a couple of years ago but lesser songs have little or no appeal to sheet buyers. With the demise of the market for printed songs, says KPM exec Bill Phillips, the seasonal fluctuations have vanished. Now, a hit will sell at any time of year—even summer. Business has been building, he says, but compared with yesteryear figures, it is still slow.

Kassner clicks, says manager Max Diamond, have been topping the 50,000 mark but he opines that market may not be as perky as other pubberies think (or say). Playable songs which make it on disks are often good for sheet sales, too, he says. At the moment, there happens to be a flock of such tunes on the plug list.

Execs at Chappell's estimate that over this year the trade generally experienced a 13% rise in sheet sales. Whereas a couple of years ago, says Chappell's Eddie Rogers, a number would get into the top 20 listings if it sold 400 copies a day, today it has to be in the four-figure bracket at least.

According to Rogers, big hits these days are bought at the rate of 5-7,000 per day and it is believed that Chappell's top song at the moment, "Moon River," is well above 25,000.

## Dana Sues Roulette Over Album Release

Los Angeles, Jan. 16.

Bill Dana filed suit in L. A. Superior Court last week against Roulette Records, asking $100,000 damages for release of two comedy albums which he charged were illegally distributed. He also asks an accounting and an injunction to halt further sale of the records.

Albums involved are "My Name is Jose Jimenez" and another in which he is partnered with Pat Harrington. Both were cut from master tapes of the Steve Allen show and originally released under the Hanover-Signature label, with the "My Name" album selling more than 1,000,000, according to Dana's attorney, David Licht.

Suit was filed originally against Hanover-Signature in New York a year ago asking $59,000 damages, but this company has since gone bankrupt with masters of the two albums turned over to Roulette.

Also named in the suit are two Roulette distributors, Diamond in Los Angeles and Eric in San Francisco.

## Col Shuffles Top Dept. Personnel

Columbia Records launched its 1962 campaign with a personnel reshuffle. Major move was the upping of David Kapralik to the post of eastern director of pop artsist & repertoire.

Since April of last year, Kapralik has been coordinator of pop a&r. Now, he'll be responsible to Col president Goddard Lieberson for supervision of the activities of producers and other persons assigned to the pop a&r departments of both Columbia and Epic Records.

On the business affairs level, Walter Dean has been appointed veepee in that department. He'll work with the a&r departments in negotiations for the acquisition of

(Continued on page 60)

# Album Best Sellers of 1961

*Listed below in alphabetical order are the top 50 album best sellers during 1961. Compilation is based on the information contained in VARIETY's weekly Retail Album Best Sellers charts.*

| | |
|---|---|
| **ALAMO**—Soundtrack | Columbia |
| **PAUL ANKA**—"Sings His Big Fifteen" | ABC-Par |
| **HARRY BELAFONTE**—"Jump Up Calypso" | Victor |
| **HARRY BELAFONTE**—"Returns to Carnegie Hall" | Victor |
| **DAVE BRUBECK**—"Time Out" | Columbia |
| **CAMELOT**—Original Cast | Columbia |
| **CARNIVAL**—Original Cast | MGM |
| **RAY CHARLES**—"Genius Plus Soul Equals Jazz" | Impulse |
| **RAY CONNIFF**—"Memories Are Made of This" | Columbia |
| **RAY CONNIFF**—"Somebody Loves Me" | Columbia |
| **EXODUS**—Soundtrack | Victor |
| **JUDY GARLAND**—"Judy Garland at Carnegie Hall" | Capitol |
| **GREAT MOTION PICTURE THEMES**—Various Artists | United Artists |
| **EDDIE HARRIS**—"Exodus to Jazz" | Vee Jay |
| **JOSE JIMINEZ**—"The Astronaut" | Kapp |
| **BERT KAEMFERT**—"Wonderland By Night" | Decca |
| **KINGSTON TRIO**—"Close-Up" | Capitol |
| **KINGSTON TRIO**—"Going Places" | Capitol |
| **KINGSTON TRIO**—"Make Way" | Capitol |
| **LIMELITERS**—"Slightly Fabulous Limeliters" | Victor |
| **LIMELITERS**—"Tonight: In Person" | Victor |
| **ARTHUR LYMAN**—"Yellow Bird" | Hi Fi |
| **HENRY MANCINI**—"Breakfast at Tiffany's" | Victor |
| **MANTOVANI**—"Italia Mia" | London |
| **MANTOVANI**—"Music from Exodus" | London |
| **JOHNNY MATHIS**—"Portrait of Johnny" | Columbia |
| **MITCH MILLER**—"Happy Times Sing Along" | Columbia |
| **MITCH MILLER**—"Memory Sing Along" | Columbia |
| **MITCH MILLER**—"Tv Sing Along" | Columbia |
| **MITCH MILLER**—"Your Request Sing Along" | Columbia |
| **RICKY NELSON**—"Rick is 21" | Imperial |
| **NEVER ON SUNDAY**—Soundtrack | United Artists |
| **BOB NEWHEART**—"Behind the Button Down Mind" | Warner Bros. |
| **BOB NEWHEART**—"Button Down Mind Strikes Back" | Warner Bros. |
| **ELVIS PRESLEY**—"Blue Hawaii" | Victor |
| **ELVIS PRESLEY**—"G.I. Blues" | Victor |
| **ELVIS PRESLEY**—"Something for Everyone" | Victor |
| **FRANK SINATRA**—"All the Way" | Capitol |
| **FRANK SINATRA**—"Come Swing With Me" | Capitol |
| **FRANK SINATRA**—"I Remember Tommy" | Reprise |
| **FRANK SINATRA**—"Ring-a-Ding Ding" | Reprise |
| **FRANK SINATRA**—"Sinatra Swings" | Reprise |
| **FRANK SINATRA**—"Swinging Session" | Capitol |
| **SOUND OF MUSIC**—Original Cast | Columbia |
| **UNSINKABLE MOLLY BROWN**—Original Cast | Capitol |
| **RUSTY WARREN**—"Knockers Up" | Jubilee |
| **LAWRENCE WELK**—"Calcutta" | Dot |
| **LAWRENCE WELK**—"Yellow Bird" | Dot |
| **WEST SIDE STORY**—Soundtrack | Columbia |
| **WILDCAT**—Original Cast | Victor |

## Folk Fest at B'klyn Dept. Store Pulls 2,500 Patrons; Promoters Call It a Click

Over 2,500 customers turned out at the Abraham & Straus (Brooklyn) Department store folk festival Saturday (13). Sponsored by the A&S Junior Fashion Board, the all-day fest was set up on a co-op deal with Elektra Records, several guitar companies and A&S to jointly promote their product.

Six out of the seven scheduled Elektra artists showed up for the show, including Oscar Brand, Ed McCurdy (who also emceed), Gucla Gill and the Oranim Zabar, Will Holt, Gene & Francesca and Jean Ritchie. Absent was Bob Gibson. The outing included guitar seminars, autographing and performing by the folkniks. Records and guitars were on hale at a special counter set up for the event which was staged near A&S's disk and music section.

Guitar companies represented in the setup included Goya, Harmony, Gretch, Kaymaker and others. There was no admission charged and the event was publicized in co-op and instutional ads by the store and participants, with all concerned figured as having benefited from the outing. The fest was packaged by Troubadour Productions.

### SAM HALL JOINS S-B

Sam Hall has taken over as educational and sales representative for Shapiro, Bernstein and its affiliated catalogs, Skidmore and Columbia Pictures Music.

Hall was previously sales manager and educational director for Galaxy Music.

# Disk Dealers Failed to Pay Their Fee In Antitrust Suit, Chi Attorneys Insist

Chicago, Jan. 16.

Chi attorneys for the Society of Record Dealers are heatedly denying a statement by SORD treasurer Lou Shapiro that they withdrew from the record dealers' antitrust suit against four major record clubs for any reason other than that they were owed money by the Society. The law firm, Marks, Marks & Kaplan, received permission to withdraw from the case last Wednesday (10).

The present suit was initiated in 1959. It alleges a conspiracy to violate the Robinson-Patman Act and Sherman antitrust laws on the part of Columbia, RCA Victor and Capitol record clubs.

Shapiro was quoted in New York as saying that it was hard for him to believe that money was the factor in the withdrawal, since the Society had continued to pay the firm of Marks, Marks & Kaplan. He also said that the lawyers had not cleared the last $500 check that he had sent them in October of last year.

Robert Marks, a partner in the law firm, said here that he had warned SORD several months ago that he would have to withdraw his firm from the case if the Society did not catch up with some of the back money owed. Marks refused to say how much is owed, but it has been estimated by other parties at $22,000. Marks also said that he had cleared every check that his firm had received.

Marks also contradicted Shapiro's statement that the case would be over in a year and that SORD had a 75% chance of winning the case. "Its a class suit against companies with substantial financial resources," Marks said, "and I can't imagine anyone predicting that such litigation would take only a year.

"The 75% figure is just not the way we operate. We thought then, and we think now, that the case can be won. We just can't continue to support them financially any further than we have."

Marks said that he harbored no ill feeling toward SORD, but felt that Shapiro's remarks were "gratuitous" and left room for unfair implications. He refused to comment on whether Marks, Marks & Kaplan would sue the Society for the money owed.

## ABC-PAR LABEL UPS GARR TO COAST V.P.

Irwin Garr has been named vice president in charge of Coast operations for ABC-Paramount Records. He will headquarter in Hollywood at the American Broadcasting Co. offices there and will report to Larry Newton, the diskery's veep in charge of sales.

Garr has been with the company for over four years, first joining it to head its publishing outfits, Ampco Music (ASCAP) and Pamco Music (BMI). In addition to his duties with the pubs, he also was national director of promotion and was subsequently named v.p. of the pubs.

## Jimmy Dean Light $2,607 In 2 Regina, Can., Shows

Regina, Sask., Jan. 16.

Two performances of the Jimmy Dean show in Exhibition Auditorium last week grossed a disappointing $2,607. Tickets were scaled to $2.50. Attendance total was only 1,175 in the 1,860-seat house.

With Dean were Patsy Cline, Joe Dowell, George Hamilton IV, Bobby Edwards and the Billy Grammer band. Marlin Payne, of Billings, Mont., handled the Canadian tour, with Charlie Underhill as local promoter. Newspaper and radio advance was strong.

## Decca Shifts Verzola

Lou Verzola, a 10-year vet with Decca Distributing Corp., has been named Los Angeles branch manager. The L.A. branch serves lower California, New Mexico, Nevada and Arizona.

Verzola joined Decca as a salesman in Buffalo, and moved from there to posts in Washington and Albany. For the past four years he has been branch manager in Philadelphia.

## Hosiery Co. Sues Paar, Ramrod Prod. For 22G

Bankhead Homestead Hosiery Corp. filed suit in N. Y. Federal Court last week against Ramrod Productions and Jack Paar for $22,000 for alleged breach of contract.

The suit charges that on Feb. 1, 1961, Bankhead and Ramrod signed an agreement stating that a commission would be paid the plaintiff if Bankhead obtained or would purchase from Ramrod a disk featuring a well-known entertainment personality. The complaint further states that, prior to Feb. 1, 1961, plaintiff obtained the Jiffy Sew Co. (a manufacturer of a liquid mending product), which agreed to purchase from Ramrod a disk featuring Paar.

Under the agreement, it is alleged, the defendants agreed to pay Bankhead 10% of the initial deposit plus 10% of the recording, with payments not to exceed $100,000. The suit claims that Jiffy paid defendants $100,000 deposit and an additional $120,000 for the purchase of the waxing. It is alleged that Ramrod has refused to pay the commission as stipulated in the earlier agreement, although the money was duly demanded.

# The Chairlady And the Agenda

By HARRY GOLDEN

Charlotte, N.C., Jan. 16.

I do not make a speech in the Los Angeles area (Bonds for Israel, synagogues, temples, social-action forums) without my friend Wolfie Gilbert, the songwriter ("Waitin' For the Robert E. Lee," "Ramona," and a few hundred others).

When the chairlady calls the hotel to see if I have arrived, I always say: "I'd like to bring a guest, Wolfie Gilbert, the songwriter." Generously the chairlady accedes, and to please me they move chairs around to put my guest right up there on the dais.

During the portion of the program when the chairlady is thanking different people for the floral designs, the placecards, and such, I hand a note up to her, "Please introduce my friend Wolfie Gilbert, the songwriter." This is perhaps cruel because the slightest intrusion on the typewritten agenda in front of her could throw the whole thing out of gear, but she frantically accedes: "And I want to introduce to you a friend of our guest speaker, Mr. Wolfie Gilbert, the songwriter."

Wolfie rises, but instead of bowing he walks directly toward the microphone with arm outstretched ready to grab it. The chairlady looks at her agenda and retreats in panic. She does not know that for the first 40 years of his life Wolfie was a song-and-dance man in vaudeville.

Once he lays hands on that mike, Wolfie says, "This is my 75th anniversary." Wolfie doesn't hide his age, and every January he sends out a folder listing all his song hits. The pamphlet, good for the whole year, also carries annual birthday greetings from Eddie Cantor, George Jessel, George Burns, Milton Berle, a host of ASCAP officials, and in recent years I have been included.

During the most recent appearance on my program Wolfie continued: "Yes, this is my 75th anniversary and next week is Mother's Day. I helped make mothers famous with my song, 'My Mother's Eyes'," and here Wolfie begins to hum the song. In the meantime the chairlady, in tears, has retreated to the wall holding her agenda, but the audience loves it. I have really given them a bonus and as Wolfie begins to recite, "Waitin' for the Robert E. Lee," with that right index finger of his waving on high ("Sorry I do not have an accompaniment"), he goes into a little soft-shoe tap, and I s.. there thinking that at least Wolfie Gilbert is not what's wrong with this world.

## MGM Execs' O'seas O.O.

Arnold Maxin, president of MGM Records, and Gene Moretti, label's foreign sales manager, left Sunday (14) for an overseas trek to visit the MGM/Verve affiliates and distributors.

Maxin's 10-day tour will cover London, Paris and Tamburg while Moretti will go on an extended trip that will cover the key countries in MGM's overseas network.

# Merc Gets 1st Off-B'way Caster Of the Season

The first off-Broadway original cast album of the season will be released by Mercury Records by the end of February. It is the LP of the score from "All in Love," currently at the Martinique Theatre. The tuner has book and lyrics by Bruce Geller and music by Jacques Urbont.

Produced by George Peters and Herbert Steiman, the score is published by E. B. Marks Music. According to Hal Mooney at Mercury, the platter will feature the original cast backed by fuller orchestral accompaniment than that at the Martinique where twin pianos are the only backing. It will be a one-disk, double-jacket set and begins recording next Monday (22).

There are seven pieces from the show now available in sheet music form, with the copies being sold at the theatre as well as in stores. According to Mooney, singles from the score are also being planned by Mercury.

The show itself may be doing some travelling. Under negotiation is an edition to be produced in Copenhagen which would later tour Europe. Peters and Steiman are also talking with Par's Telemeter about a Canadian showing of "All in Love" via the pay-tv route.

Some of the show's tunes have had some tv and club exposure and David Atkinson, the tuner's star, will be making an appearance on PM East next week during which he'll do some of the songs. Other cast members include Gaylea Byrne, Lee Cass, Mimi Randolph and Christina Gillespie.

## Combo Review

3 MISTERS & A MISS
Hotel President, K.C.

After an absence of more than four years, dinner dancing has returned to the Hotel President's deluxe Drum Room for the fall and winter season. Providing rhythms for terping are Hal Cowan and a new group, the Three Misters and a Miss Cowan has been in the Drum Room as organist for about six years, and now heads this unit at the keyboard.

He has surrounded himself with Vic Colin at the accordion, Dick Hersh on drums to round out the instrumentalists and with Millie Fling on vocals. Colin is a vet musician who headed his own unit for several years, and at one time played this very room. Hersh adds a good baritone vocal to his drummings. Withal, the unit offers about anything the dancer wants from pops and standards to Latins and novelties. Able keyboard work of Cowan and Colin's accordion gives a plentiful fullness to the music and yet holds it in the mellow mold.

Miss Fling is known hereabouts from work in summer theatres, the fall Lyric opera and other musical fronts and brings a fine soprano to the stand. She vocals show tunes and established favorites to the customers' delight, and adds lotsa feminine charm to the proceedings.

Always good on cuisine, the Drum Room now is picking up some later evening trade and continues to adhere to the no-cover, no-minimum policy. Music begins at 8 with dancing and vocals from 9 till midnight. *Quin.*

# Inside Stuff—Music

The American Society of Composers, Authors & Publishers is now pushing jazz. The Society has issued a special 100-page booklet, containing a listing of jazz recordings in the ASCAP catalog, together with the names of the performing artists, composers and publishers, and the record number.

In the preface of the book, Stanley Adams, ASCAP president, states: "Jazz is one form of music which is uniquely American and which has become identified throughout the world with our nation. The vitality of American jazz rhythms has created a vast and enthusiastic international audience. It is one American export which hurdles all economic and political barriers." The booklet is being distributed to radio-tv program directors as well as ad agencies.

Five British diskeries have agreed to cooperate with BBC-TV in presenting 12 new and unpublished native compositions for the "Song For Europe" competition from which the winner becomes an entry in the Eurovision Song Contest held in Luxembourg March 18. Disk companies will release "Song For Europe" entries on Feb. 12, day after the contest.

A new "freedom jingle," entitled "What Have You Done For Freedom Today," written especially for radio and tv by Len McKenzie of Tony Faillace Productions, and sung by Frankie Laine, will be offered to stations across the nation as part of the 1962 Freedoms Roll-Call program scheduled for Feb. 15-28. In addtion to the jingle, a "Celebrity Platter" LP will be made available to radio stations with messages by James Stewart, Admiral Radford, Fred Astaire, Duke Ellington, Toni Fisher, Pete Fountain and The Kingston Trio, among others.

After winning plaudits throughout South Africa for his "Dances Of India," and impressive performance in Tagore's play "The King Of The Dark Chamber," classical dancer Bhaskar recently cut two tunes for the rock fans in a Johannesburg studio just before leaving the Republic. Due for release on the Gallotone label, the tunes are oriental-flavored "The Last Maharajah" and "The Jungle Queen," both Bhaskar compositions, the latter having lyrics by New Yorker Evans Burke. Singer is backed by a vocal chorus of Indians and Africans, and an orthodox Western rhythm group.

# Disks' Premium Boom

Continued from page 55

directly with a product at a special all-inclusive price. Artists like Steve Lawrence & Eydie Gorme, Connie Francis and Jack Paar have been involved in such promotions.

A similiar all-inclusive special price deal was worked with a special sports documentary disk of "Great Moments in Sports" and bonus or cutrate disks have been offered as inducement for the purchase of records themselves, not to mention the whole record club and rack sales operations.

As a result of the increasing interest in disks as a premium item, several companies have developed thriving premium divisions within their overall operation for the purpose of placing, producing and working out deals for disks as premium and promotional items. This has become a big business for some companies, involving personnel and capital.

An interesting outgrowth of this development is that some of these deals are worked out on a reciprocal basis whereby products to be used as premiums are exchanged. So that, on the one hand, a disk may be the premium item for the promotion of a product and the diskery, in turn, may then use a product made by that company to promote something in its line like phonographs. Thus there is the element of co-op advertising whereby both product and diskery benefit.

### Form Special Diskeries

Special record companies have been set up for the sole purpose of arranging and producing premium deals with manufacturers. In almost all cases the tieins with disks such as the Lucky Strike and the razor (Gillette) deals work very nicely. For the diskery that has specially produced a platter for the promotion, it often results in a million-seller and in almost all cases the product using the disk as a premium benefits greatly from the tie-in over the counter.

It is felt by some record men that not enough disk premium work is being undertaken. Since the disks are generally an effective premium item because they are almost always specially produced for the promotion and are unavailable through any other source than the product with which they are offered, plus the fact that more and more record playing equipment is being sold all the time, it is felt that the use of platters as premium material will increase.

With several diskeries currently operating premium departments and with special record companies forming to cater to the record premium market, it is figured that manufacturers and advertising agencies will be using disks more regularly in their customer incentive programs.

An increase in the use of disks for this purpose was shown over the past year and, owing to the success of most of these promotions, the growth will probably continue. Almost every big manufacturer is involved in the premium area in today's business market where competition has become so keen and advertising has undergone such a strong development. The use of disks is expected to play a more important part in this scene.

## Csida

Continued from page 55

eastern operations, Csida will continue as the company's senior executive in the east, and will continue to direct Cap's activities in the Broadway show field, coordinating his efforts with Livingston, to whom Csida now reports. Most recently, Csida tied up the original cast album rights to Richard Rodgers' "No Strings," which is scheduled to open on Broadway March 1.

Csida will now be spending considerably more time in Nashville and Hollywood than he has in the past and, according to Livingston, "one of his prime responsibilities will be the uncovering and development of promising new recording artists. The search for new talent will be emphasized in all aspects of his expended responsibilities."

### Other Duties

According to Livingston, Csida will continue to bear exec responsibility for publicity and public relations, headed by Brown Meggs, Cap's Hollywood-based director of p.r., and will provide advice and counsel to Jack Levy, general manager of Cap's music publishing subsidiaries, Ardmore Music and Beechwood Music.

Csida joined Cap in March, 1960, as senior exec for all of the company's eastern operations. In February of the following year he was elected to the company's board of directors.

In the other areas, the firm's classical activities have been assigned to Lloyd W. Dunn, who will, in addition, continue as the firm's veepee for marketing. Pop album production will be directed by Livingston himself. Under the new setup, each of the three veeps will direct all activities within his respective product line, including a&r, merchandising and promotion.

Summing up the realigment, Livingston said, "In today's market, we find ourselves operating in three different and distinct business—singles, pop album and classics. Our new organization faces up to this fact of life by permitting a specialization not possible before, and by giving a key executive in each of these areas the opportunity and the authority to follow through from start to finish—from concept to consumer."

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# German Operas Teeming With American Singers

By HANS HOEHN

Berlin, Jan. 16.

*"In Germany, it's opera around the clock!"* The man who said this was the late Mario Lanza. He referred to the fact that even medium-sized towns have an opera house. It impressed him that Germans are so "terribly opera-conscious." Not even the Italians compare.

In all, there are nearly 70 regular full season opera houses in this country. Add a number of houses which operate on a "sometimes - stageplay-sometimes-opera" basis. Not to forget also various mobile opera groups.

But the situation has its drawbacks too. "Basically, it's an unhealthy situation," thinks Horst Goerges, chief dramaturgist of Deutsche Oper Berlin, the new ultra-modern opera house in the divided city. "One hardly can expect something big or special of a small-town opera house. The performances there are often rather amateurish."

Notwithstanding, the situation gives newcomers, and Americans, plenty of opportunity to get a job. One recent estimate is that upward of 700 American singers are working in German opera. This number probably dwindled within the last two years but it's still remarkably big.

Take for instance the Deutsche Oper Berlin, an enterprise of high artistic standard, which has, according to its monthly journal, a total of 57 soloist singers on its roster. Of the 22 female singers, only 10 are Germans while the others come from abroad. Of the 12 foreign singers, no less than eight are U.S. citizens. Of the 35 male singers, 23 are Germans and the greater part of the rest is of American origin too.

"Aida" production at this house, employed five Americans of whom Gloria Davy sang five performances in the title role. Jess Thomas (Radames) and Donald Grobe (the messenger) were seen in the preem performance and follow-up showings. Later, American Eugen Toben took over the part of Radames while his countrywoman, Regina Resnik, played Amneris.

**A Mixture**

Goerges gave the local production of Giuseppe Verdi's "Aida" an amusing international slant. He called it "an opera composed in Italian style, dealing with Egypt, playing (as it loked like as per the staging) in the Congo, sung by Americans in German language, staged by the cousin (Wieland Wagner) of Verdi's biggest competitor (Richard Wagner)."

Foreign visitors are often surprised to find so many opera houses in Germany. But they keep forgetting that opera is not a "business" in this country. All the houses get, if not owned outright by the State, State subsidis. So the production of an opera is never associated with a commercial risk.

Deutsche Oper Berlin presents nine new stagings each season. The key to the schedule is as follows:

4 *classical operas (from Gluck to Richard Strauss)*
2 *classical outsiders (old operas which have been seldom produced)*
2 *contemporary operas*
1 *ballet program*

Berlin public still shows an obvious predilection for the classical stuff, which is to say such items as Verdi's "Aida," Puccini's "Butterfly" etc. The dramaturgist of Deutsche Oper admitted that without state funds this house would probably have not dared to produce contemporary opera such as the recent Giselher Klebe "Alkmene."

Germans dislike revealing financial figures and therefore reporters usually omit such questions. In the case of Deutsche Oper Berlin, it's very hard to calculate the costs of a production, the more so as the greater part of the soloists draw a regular monthly salary and not, as at the Met, a single performance fee. Roughly speaking, an average singer gets—if he's used or not—600-800 D-Marks per month.

Established headliners, such as Gloria Davy, often equal 2,000 marks ($500) if not more per performance.

Deutsche Oper Berlin has around 800 people on its payroll. The orchestra alone consists of 120 people, while the choir has nearly 100 persons at its disposal. This house cost 27,900,000 D-Marks (nearly $7,000,000), largely contributed by the Bonn. Acclaimed as one of this country's most beautiful opera houses (excellent acoustics too), it stands on Bismarckstrasse

## Col Personnel

Continued from page 57

talent and properties as well as continue to handle problems involving financial requirements and other relations with talent unions and to supervise the operations of Columbia's music publishing subsidiaries, April Music and Blackwood Music.

On the distributing end, Donald England has been promoted to director of sales for Columbia Record Distributors. He'll be responsible to Ken Glancy, Columbia Record Distributors veepee, for providing general management and sales direction to the activities of the distribution branches.

In other personnel moves, Robert Teitelman has been promoted to the post of general plant manager. Succeeding Teitelman as plant manager in L.A. will be Martin Paulson. Paulson's spot as manager for order service and production control at Col's Terre Haute plant will be taken over by John Rehorst.

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## Concert Review

**New York Philharmonic**
**(George Solti, conductor, John Browning, Soloist.)**

The latest N.Y. Philharmonic guest conductor of the many who pass in review before subscribers and critics, is the Hungarian-born George Solti who made a very promising debut last season at the Met. He is music director of Covent Garden Opera in London and chief conductor of the Dallas Symphony and the novelty he introduced to his debut-program at the Philharmonic was a most welcome one: the Sinfonietta by Leo Janacek, a Czech composer who has been neglected in this country. (His opera "Jenufa" hasn't been given here since 1924.) Sinfonietta is an effective, masterfully written and scored piece with a folksy quality and it easily was the highlight of the otherwise conservative and not too original program.

In Mozart's piano concerto (B flat, K. 450) John Browning's reading was efficient but somewhat tense and nervous and prevented the feeling of flowing ease a true Mozart style is associated with generally. The Schumann Symphony no. 4 was full of color and emphasized well the lyricism and the ever changing mood of the piece. *Goth.*

## Sahl-Sommers Pay Tiff Over L.A. 1-Niters Ends In Amicable Settlement

Hollywood, Jan. 16.

One of the most protracted pay disputes in years here has been settled to satisfaction of all concerned. In November AFMusicians' Local 47 ruled that, for the one-nighters Mort Sahl was playing at Pasadena and Santa Monica auds, singer Joanie Sommers had to be backed by 21 musicians. On previous road dates only the Lou Pagani Trio backed her. Result: she didn't work.

Later chirp demanded pay of Sahl and Pagani sought his salary from Miss Sommers. In the settlement agreement Sahl hasn't paid Miss Sommers (reportedly her salary for the two dates would have been $1,250) but chirp has paid the Pagani combo its $425. Pagani squawked to Local 47, which insisted Miss Sommers pay. Sahl, however, has given thrush $1,300 to help defray cost of hauling trio and its equipment on six-week tour of gigs which preceded local dates—both of which lost money.

Miss Sommers currently is working in support of Donald O'Connor in show at Sahara, Las Vegas, and getting $2,250 weekly. She's solidly set for niteries April 10-July 1 and her salary in boites in rising. For a stand at Blinstrub's Boston, in May she will get $4,000 weekly.

## Roulette's Biz

Continued from page 57

Katzel, on other outings as the year ended, including waxings by the Barry Sisters, Count Basie, Maynard Ferguson, Sarah Vaughan and a team-up of Louis Armstrong and Duke Ellington.

The company is moving into 1962 with the debut of a new label, Laughtime Records, which will have Belle Barth as its first artist. Other Roulette outings will include Ferguson, Basie, Miss Vaughan, Pearl Bailey teamed with Louis Bellson, Kenny Bass, and a package featuring the Rev. Adam Clayton Powell. In the singles department, Roulette a&r directs Henry Glover, is prepping disks by the Cleftones, the Regents, Dinah Washington and Jimmy Anthony.

## Richmond & Settle

Mike Settle, folksong writer, singer and instrumentalist, has signed with Howard Richmond to write and record via the latter's Hollis Music publishing and mastering branch. Settle has already completed two tunes for Hollis and plans call for him to record some masters for the firm.

Formerly with the Cumberland 3 folk group, Settle has played some singing and strumming dates in New York recently and has penned the tunes "Sing Allelujah" and "Little Boy," both in the folk groove.

# Prado Renews Victor Pact, Torme Inks With Atlantic, Other Deals

## Atlantic to Release Disks Of Lu Pine and Campus

Atlantic Records and its subsid Atco have set distribution deals to handle disks by two singles outfits. The deals involve Bob West's Lu Pine label and Steve Schulman's Campus imprint.

Atlantic will handle national distribution of the Falsons' "I Found Love" and 'The Swim" on Lu Pine. Atco will do the same for the Philadelphians' "Coming Home To You" and "Church Bells" on Campus. Both disks will remain on their original labels, with campaigns underway by Atlantic and Atco's promo staffs to move the platters.

## Victor Longhair

Continued from page 55

be held responsible for the decline of classical sales by "over-releasing" and "duplication."

It's in the areas of "releasing" and "service" that Victor is concentrating its efforts on the new classical push. The company will now cut down on its Red Seal release schedule and has inaugurated a Dealer Special Service program whereby a consumer can order an out-of-stock record from a retailer through a Victor Special Order Service and have the record mailed to the store or his home in less than a week's time.

Victor is backing up this program with a hefty ad-promotion budget. According to Marek, a "special and substantial fund" will be made available to those interested in participating in the program.

For its kickoff release, which will cover the January-February period, Victor is scheduling six piano albums. Artists represented are Artur Rubinstein, Van Cliburn, Sviasoslav Richter, Earl Wild, Serget Rachmaninoff and William Kappell. As an added fillip, each album will be "piggy-backed" with a copy of the recently released LP. "Keyboard Giants of the Past" at no extra charge.

Although the first release is made up of six LPs, Marek emphasizes that this doesn't necessarily indicate that a pattern has been set for future release schedules. "You can't confine yourself to patterns in the entertainment business," he says, "and RCA will keep pace with demands."

**Proved in Pop Field**

The cutback on releases has already proven its point at Victor in the pop field. The company released 139 pop albums in '61, compared with 150 in 1960, but sold in excess of 1,000,000 more units of new product over the previous year.

"The only pattern on the Red Seal drive," Marek adds, "will be fewer releases and more promotion."

In an allied move to get more exposure for its product, Victor last week closed a deal with a Ginn & Co., a Boston firm specializing in the educational publishing field, to represent the record company as sales agent to schools and colleges. Ginn will also work closely with Victor in the development of appropriate records for education.

Already established in Victor's educational catalog are a "Basic Record Library for Elementary Schools," a 21-album collection annotated and graded for the elementary music program; "Adventures in Music," a series designed to give children in the first six grades an assortment of composers, periods and styles, and the soon-to-be-released "Instruments of the Orchestra," which will present 36 instruments and sections performing concert excerpts in full orchestral context, with a special teaching guide.

## Want Blue Sabbath

Glasgow, Jan. 16.

A move is being made in the industrial townships of Motherwell and Wishaw to have all cinemas open on Sundays. Managers of local film houses have had talks with council representatives.

RCA Victor tagged Perez Prado to another longtermer. The Latino bandleader has been with Victor for the past 13 years. He's now being managed by Herman Diaz Jr., son of the International department topper at Victor.

**Atlantic: Mel Torme**

Mel Torme has signed with Atlantic Records. The composer-singer-musician will begin waxing for the label in February when he returns from a national college tour. Also slated is a taping session when he opens in April at the Bal Tabarin, London.

**Capitol: Barbara Dane**

Barbara Dane, blues-folk singer, has joined the Capitol stable. Her recording sessions will be supervised by artists & repertoire producer Curly Walter.

**Warner Bros.: Mel Henke**

Mel Henke, composer and arranger, has signed as an artist with Warner Bros. Records. Negotiations were handled by Mike Maitland, WB prexy, and Charles H. Stern, Henke's representative. No terms or release dates have been disclosed. Of late Henke has been active as a composer and creator of commercials for several sponsors.

**Sherator: Chuck Clark**

Sherator Records has added singer-guitarist Chuck Clark to its roster. His first release is due this week.

**Ala: Timothy Hay**

Timothy Hay, who once recorded for RCA Victor as "The Wanderobo," has been signed to Al Anthony's Ala label. His first recording session is scheduled for Jan. 25.

**Reeba: Ted Spiryda**

The newly formed Reeba Records will begin activity with rock 'n' roll singer Ted Spiryda. Reeba is owned by Joey Vance who records for Mercury Records under the Ali Baba handle.

**Can. American's New G.M.**

Bernie Lawrence has succeeded Neil Galligan as general manager of Canadian American Records.

For the past year, Lawrence has been in charge of sales and promotion for the label.

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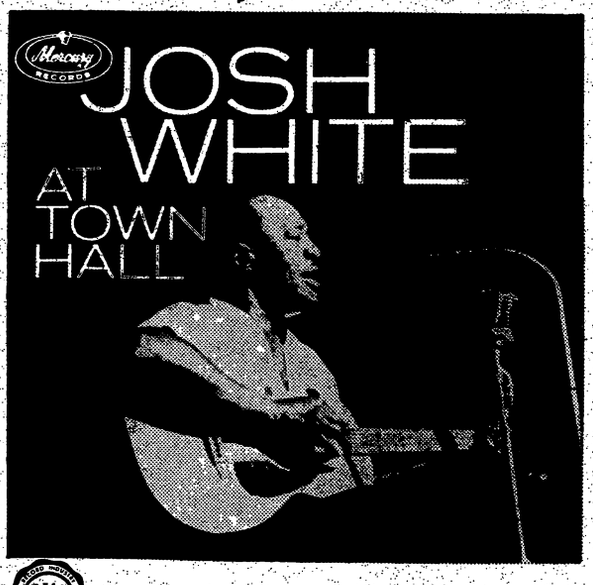


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# Pa. Liquor Board Revokes License Of Philly Cafe in B-Girl Crackdown

Philadelphia, Jan. 16.

The State Liquor Control Board has ordered revocation of the license of the Moulin Rouge, one of the more flagrant of the Locust St. bistros specializing in B-girls and exotic dancers.

The license for the cafe, owned by Fel-Bar Inc., is to be revoked Feb. 1. The board charged that the Moulin Rouge allowed entertainers to associate with patrons, and that the dancers asked board investigators to buy champagne at $17 a bottle.

The club owners denied all the charges and have an appeal against the revocation pending in Quarter Sessions Court. The Moulin Rouge received a previous citation and 120-day suspension, and has figured in several police actions since Fel-Bar obtained the license in March, 1960.

The action was the first to be taken here following the State Liquor Board's passage of a new regulation outlawing the solicitation of drinks in taprooms and cafes.

The regulation carries penalties of $100 to $500 in fines and license suspensions or revocations against violators. Board chairman A. D. Cohn promised stringent enforcement.

"There will be no semblance of a Barbary Coast anywhere in Pennsylvania," Cohn declared. "There are too many decent, law-abiding and self-respecting licensees in the State to tolerate the cadging of drinks by B-girls and similar ilk. The small minority of licensees who may welcome or encourage the practice must and will go."

Previous liquor board rulings have banned the use of barmaids and entertainers to promote sales. The regulation has been a death blow to the "girlie" entertainment parlors along Locust St., the thoroughfare whose activities are believed in large measure responsible for adoption of the new ruling.

## Hotel Men Urge Theatre As Part of Mpls. $6-Mil. Auditorium Expansion

Minneapolis, Jan. 16.

If a group of local loop hotel owners and other businessmen has its way the $6,000,000 municipal auditorium expansion and improvement program will be changed to provide in the heart of downtown, a large theatre, among other things.

The theatre would be in conjunction with large convention facilities, including a 3,500-seat assembly hall and involving an expenditure from $8,000,000 to $10,000,000.

The present auditorium is on the loop's fringe and the group feels that the convention facilities, etc., should be closer to downtown's heart. The proposed new 2,500-seat theatre would house traveling attractions and probably supplant the Orpheum, primarily a film theatre, for legit subscription season and similar touring shows.

A meeting will be held this week between the group and the citizens' committee to discuss the new proposal.

## Latin Quarter, N.Y., Back To Names With Liberace

Liberace has been signed for an engagement at the Latin Quarter, N.Y., starting March 14. It'll be the spot's first name engagement since its present show opened in October. It's also Liberace's first cafe engagement in New York since hitting the bigtime. He has eschewed Gotham since his stand at the Palace several years ago.

Eddie Risman, managing director of the Latin Quarter, has also signed Rip Taylor and Rudy Cardenas to open April 17, and Davis & Reese on the show to follow.

## RAY CHARLES MOVES TO QUASH DOPE RAP

Indianapolis, Jan. 16.

Municipal Court Judge Ernie Burke, following a preliminary hearing last week, said he would rule Jan. 30 on a motion to dismiss narcotics charges against blind jazz musician Ray Charles. Through his attorney, Charles contended that his arrest last Nov. 14 in a local hotel was improper.

Two detectives, who testified an informant had sent them to the hotel, said they searched the suite and found marijuana, traces of heroin as well as needles and a syringe. At the Jan. 30 hearing Judge Burke will also rule on a motion to suppress evidence.

# Minn. State Fair '61 Net Soared To Big $155,367

Minneapolis, Jan. 16.

Showing a big gain over 1960, the 10-day Minnesota State Fair came through with a $155,367 net profit last year, its Agricultural Society sponsor was informed by secretary - manager Douglas K. Baldwin. The 1960 fair's net earnings were only $13,723.

There were an attendance of 1,119,595, third largest in the exposition's history, and total receipts of $1,445,000 in 1961. The receipts accrued from adults' 50c and children's 25c admissions, concessionaires' rentals, grandstand shows' grosses and the share of the Royal Amerian Midway Shows' take.

Baldwin reported that the larger profit was mainly due to reduced expenditures for improvements to the 300-acre fairgrounds. The $1,445,000 gross in 1961 compares to 1960's $1,290,089, a $157,911 gain.

Every person passing through the Minnesota State Fair gates even including employes, performers, officers and concessionaires, as well as those covering the exposition for the newspapers, is required to pay admission every time he enters.

Revenues of Minnesota's 96 county and district fairs also rose in 1961. The take climbed some $31,000 from the previous year, totaling $1,759,408, according to figures just revealed.

Net profits of $394,878, however, was slightly under those of 1960. This was because of a boost in expenses, a report explains. The fairs spent $1,364,528 to put on their shows last year, it was disclosed. Of this amount, $293,592 went for entertainment and nearly $100,000 for advertising.

## Ailing Mathis Cancels Feb. 17 Copa, N.Y., Date

A back injury has caused Johnny Mathis to cancel his Feb. 17 engagement at the Copacabana, N.Y. Don Sherman was to have been on the same bill. Both performers will play out the stand at a later date.

No replacement will be set. However, Mathis' two-weeker will be made up by extending the engagement of Dick Haymes and Fran Jeffries, starting Feb. 6, for an additional week, and Tony Bennett and Phyllis Diller will begin their stand one week earlier on March 1.

### BEV AADLAND'S N.Y. DATE

Beverly Aadland has been signed to open at the Living Room, next Wednesday (24). This will be her first date in midtown New York, although the former companion of the late Errol Flynn has worked in numerous nabe spots.

On the bill with her will be singer Choo Choo Collins.

### Fla. Hotel's Show Policy

The George Washington Hotel, Jacksonville, Fla., is installing a show policy starting Jan. 28. Noel Sherman has been signed to produce the layout.

On the initial bill will be Peggy Womack, Gil Johnson plus an eight-girl line.

# Agencies Broadening Operations As Act Demand Spreads to More Cities

Talent agencies expect to widen operations as far as names are concerned during the new year. It's no longer possible for many of the headliners still in name status to select a few of the top cities in the U. S. to the exclusion of others. The acts that formerly played New York, Chicago, Miami Beach, Las Vegas and Hollywood have found that they must now go into Vancouver, Omaha, Kansas City, New Orleans, among others.

It is not only because the drawing power of many names has eroded in the larger towns throughout the years resulting in shorter runs, but some of the niteries have been eliminated and activity has become more widespread.

The second run of cities now finds it possible to get names such as Joe E. Lewis, Hildegarde, Sophie Tucker, Tony Bennett, and others in that category.

This situation denotes both a shrinkage and an expansion of the nitery orbit. There are less cafes in the some of the top cities. Miami Beach, Chicago, Hollywood and New York have cut down the number of niteries. At the same time the lesser cities have expanded to the point where they can afford names to provide excitement.

In Chicago, for example, with the shuttering of the Chez Paree several years ago, the centre of name activity has moved to the hotels. Some of the comedy names that were regular at the Chez have gone to the inns.

However, the hotels cannot absorb all the comedians who worked the cafes. The other cities in addition to cutting down the number of cafes, have been using headliners from other fields. Disk names, for example, have supplanted some of the topliners. Rising costs have also caused tightening of budgets.

The net effect for talent agencies is the rise in costs. Where they had only to service a few cities intensively, they now have to cover the map completely if they are to get their share of the market. This has caused an increase in toll calls, wires, and they have had to entertain more buyers than ever before.

## John McKnight to Get 25% Aqua Carnival '62 Net Under Deal With NBC

Under terms of a limited partnership between NBC and John McKnight, the latter will realize 25% of the net profits of the Aqua Carnival which he'll produce for a summer run at the N.Y. Coliseum. Show is slated to open June 4. McKnight's take will rise to 40% during 1963 and will reach 50% in 1965.

The limited partner is NBC which put up $50,000. It will get 75% of the net for the first year, 60% during 1963 and '64 and 50% thereafter. NBC's investment was made through Alfred R. Stern, president of the net's Enterprises Division which handles the net's outside financial participations.

This will be the first Indoor water show to be presented in New York during a summer. McKnight was connected with the water show at Flushing Meadows Amphitheatre, site of the 1939-40 World's Fair. The same amphitheatre will be utilized again for a water show during the forthcoming World's Fair with bandleader Meyer Davis and Radio City Music Hall producer Leon Leonidoff in charge.

Under present plans McKnight's Aqua Carnival will run twice daily with a $3.50 top. No plans as yet have been made for a tv spec based upon the water show. It's obvious, however, that NBC will get first crack at it should the possibility of a telecast arise.

## Gypsy to Star in 'Star & Garter' Vegas Revival

An old legit and vaude property is slated for revival. "Star and Garter," which was produced two decades ago by the late Mike Todd and starred Gypsy Rose Lee, is being revived by Mike Todd Jr. and Miss Lee for presentation in Las Vegas with Gypsy in the top role. The unit, originally produced for a Broadway legit run, was later toured in vaudeville.

The venture will be backed by Izzy Rappaport, the Baltimore exhibitor, long a friend of the original producer, who also had an interest in the show when it played the vauders.

The producers are aiming for a Broadway production following its Vegas run.

### Says: 'Seen It Before'

Minneapolis, Jan. 16.

Winter quarter dance classes have started at the U. of Minnesota with little demand for instruction in the twist, according to Al Wiklund, the college's dance instructor.

"The twist really is not very new," Wiklund told Minneapolis Star staff writer Angelo Cohen. "We went through the same motions in the Charleston days."


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# McClellan Com. Subpoenas Five AGVA Execs in Probe of Tie With B Girls

The Senate Investigations subcommittee, headed by John McClellan (D.-Ark.), has issued five subpoenas to various organizers of The American Guild of Variety Artists. Those served with papers include the lower echelons of the union, with none in the New York headquarters served at this point.

Those given papers are Ernie Fast, the union's Midwest regional director; Jerry Baker and Max Turk, of Miami Beach; Smiley Hart, organizer in Tampa, who was formerly in St. Louis, and Steve Ferrari, his St. Loo successor.

The subcommitte as yet has not decided whether a fullscale investigation will be launched into the union's affairs although probers have been peering into union affairs in many cities where AGVA maintains offices. It was also emphasized by a subcommittee spokesman that even if a witness is subpoenaed there is no guarantee that he will be called. The maneuver is largely to keep prospective witnesses from fleeing the country.

The subcommittee has been looking into AGVA's alleged inking of B-girls and prostitutes as members and is attempting to determine whether these femmes have any influence in the AGVA elections.

### Ernie Fast Hospitalized

Chicago, Jan. 16.

Ernie Fast, Midwest regional director of AGVA, is recuperating from minor surgery in Miami Beach.

Hospitalization will delay his appearance before the Senate subcommittee probing alleged connections between strippers belonging to AGVA and criminal syndicates.


THE WORLD'S NEW KING OF THE TWIST

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VAN JOYCE—Publicity


## Book Mitzi Gaynor For St. Paul Winter Carnival

St. Paul, Jan. 16.

This city's 76th annual 11-day Winter Carnival, starting Jan 26, will be highlighted by film star Mitzi Gaynor who is bringing her Las Vegas stage revue for the events coronation of King Boreas XXVI in the Municipal Auditorium on opening day.

The King will reign over sports, entertainment and what's heralded as "midwinter madness." Visitors and home folks will witness the national outdoor speed skating championships, sports car races on ice, ski jumping championships, two parades, one on the first Saturday afternoon and the other a torchlight on the second Saturday night, and an ice fishing contest.

## Int'l, N.Y., On Top Name Spree

Jack Silverman, operator of The International, N.Y., is splurging on one of the heaviest talent lineups since he became a boniface more than 20 years ago. Following the current layout, Silverman brings in the Ames Bros. Jan. 24 and follows with Gary Crosby, Feb. 14. George Jessel, supported by Lillian Hayes, opens Feb. 28.

Also booked are Eagle & Mann, April 11, as well as the Andrews Sisters, Dion and Neil Sedaka. Latter two will be given dates during the prom season.

The talent splurge is designed to put the International in the front nitery ranks in New York. Silverman hopes to be the only name spot on Broadway inasmuch as the Latin Quarter doesn't normally spice its shows with name talent until the summer.

## USO REPS SCOUT ACTS FOR UPCOMING TOURS

Bert Wishnew, booking representative for USO, and Charles Burgess, musical producer for the soldier entertainment organization, are currently touring several cities auditioning talent for future USO tours.

The duo looked at acts in Miami Beach Monday (15), and will be in New Orleans tomorrow (Thurs.) and Friday. Talent selected will be utilized from four to 20 weeks for overseas units.

Primary need at this time is for comics, emcees and music combos. There are also employment opportunities for pretty girl singers and dancers. Because all travel is by plane, there is a limitation on the amount of props and weight that can be carried by performers. Acts must meet medical standards set by the USO insurance underwriters.

## Minsky Producing Show For Orpheum, Seattle

Harold Minsky, producer of the current revue at the New Frontier Hotel, Las Vegas, has been signed to produce a show for the Orpheum Theatre, Seattle, which will run during the Seattle World's Fair. The Minsky layout is slated to open June 19 for six weeks. If the production works out well, there is a possibility of a shift to the larger Moore Theatre there.

Show will be geared to a burlesque flavor with names. Minsky is trying to assemble a cast of some top names who started in burlesque such as Bert Lahr.

Booking for Minsky was made by the William Morris Agency.

### BACK FROM ORIENT

Bobby Phillips and Billy McDonald, of the Beverly Hills office of Joe Glaser's Associated Booking Corp., returned last week from a trip to the Orient.

Duo talked with talent buyers in Tokyo, Manila, Honolulu and Hong Kong during their 10-day jaunt.

## Loew's Tests Sat. Kiddie Vaude Anew in N.Y. State

Loew's Theatres is making another try at Saturday vaude kiddie matinees. Chain has booked Joey Ross, of the "Car 54, Where Are You?" teleshow, for the Paradise Theatre, N.Y., on Feb. 3. In the past the chain has used The Three Stooges, among others, for the kid-vaude stanzas.

Ross will do the show in conjunction with two acts still to be signed. Its the only production slated by Loew's thus far this season for the moppet trade.

## Nitery Ops Assn. Names Norman Its New Prexy

Houston, Jan. 16.

The Associated Clubs of America, ending a three-day organizational convention here Wednesday (10), elected new officers and tapped Chicago as the site for the next convention to be held Oct. 15-17.

Gene Norman, owner of the Crescendo in Los Angeles and also owner of GNP Records, was elected president. Saul Hochman, partner in the Crown Room in Indianapolis, was named first vice president.

Manny Rubin, owner of the Second Fret in Philadelphia, was voted second v.p. Doug Weston of the Cafe Troubador Theatre, L.A., was elected secretary, and William Martin, of the Trans-World Club, Houston, was named treasurer.

The board for the association comprises Bill Newkirk, Tidelands Club, Houston, chairman; Mrs. H. J. Neustaedter, Exodus Club, Denver, and Oscar Marienthal, Mister Kelly's, Chicago.

The group also organized opposition to a proposed bill now before the Congressional Ways and Means Committe that would eliminate as business expense tax deductions visits to places offering entertainment.

Plans were also made to make the first Neustaedter Award presentation—named in honor of the group's first president, Hal Neustaedter, killed this winter in a plane crash near Denver—at the Chicago convention in October.

The award will be presented on the basis of the best talent seen during professional talent auditions at the convention.

# Talent Offices Eye Fresh Formulae To Lure More Biz From Outdoors

Talent agencies are seeking new directions for the outdoor business for the forthcoming season. Names, which have been the mainstay of many of the outdoorers for the past few years, are becoming harder to sell because of constantly rising prices, and the usual run of sight acts needs more elaborate casing in order to be attractive to the fair managements as well as the rural population.

The ideas that are cropping up anew are extremely varied. For example, the William Morris Agency is pitching a wide diversification which ranges from a Harold Minsky revue to Andy Griffith along with the usual types of talent that find their way to the rural circuits.

General Artists Corp. is pitching a combination of Joey Ross and Fred Gwynne, the leads in the teleseries, "Car 54, Where are You." Other agencies are combing the offbeat paths in order to come up with new interest for fairs.

The offices still will be marketing names. But the number of fairs still receptive to the top echelons no matter what the cost is fast dwindling. In some cases names failed to improve attendance. In others, they brought in audiences not really 4-H'ers at heart.

However, some name buyers insist that the fairs must start drawing from the cities as well if the entire fair structure is to survive. These buyers feel that they must get urban support for farm legislation, and what better way to start than through entertainment?

The agencies have not yet been able to revert to the formulae of some years ago when sight acts sufficed. Entertainment tastes have changed with the advent of tv. Thus video names seem to predominate in the new thinking around the offices disk talent is also being pitched, but more carefully than it used to be. Girlie shows a la Minsky may be ready for acceptance along the rural circuits. At least the agencies are trying to convince the fair managements that they can be a top drawing card.

## Buffalo's Hard Winter Shutters Town Casino

Buffalo, Jan. 16.

Harry Altman has closed the Town Casino until March 17 when it will reopen with a show to include the Winged Victory chorus, McHarry & Dolores, and Dory Sinclair. It will close again the middle of May with its business then to be shifted to the Glen Casino in nearby Williamsville.

Although the fate of the Town Casino was in doubt, Altman said that the Glen Casino would remain open all year. There is also a possibility that the Town Casino will offer some one-night show bookings and will be available for banquets and special occasions.

For over a dozen years Altman has been one of the nation's chief talent buyers. Although he has made valiant efforts to keep the spot open during the past three seasons, current shuttering is the first to have taken place in midwinter. Snow has been exceptionally heavy here.

## Philly Landlord Halts Jazzery

Philadelphia, Jan. 16.

Jazz on the Main Line has been brought to an abrupt halt by injunction proceedings. Ed Tracton, lessee of the Chetwynd, lounge and diningroom in the exclusive Chetwynd Apartments, Rosemont, had booked and played a number of jazz acts, including Chris Connor, Ahmad Jamal and Dakota Staton, when the management lowered the boom.

Matt Weinstein, manager of the apartments, invoked a clause in the lease declaring the restaurant was built primarily for the convenience of the tenants. Tracton was ordered to stop all his star attractions or close.

Room is permitted to have a pianist or background music, but all talent must pass a "non-jazz" test with Weinstein. Owners claim the name artists crowded the room and made it difficult for the residents to be served properly.

### MIAMI BEACH SPOT BOWS

A new nitery, Rue 79, will open tomorrow (Thurs.) in Miami Beach. Sallie Blair and Sherry Kayles combo are on the proem session.


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(BARBARA AND HAL)

VARIETY

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New York Journal-American

"The graceful dance duo of Mr. and Mrs. Hal Loman warmed up the customers . . . "Barbara Loman is shapely, comely, agile. Hal Loman is fleet-footed, dramatic, works to the point of exhaustion. He's a double for Frank Sinatra—but dances much better.

"This is the best dance team I've seen in some time."

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New York World Telegram & Sun

"The dance team of Barbara and Hal Loman was most impressive . . .

The dancers, Barbara and Hal Loman, earlier won the audience with their skill particularly a terpsichorean story impression."

FRANK QUINN
New York Mirror

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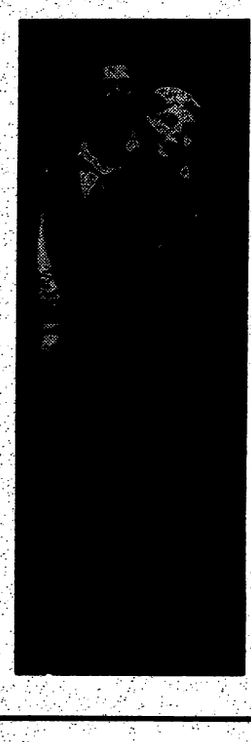

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January 11, 1962

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JULES PODELL

Direction
WILLIAM MORRIS AGENCY

# Prototype of Vaude Irish Tenors Dies

## Gerald Griffin, 70, Spanned Many Media and Lands —Active in Theatrical Orgs

By ROBERT J. LANDRY

Gerald Griffin who died Jan. 11 at Northern Dutchess County Hospital, Rhinebeck, N.Y. (at 70) was an oldtime vaudevillian and showbiz familiar, a kind of younger Fisk O'Hare in the old theatrical tradition of the Irish tenor. Several of his kinsmen were also entertainers, notably John Griffin, a brother, and Gerald Griffin Jr., a son. John was prominent on the film house presentation circuits and later soloist at St. Patrick's Cathedral in Manhattan.

VARIETY files disclose "New Act" notices on Gerald Griffin in 1911, 1917, 1922, 1936. First and last he was a singer of Irish songs, but also an actor in Hibernian sentimentalia. One turn which he travelled was a sketch of an aging man's reminiscences of Old Erin. By 1936 the VARIETY reviewer was noting Griffin as *"the rotund tenor with a flair for Killarney airs."*

He made a trip to Australia in 1914 and another obscure career item was his playing the lead in the dreadful first play of Moss Hart, "The Beloved Bandit," which was mentioned in Hart's autobiography, "Act One."

A member of ASCAP, Gerald Griffin's activities as a songwriter resulted in his heading the Songwriters Guild of America, 1936-1941. A born joiner and leader the deceased tenor was president of the Catholic Actors Guild, 1930-1936 and executive secretary of the American Guild of Variety Artists, 1940-1942.

### A Close Clan

Not only was Gerald Griffin a personality on and off the boards but he came of a family always hot with charm and clan loyalty, including a sister, Marcella, deceased 1939, who had worked for Lord & Thomas in Chicago and New York. The late William Griffin, prominent in Tammany politics, founded and published the Sunday Enquirer in Manhattan. Now owned by the Generoso Pope heirs, that publication still employs sister Ethel Griffin. A son of Marcus Griffin, long a rialto columnist, is John David Griffin who currently conducts a well-regarded radio-video column for the N.Y. Mirror.

Of the original Chicago brood of 11, eight survive. They include ex-tenor John, now advertising director of Haire trade publications. His son, Father William Griffin of the Holy Cross institution at Fairfield, Conn., conducted the requiem mass in Kingston, Monday (15), for his uncle. Geraldine Moore is with McCann-Erickson. Eulalie Moore and Eileen Reidy are outside the theatrical-journalistic-ad agency backgrounds which characterized the Griffins. Their father, though long connected with Western Union in Chicago, was for many years a theatre critic on the side.

Gerald Griffin graviatated from the Paulist Choir in Chicago to minstrels and thence into the various performing media. In the heyday of vaude he toured in Britain, Ireland, Australia and New Zealand. During World War II he was active with the Shamrock Revue playing U.S.O. Camp Show itinerary. Punctuating all this, he had various tangential experiences in other businesses but was seldom far or long from show biz. Harassed by diabetes and a heart condition he had lost one leg by amputation and died of the complications of a second amputation. Toward the end of his time he was on a theatrical nostalgia kick via an "Old Timers" radio program on WHUC at Hudson, N.Y.

His wife, Kathleen Tribolet that was of Australia, survives at the recent residence in Kingston, N.Y.

## Vaude, Cafe Dates

### Chicago

**Xavier Cugat & Abbe Lane** set for the Palmer House Feb. 8-28, followed by **Pearl Bailey** March 1-25, then **Nat Cole** March 26-April 15 . . . **The Treniers** at the Cloister Inn until Feb. 3 . . . **Billy Falbo** down for the Living Room, Chi, April 16 for 10 days. **Al Bernie** plays same club March 19 for two weeks . . . **Dick Smith** skedded for the Crown Room, Indianapolis, Feb. 5-7 . . . **Casey Anderson** into Freddie's, Minneapolis, Jan. 19-27, followed by the **Smothers Bros.** for a fortnight. **Mort Sahl** is set for the same club March 30 for nine days.

**Simmy Bow** play the Birdhouse, Chi, Jan. 16-28 . . . **Gene Baylos** into the hungry i, San Francisco, March 26-April 23 . . . **Joe Conti** into the Northcrest Hotel, Ft. Wayne, Ind., Jan. 29-Feb. 3 . . . **Irwin Corey** plays the Playboy Club, Miami, Jan. 23-Feb. 19 . . . **Jackie Gayle** down for the Playboy Club, New Orleans, Jan. 30-Feb. 19 . . . **Peggy Lord** set for the Beau Brummel, Pittsburgh, Jan. 22-Feb. 3, and the Racquet Club, Dayton, Ohio, Feb. 8-17.


*It was a genuine pleasure to play to the home folks at Palumbo's. One of the most memorable and enjoyable weeks of my singing career.*

*Sincerely*

*Al Martino*

*You're a credit to South Philadelphia, which has produced so many toprank singers. Sincere thanks for the great performances and the fine business.*

*Gratefully*

Frank Palumbo

Frank Palumbo


## B.A. Cafe Reopens

**The Ta-ba-ris, the famed Buenos Aires nitery, which closed several weeks ago, is slated to try again. The cafe will reopen March 3 for another attempt at permanence during the Lenten celebrations.**

**Pacted for the initial show are Wells & The Four Fays.**

# Spain's Small Fry Singing Stars

By HANK WERBA

Madrid, Jan. 16.

The unmistakable success at home and abroad chalked up by child screen singer Joselito has produced a rash of tot crooners on the Spanish film production scene, while the current percentage of the annual production chart devoted to young stars is close to one fourth of the total output.

Joselito scored a hit with his first film starter, "El Pequeno Ruisenor" (The Little Songbird). The nasal-pitched boy wonder went on to even greater success in "Saeta de Ruisenor," "El Ruisenor de las Cumbres" and "Escucha mi Cancion." His recent film triumphs include "Los Dos Golfillos" and "Bello Recuerdo." In addition, the fame of this little top-biller has long ago spread throughout the Spanish-speaking world and has even penetrated with commercial eclat to most of the middle eastern metropoles.

His heavy peseta income comes not only from film performances but from personal appearance tours up and down the bottom half of the western hemisphere, as well as from returns on some 60 RCA records of tunes from his pix. Joselito, in many parts of the world, has brought in more coin for his producer Cesareo Gonzalez than such recognized Spanish stars as Sarita Montiel, Carmen Sevilla and Paquita Rico, and producer Gonzalez proudly points out that Joselito is the only Spanish luminary with two appearances to his credit on the Ed Sullivan Show.

Joselito's closest competitor at the moment is 12-year-old Marisol. Discovered last year by producer Manuel Goyanes, Marisol has recorded a phenomenal boxoffice success in two films—"Un rayo de luz" (A Ray of Light), and "Ha Llegado un Angel" (An Angel Appeared). The talented young southlander who dances as well as sings, is being groomed as an international star with Hollywood as a goal in the not-too-distant future. Meanwhile, the young Miss from Malaga will next be seen in a major coproduction effort "The Emperor Waltz," for which Benito Perojo of Spain and Yank producer Nat Wachsberger drew up a gilt-edged budget. "Waltz" went into production last month in a genuine Vienna palace.

Close in line as a successful minor is Angelito who is billed as the youngest singer in the world, with two good grossers already to his credit and two more coming up. He has already achieved wide identification as Pachin, a name that appears in all his film titles: "Pachin," "Admiral Pachin," and his upcoming projects "Pachin and the Little Donkey" and "Detective Pachin."

Another budding song and dance film star, not yet turned 10, is Estrellita who is now making her debut in "Han Robado una Estrella" (They Stole a Star). Estrellita shows promise of reaching the heights her older colleague Marisol already enjoys.

Last, but not least, is Pablito Calvo—star of that semi-classic "Marcelino Pan y Vino"—a film that earned his discoverer, film director Ladislao Vajda, world wide attention and his producer-distributor Chamartin a young fortune. Pablito's handicap is that his talent is limited to acting without the added crutch of song or dance. But his popularity in Spain and Latin America is a fait accompli.

Market interest in child prodigies is logical because it is profitable. With the censors drastically curtailing adult themes in imports and local films, many producers are looking to this type of talent as a golden nugget at the boxoffice for young and old alike.

# Las Vegas Like B'way

Continued from page 1

on the fact that the "Flower Drum Song" is presently outdrawing many other names including those for which $40,000 weekly has been expended. "Flower Drum" in toto costs $22,500 weekly and is doing the biggest business in town.

Of course there have been other musicals and dramas in Las Vegas, but none, with the exception of "Guys and Dolls" at the old Royal Nevada (now the Stardust Auditorium), have drawn the response of the Chinatown-based tuner.

### Joe Wells Regime

The revitalized Thunderbird has taken on a new gloss since its recent takeover by Joe Wells, who had been a minority stockholder under the administration of the late Marion Hicks. Wells, instead of looking for "economies" which lead the hotel into constantly deeper deficits, looked around for realistic excuses to expand. He figured that the nitery room was the logical place to start, and having guessed right initially, is slated to start a $3,000,000 expansion program within 90 days. His first act was to bring in an expanded publicity staff headed by Maury Stevens, with an outlet in New York through Ted Deglin, with Larry Kammett as the account exec, and then he brought in Monte Proser, who after acceptance suggested the R&H musical. Proser and Stevens saw the show in Cleveland, and according to Stevens, Proser outlined the cuts and methods of presentation with all notes scripted on airsick bag while on a plane. That was the final production blueprint made. The rights were negotiated by Sammy Lewis & Louis Shur, and the result is the package running an hour and a half, which is tighter than the original Broadway show and accents comedy. The presentation has made Jack Soo, of the Broadway original, the most talked about actor in Vegas at the moment. He is playing the role originally essayed by Larry Blyden.

Wells is receptive to the theatre idea, but wants to expand other hotel facilities including more rooms and larger lounge space before he goes into theatre construction.

### Theatres

A theatre, they feel, will be in keeping with the expansion plans of Las Vegas. The number of rooms is rising, there are more visitors as more airlines are putting Vegas on the schedule, and there is more auto traffic on Routo 91 in both directions. What's more, it's pointed out, the legits are opening farther away from New York in recent years. It's no longer the Boston, New Haven, Philadelphia axis before jumping to Broadway. They feel they can not only get tryouts to Vegas, but will offer additional financing to producers and a guaranteed profit for bringing shows to this town. Proser, due East this week, is talking this plan to producers.

The casino managers are pleased with this setup. They feel that they can get enough traffic into the casino even under this plan. The intermissions can be lengthened and there can be several trips to the tables during the course of a show. The function of a show, they say, is to create traffic into the casino, and they feel that legiters can do this.

At the same time, the Thunderbird lounge has gone to the other extreme under Dave Victorson management. They have created a large amount of traffic with a bill which consists of Carmen Cavallaro alternating with Twist groups. The effectiveness of the Twist was seen by the fact that at five ayem, the lounge was crowded with undulating couples. But, as the casino managers pointed out, the gaming tables weren't crowded. Proser is considering the installation of a revue such as "George White's Scandals" for presentation in the lounge as a lure for spenders.

However, the building of theatres as nitery adjuncts will in no way affect the operation of the niteries as presently constituted. There will still be a need for names, and with the constant expansion of the area, a hotel can house a nitery and lounge as well as a theatre for the eternal glory of the casinos.

## Auto Show Review

### Upper Midwest Auto Show

Minneapolis, Jan. 16.

*Abbe Lane & Xavier Cugat, Rondos* (5), *Lou Nelson, Debutantes* (3), *Gordie Bowen Orch* (15); *Auditorium, Jan.* 12-21; $1-$1.50.

This Auto Show's stage production comprises three other acts in addition to Miss Lane and her husband, Xavier Cugat, who, like her, knows what the public wants and helps his wife dish it up. The other acts are okay, but it's the Cugats who make the occasion worthwhile entertainmentwise.

This is a return visit to the Show for the Cugats, the couple having been one of its headliners two years ago. They seem to improve with age. Miss Lane impresses as increasingly glamourous and more expert in selling her songs and stepping. She invites any male member of the audience to come on stage and be her "Twist" partner, even offering to give some instructions. However, at the opening matinee none accepted the invitation—their loss—and seeing her go through the body gyrations was all the treat anybody could wish.

Cugat intoduces his wife, converses briefly with the paying guests, tells how much he and she like Minneapolis and how glad they are to be back. He also conducts the orchestra for her songs and dancing.

Comedian Lou Nelson glibly emcees the 60-minute vaude layout and stirs up laughter with his tatling, jibes, jests and amusing observations. The Rondos—three men and two gals—do sensational tumbling, balancing and high in the air somersaults. They use the full stage. Favorite standards go over well as vocalized by the Debutantes Trio. The locally recruited Gordie Bowen 14-piece orch backs the show nicely.

This Auto Show runs nine days, but the Cugats remained only the first three, the same as they did before. In their headline place, they were followed by Steve Lawrence, also in for three days, as is his successor, Jimmie Rodgers.

*Rees.*


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# OBITUARIES

### ERNIE KOVACS

Ernie Kovacs, 43, film and tv comic, was instantly killed Jan. 12 in Beverly Hills, Cal., when his station wagon struck a power pole. He had attended a baby shower for Ruth (Mrs. Milton) Berle at the home of film writer-producer Billy Wilder, with his wife Edie Adams, film-tv singer-comedienne.

Kovacs made one of the fastest ascensions in tv of any recent comic. His way-out bizarre humor in an eastern newspaper column caught the eye of the networks and ABC-TV signed him for a silent screen series and later his own way-outer for Dutch Master cigars. The heater had been his trademark and he is said to have smoked up more than a dozen cigars a day, the two-dollar kind and not DM's.

Screen Gems had been preparing the pilot of a new series with Kovacs as the lead in "Medicine Man." His next special for ABC-TV was slated for Jan. 29, most of which had been taped in advance. The show will go on as scheduled.

After Kovacs caught on in tv for his cocky humor, he was in demand for pictures and appeared, among others, in "Our Man in Havana," "Bell, Book and Candle," "Sail a Crooked Ship," "Strangers When We Meet" and "Wake Me When It's Over."

In Loving Memory
of
**ALLEN SPARROW**
JIMMIE and ALLYN
Wife Daughter

Surviving beside his wife are three children, two by a former wife and one by Miss Adams.

### HANNEN SWAFFER

Hannen Swaffer, 82, London critic and columnist, died Jan. 16.

News story on page 2.

### KENNETH MacKENNA
(Leo Mielziner Jr.)

Kenneth MacKenna, 63, film & stage actor and former story editor of Metro-Goldwyn-Mayer, died Monday night (15) in Hollywood. He had been ill several years with cancer, but except for several hospital confinements, continued working until the last few months.

Before going to Hollywood in the mid-1930's as an actor, MacKenna was an actor, director and producer in New York, playing leading roles in a number of notable productions. After serving as story editor and production executive for Metro for about 10 years, he retired two years ago and resumed his acting career. He served in the U.S. Army in both World Wars, as a Corporal in the Tank Corps in 1917-18 and as a Major in the Signal Corps in 1942-45, receiving the Legion of Merit for the latter.

MacKenna, whose real name was Leo Mielziner Jr., was born Aug. 19, 1899 in Canterbury, N.H., the son of the noted painter. He was educated in France, England and at Columbia College, and at first intended to be a banker, but in 1919 was seen by actress Grace George and offered a part in her producer-husband William A. Brady's presentation of "At 9:45."

He subsequently appeared on Broadway in leading roles in "The Nest," "The Insect Comedy," as John Shand opposite Helen Hayes in a revival of "What Every Woman Knows," "We Moderns," "By Your Leave," "Merrily We Roll Along," as Iago in a Robert Edmond Jones production of "Othello," and with Philip Merivale and Gladys Cooper in "Macbeth." He directed and produced but did not appear in "Co-Respondent Unknown."

Since resuming his acting career, MacKenna starred on Broadway in Dore Schary's drama, "The Highest Tree," and appears as one of the judges in the current film, "Judgment at Nuremberg."

Survivors include his wife, former actress Mary Phillips; his 89-year-old mother, Ella MacKenna Mielziner, and his brother, artist and scene and theatre designer Jo Mielziner.

### GERALD GRIFFIN

Gerald Griffin, 70, actor, singer, songwriter and former exec secretary of the American Guild of Variety Artists, died Jan. 11 at North Dutchess County Hospital, Rhinebeck, N. Y. He was known chiefly as an Irish tenor but was active in many other areas.

Survivors include his wife, son, grandson, four sisters and four brothers.

Details in the vaude section.

### RAJAH RABOID

Ray Boyd, known professionally as Rajah Raboid, a mentalist, died Jan. 11 in Miami Beach after a long illness. One of the leading magicos for years, he played top vaudeville circuits as well as the better supper clubs throughout the country. He was also a veteran in one-man shows.

In recent years Raboid was active in the affairs of the American Guild of Variety Artists, aligning himself with the insurgent group in opposition to the present administration. He was a national board member of the union at the time of his death.

Survived by wife, Elvira, who assisted him in his act.

### SIR WILFRID EADY

Sir Wilfrid Eady, 71, who devised the Eady Plan for the film industry, died Jan. 9 in Lewes, Eng. He held many high offices in the Home Civil Service, being in charge of Air Raid Precautions from 1938 to 1940 and represented the British government in postwar financial talks between U.K., America, Canada and the Argentine.

Show biz knew him best as the man who drew up the plan bearing his name. It is based upon a levy paid by British exhibitors that goes into a fund for the benefit of British film production. He was also a director of the Old Vic Trust, the Glyndebourne Arts Trust and the National Film Institute.

Survived by wife and two sons.

### SAM SAX

Sam Sax, 81, film producer and distributor executive, died in Hollywood Jan. 2. Starting with Universal as salesman in 1913, he was with Robertson-Cole and Metro prior to setting up own production-distribution firm, Gotham Pictures, later was Eastern Production Manager for Warner Bros. at its Vitaphone Studio in Brooklyn and headed WB's British Production before World War Two.

Widow, Lulu, and brother, Carrol Sax, survive.

### CHESTER B. BAHN

Chester B. Bahn, 68, editor of Film Daily since 1936, died Jan. 8 in Los Angeles of a heart attack. He collapsed at Revue-Universal Studios and was pronounced dead on arrival at St. Joseph's Hospital, Burbank.

Born in Liverpool, N. Y., and educated at Syracuse U., Bahn was drama and film editor of the Syracuse Journal from 1912-1922. He left to become International News Service bureau chief in Syracuse, and later became chief editorial writer for the Syracuse Telegram and Sunday American. In 1935-1936 he was drama and film critic and Sunday editor for the Syracuse Herald. He was VARIETY's Stringer in Syracuse.

Survived by his wife, Irene, and three sons.

### EBERHARD BECKMANN

Eberhard Beckmann, 57, general director of the Hessischer Rundfunk, Frankfurt branch of the West German radio and television network, died Jan. 3 in Giessen, West Germany, after a long illness.

One of the outstanding developers of new ideas and appealing programs, Beckmann was considered among West Germany's top authorities on television.

Born in the Rhineland, he first worked as a stage and film critic and journalist, then in 1933 joined the Frankfurt radio. Out of protest to the National Socialist party, he left the medium and spent the war years as a farmer on his property, after serving a brief sentence in jail as an "enemy" of the Nazis.

The Americans brought him back to radio, and in 1946 he was named general manager of Radio Frankfurt, which later developed into Hessischer Rundfunk radio and television.

Beckmann was a member of the executive board of the German UNESCO committee.

Surviving are his wife and three children.

### JOSEPH TUNBRIDGE

Joseph Tunbridge, 75, composer and conductor, died Dec. 28 in Orpington, Eng. Originally a pianist and accompanist, he appeared at the St. James's and Queen's Halls. After a stint with Adeler and Sutton's Pierrots he became musical editor for the Star Music Co. He also was with Feldman's for 17 years in a similar capacity.

In 1927 he was playing with a cabaret act, The Four Fellers, when he was heard by impresario Jack Waller. It started a long association. Tunbridge composed music for nine revues for Harry Day. For Jack Waller he wrote the music for "Virginia," "Dear Love," "Silver Wings," "For the Love of Mike," "Tell Her the Truth," "He Wanted Adventure," "Mr. Whittington," "Yes, Madam," "Please, Teacher," "Certainly, Sir," "Big Business" and "Bobby Get Your Gun."

In 1953 he became paralyzed in his right arm and leg, but learned to write with his left hand.

### EDWIN WHITNER

Edwin Whitner, 53, actor, died Jan. 5 in New York. A graduate of the American Academy of Dramatic Arts in N.Y., he appeared in numerous Broadway productions, road companies, stock and tele.

His Broadway credits include, "Only in America," "Magnificent Yankee," "Late Love," "I Gotta Get Out," "Houseparty," "The Enemy Within," "Ivory Door" and "One-Third of a Nation." He also toured the U.S. in numerous productions including, "The Late Christopher Bean," with Shirley Booth, "Witness for the Prosecution," "This Thing Called Love" among others.

Whitner also appeared for eight seasons with the Margo Jones' Dallas Theatre, playing more than 55 major roles. He also appeared on most of the major tv shows including "Armstrong Circle Theatre," "The Defenders" and "Kraft Theatre."

### AFRIQUE

Afrique, 54, impressionist and vocalist, died Dec. 17 in London after a long illness. Born Alexander Witkin in South Africa, he made his first London appearance at the Windmill in 1934. Prior to that he had appeared with Sadler's Wells Opera Company.

He made several films and was seen regularly in pantomine as Abanazar. He appeared at the Palladium in 1936, 1937 and 1941 and at the Casino in 1948.

Afrique also had roles in many musical productions such as "Coronation Revue," "Black Velvet," "Black Vanities," "Stream Line" and "Funny Go Round." In New York, he appeared at the old Ritz Carlton Hotel and the Rainbow Room in 1937-38, then toured with Larry Adler in South Africa.

One of his notable impressions, which hit the headlines, was a silent impression of the then Prince of Wales which he was asked to withdraw.

### BARRY O'BRIEN

Barry O'Brien, 69, legit manager and agent, died Dec. 25 in London. Originally an actor, he became a dramatic agent and producer in 1925. His first London production was "Meet the Wife" at St. Martin's Theatre in 1927.

Later he presented "Lilac Time" and "The Merry Widow" and in 1940 produced a stock season at the Coliseum. From 1940 he concentrated mainly on touring shows and provincial stock companies at Bournemouth, Southsea and on the Isle of Wight, among other places.

He also staged several tours of the International Ballet as well as a season of Alicia Markova and Bam Gopal in London.

His partner, Michael Hamilton, will continue with a production of "Doctor at Sea" which was being readied. O'Brien was a bachelor.

### TOM POWELL

Tom Powell, 79, onetime minstrel man who worked with Al G. Fields; Primrose & West and Ward & Wade 60 years ago, died of acute indigestion Dec. 30 in Springfield, O.

About 1912 Powell switched to

(Continued on page 79)

# CURRENT BILLS

WEEK OF JANUARY 17

## NEW YORK CITY

**MUSIC HALL** — Yves Tomas, Jean-Jacques Perrey, Corps de Ballet, Rockettes, Raymond Paige Orc.

## AUSTRALIA

**MELBOURNE (Tivoli)**—Hutch, Freddie Morgan, Alec Finlay, Alistair McHarg, Roy & Tosaduff, Kenet & Jani, Grecos, Jandy, Anne Lane, Paul Gavin Vincent Grant, Beverly Thomas, Monica Shearfold.

**SYDNEY (Tivoli)** — Frank Berry, Pat Gregory, Jodie Gray, Howard Hardin, Joe Chisolm, Bill Christopher, Harvey Weber, De Jong & Dee, Traphnos, Maria Blanche, Ken Mackey, Adrienne Erdos, Lewis Dunn.

## BRITAIN

**BLACKPOOL (Grand)**—Ann Sears Harvey Hall, Patricia Heneghan, Philip Latham, Robert Raglan, Margot Boyd, Madoline Thomas, Raymond Bowers, Robin Jay, Vera Cook, Edward Higgins, Christopher Burgess.

**CARDIFF (New)** — Adam Faith, Don Arrol, David Macbeth, McAndrews & Mills, Dave Reid Des Lane, Lester Sharpe & Iris.

**LONDON (Palladium)**—Harry Secombe, Roy Castle, Marion Ryan, King Brothers, Eddie Calvert and the Wiggys, Audrey Jeans, Michel & Carol, Grazina Frame, Wendy Wayne, Helene & Howard, The Barantons, Ronnie Corbett, Jack Francois.

**NEWCASTLE (Empire)** — Robert Earl, Arthur Worsley, Tommy Fields, Mrs. Shufflewick, Emerson & Jayne, C & C Campbell, Two Munros, Eva May Wong.

## Cabaret Bills

## NEW YORK CITY

**AFRICAN ROOM**—McCleverlys, Johnny Barracuda, Larry* Bonito.

**BASIN ST. EAST**—Ella Fitzgerald.

**BLUE ANGEL**—Dorothy Loudon, Andy & Bey Sis., Tarriers, Bobby Short, Otis Clements.

**BON SOIR**—Three Flames, Lew Parker, & Betty Kean.

**CAMELOT**—George Young Orc., Alan Freed.

**CHARDAS**—Edi Hellas, Tibor Rakossy, Dick Marta, Elemar Horvath.

**CHATEAU MADRID**—Tun Tun, Bambi & Maxi, Raquel Mata, Pupi Campo Orc.

**COPACABANA**—Della Reese, Charlie Manna, Paul Shelley Orc., Frank Marti Orc.

**EMBERS**—Jonah Jones.

**HOTEL ASTOR**—Margie Fields, Peter Pit, Dick Harding Orc., Eddie Lane Orc.

**HOTEL LEXINGTON**—Virginia Wing Lillian Knight, Denny Regor, Tony Drake, Tony Cabot Orc.

**HOTEL NEW YORKER**—Milt Saunders Orc., Verna Lee, Joe Furst.

**HOTEL PIERRE**—"Music in the Air," Martha Erroll, Phyllis, Arick, Jerry O'Sullivan, Harry Snow, Wilbur Evans, Stanley Melba Orc.

**HOTEL PLAZA**—Saverio Saridis, Emil Coleman Orc., Mark Monte Continentals, Payson Re Orc.

**HOTEL TAFT**—Vincent Lopez Orc.

**HOTEL ST. REGIS** — Charles Trenet, Chauncey Gray, Chiquito Orc.

**HOTEL ROOSEVELT**—Si Zentner Orc.

**HOTEL WALDORF-ASTORIA** — Carol Channing, Emery Deutsch Orc., Milt Shaw Orc.

**HOTEL SAVOY HILTON**—Gunnar Hansen Orc., Arturo Arturo Orc.

**INTERNATIONAL**—Johnny Howard, Hi-Lads, Mike Durso Orc., Aviles Orc.

**LATIN QUARTER**—Rafael de Cordova, Pompof Thedy, Julie Gibson, Arnauts, Wallenda Ballet, Jeanine Pivoteau, Mello-Larks, Jo Lombardi Orc., Irving Fields Orc.

**LEFT BANK** — Bill Rubenstein Trio, Andy Hamon, Beth Rayburn.

**LIVING ROOM** — Don Cornell, Bob Ferris Trio.

**NO. 1 FIFTH AVENUE** — Christine Norden, Ted Lawrie, Hankinson & Silver.

**ROUNDTABLE** — Vibrations, Ronnie Hawkins.

**SAHBRA**—Four Ayalons, Esther Tohbi, Leo Fuld, Badoc & Sharobi, Louis Bannett Orc.

**TWO GUITARS**—Alva Uno, Sasha Polinoff, Ivan Nepa & Sonja, Kostya Polianisky.

**UPSTAIRS & DOWNSTAIRS** — Phil Bruns, Cell Cabot, Rex Robbins, Steve Colona, Donna Sanders, Mary Louise Wilson Lovelady Powell, Freddie Webber, Jim Sheridan, Bill McCutchen, Milrad & Colston.

**VIENNESE LANTERN** — Liane, Ernst Schoen.

**VILLAGE BARN** — Dory Sinclair Johnny King, Susan Brady, Joe Shay, Jeannie Allen, Tex Fletcher, Lou Harold Orc.

**VILLAGE GATE**—Miriam Makeba, Les McCann Trio.

**VILLAGE VANGUARD** — Bill Evans, Modern Jazz Four.

## CHICAGO

**BIRDHOUSE** — Lambert, Hendricks & Ross, Simmy Bow.

**BLUE ANGEL** — "Limbo Pan Americana," Pablo Candela, Jessica & Irma, Lord Banjo, Lord Mike, Raphael Hernan, Sir Slim Henry, Tito Perez Orc.

**CLOISTER**—The Treniers, Eddie Subway Orc.

**CONRAD HILTON**—"Ooh La La," West & Maza, Margie Lee, Frederick & Brigitte, Lothar Weidemann, Brigitte Voit, Inez & Gordon, Boulevars-Dons (3), Boulevar-Dears (6), Gay Claridge Orc., Connie Mitchell, Ollie Raymond Orc.

**DRAKE**—George Jessel, Jimmy Blade Orc.

**EDGEWATER BEACH**—Ted Lewis Revue, Bet E. Martin, Chop Chop & Charlene, Eddie Chester, George & Peggy De Marlos, Don Davis Orc.

**GATE OF HORN** — Miriam Makeba, Frank & Valucha, Fred Kaz Trio.

**HAPPY MEDIUM** — "Medium Rare," Jean Arnold, Linda Donovan, Denise Foster, James Inman, Marc London, Donna Miller, Bert Vallencourt, Cindy Witsell, Tom Williams. **Downstage Room**—Daniele Clary, Cy Touff Trio, Cliff Niepp Trio.

**LE BISTRO**—The Wanderers, Dick Ceasario Trio, Larry Novak Trio.

**LIVING ROOM**—Beverly Aadland, Tommy Hazard, Joe Parnello Trio.

**LONDON HOUSE**—Henry "Red" Allen, Eddie Higgins Trio, Larry Novak Trio.

**MISTER KELLY'S**—Irwin Corey, Rosette Shaw, Marty Rubenstein Trio, John Frigo Trio.

**PALMER HOUSE**—George Gobel, Sylte Sisters, Ben Arden Orc.

**PLAYBOY CLUB**—Dick Gregory, Joan Miller, Bill King, Tad Aubrey, Hopkins & Vogle, Margaret Ann & Ernie Mariana Trio, Beverly Wright, Will Jordan, Johnny Maddox, Harold Harris Trio, Kirk Stuart Trio, Bob Davis Trio.

**SECOND CITY**—"Alarums & Excursions" Bill Alton, Bob Camp, Del Close, Roger Bowen, Bill Mathieu, Joan Rivers, Dick Schall.

**SHERATON BLACKSTONE**—Hanna Ahroni, Franz Benteler Orc.

## LOS ANGELES

**BEN BLUE'S** — Ben Blue Revue (20), Ivan Lane Orc.

**COCOANUT GROVE**—Joe E. Lewis, Austin Mack, Betty Johnson, Dick Stabile Orc.

**CRESCENDO**—Don Rickles, Billy Ward & Dominos.

**DINO'S** — Lorraine Barrie, Jack Elton, Steve La Fever.

**LE CRAZY HORSE** — Le Crazy Horse Revue, 3d Edition, Donnie Brooks.

**SLATE BROS.**—Billy Gray, June Erieson, Jackie Hilliard, Lanny Long Trio.

**STATLER HOTEL**—"Playmates in Rio," Skinnay Ennis, Orc

**YE LITTLE CLUB** — Ruth Olay, Joe Felix Group (4).

## LAS VEGAS

**CALIFORNIA CLUB**—Johnny Paul.

**DESERT INN**—Louis Prima, Witnesses, Nica Ventura, Donn Arden Dancers, Carlton Hayes Odc. **Lounge:** Frankie Carle, Michael Kent, Dave Apollon, Milt Hearth, Sam Melchionne, Acapplco Boys.

**DUNES** — "Philippine Festival," Boy Fecson, Baby Aquilar, Bobby Gonzales, Katy De La Cruz, Pelita Corales, Shirley Gorospe, Elizabeth Ramsey, Bill Reddie Orc. **Lounge:** Billy Eckstine, Gil Bernal, Denis & Rogers, One Plus One, Joseph Mack Four.

**EL CORTEZ**—Instrumentalists, Conolys, Bel-Aires.

**FLAMINGO**—Mitzi Gaynor, Flamingettes, Nat Brandwynne Orc. **Lounge:** Della Reese, Don Cornell, Viva Mariachis, Pars & Patti.

**FREMONT**—Joe King Zaniacs, Newton Brothers, Cousins, Twisters.

**GOLDEN NUGGET**—Bob Wills, Novelords, Billy Thompson, Joe Wolverton, Annie Maloney.

**HACIENDA** — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Sunny Spencer.

**MINT**—Arthur Ellen, Skeets Minton, Jill Adams, June Knight.

**NEVADA**—Jay Orlando, Lynne Davis.

**NEW FRONTIER**—"Minsky's Follies of '62," Dick Rice Orc. **Lounge:** Ink Spots, "Hot Lips" Levine, Marcy Layne, Fred Kushon.

**RIVIERA**—Harry Belafonte, Jack Cathcart Orc. **Lounge:** Billy Williams, Dukes of Dixieland, George Young Revue, Al & Jet Lorring, Hi-Tones, Clark Four.

**SADDLE CLUB** — King Henry Four.

**SAHARA** — Donald O'Connor, Sidney Miller, Joanie Sommers, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Mary Kaye Trio, Characters, Tunejesters, Jackie Jocko, Don Ferrera Four.

**SANDS**—Nat King Cole, Corbett Monica, Copra Girls, Garr Nelson, Antonio Morelli Orc. **Lounge:** Terry Gibbs, Morry King, Dave Burton.

**SHOWBOAT**—Red Foley, Little Jimmy Dickens.

**SILVER SLIPPER**—Hank Henry, Sparky Kaye, Red Marshall, Danny Jacobs, Slipperettes, Geo. Redman Orc. **Lounge:** Charlie Teagarden, Jack Prince.

**STARDUST** — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** DeCastro Sisters, Roberta Linn, Bernard Bros.

**THUNDERBIRD**—"Flower Drum Song," Garwood Van Orc. **Lounge:** Carmen Cavallaro Orc., Tyrones.

**TROPICANA**—"Folies Bergere of '62," Ray Sinatra Orc. **Lounge:** Smecky Greene, Mafalda, Al De Paulis Four, Dubonnet Three.

## RENO-TAHOE

**GOLDEN**—Barry Ashton's Les Girls, Novelites, John Carleton Orc.

**HAROLD'S** — Wiere Bros., Vivienne deZa Chiess, Don Conn Orc.

**HARRAH'S (Reno)**—Kirby Stone Four, Roberta Sherwood, Al Morgan, Musical Wades, Abbie Neal & Ranch Girls, Rudy Rodarte, Red Coty.

**HARRAH'S (Tahoe) South Shore Room**—Red Skelton, Elkins Sisters, Dorben Singers and Dancers, Leighton Noble Orc. **Lounge:** Hank Penny and Sue Thompson, Nick Lucas, Coquettes, Tepper and Friend, Dusty and Sylvia, Harmonica Masters.

**HOLIDAY** — Andrini Bros., Braman & Leonard, Town Pipers, Charles Gould.

**MAPES**—Vagabonds, Del Martins, Esquires, Joe Karnes.

**RIVERSIDE**—Riviera Room: "Life Begins at Minsky's," Lou LeVitt Orc. **Lounge:** Salmas Bros., Edi Domingo and Rene Renor.

**WAGON WHEEL (Tahoe)**—Three Aces, Modernisians, Ginny Greer and Gallions, Bobby Page, Lincolns, Ron Rose.

## MIAMI-MIAMI BEACH

**AMERICANA**—George Arnold Ice Revue, Phil Richards, Shirley Lloyde, Mitchell & Taylor, Lola & Lita, Johnny Flanagan, Michael Meehan, Mal Malkin Orc., Ice Models.

**BALMORAL** — "Bottoms Up," KayCee Jones, Eddie Garson.

**BILTMORE TERRACE**—Al Fike & Co.

**CARILLON** — "Scandales De Paree," Jack Durant, Colette Riedinger, Ralph Young, Five Brutons, Geo. Doris, Bogdasis, Roger Stefani Ballet, Jacques Connet Orc., Line (16).

**CASTAWAYS**—Preacher Rollo 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.

**COFA CITY**—Belle Barth, Duke Hazlett, Cootie Williams Four.

**DEAUVILLE** — Barry Ashton's "Bonjour Paris," Kay Stevens, Bob DeVoye 3, Jackie Heller, Pepperpot Twisters, Pepper Shakers (8), Chico & Orc.

**DIPLOMAT**—Damita Jo, Mandy Campo Orc., Van Smith Trio.

**EDEN ROC**—Tony Martin & Co., Little Buck, Art Freeman Orc.

**FONTAINEBLEAU** — Ziggy Lane, Cheo & Veradero Sextette, Frank Natale Trio, Ted Straeter Orc.

**LUCERNE**—"East Side Story," Eddie Schaeffer, Michel Rosenberg, Barton Bros., Norman Brooks, Esther Sutherland, Ray Abrams Orc.

**MONTE CARLO** — "Land of Milk & Honey," Shoshana Damari, Will Cooper, Gila Golan, Israell Dancers.

**MURRAY FRANKLIN'S**—Johnny Bachemin & Co., Ray Carole, Terry Haven, Frankie Hyers, The Cooks, Eddie Bernard, Murray Franklin.

**PLAYBOY**—Paul Gray, Jo Ann Miller, Margaret Ann, Ernie Mariani 3, Peggy Lord.

**SINGAPORE**—Dinah Washington revue.

**TONY'S FISH MARKET** — "6 Overboard," Jerry Newby, Anne Jones, Alan Kase, Carol Gordon, Art Mathews, Evelyn Page.

**THUNDERBIRD** — Ritchie Bros., Jack Wallace, Berj Vaughn Quartet, Ruth McMahon.

## Waldorf-Astoria, N.Y.

*Carol Channing (with Peppy Moreale), Milt Shaw and Emery Deutsch Orch; $3-$4 cover.*

The Empire Room's antidote for the post-New Year's Day doldrums is perhaps one of the sprightlier uppercrust comediennes, Carol Channing. She has come in with a brand new package of characterizations that should ultimately develop into one of her top saloon acts.

Miss Channing, who was the blond that gentlemen preferred in its musical revival some years ago, has since taken this lightheaded and equally lighthearted character through a variety of transformations. All of them with taste and a touch of zaniness which makes her a prime bet for any time of year in this hotel.

Miss Channing has worked hard with her new material. A lot of it still needs a touch, here and there, some editing and perhaps more workouts, but its excellence is readily recognized.

Miss Channing's turn is produced by Charles Lowe, with an Orry-Kelly and Miles White wardrobe and chapeaux by Emme. The musical direction is by Peppy Moreale. It's a rather large act which in less expert hands could be unwieldy.

There is an elaborate setup in which a folding screen permits Miss Channing to change costumes, working down from a full gown and up from a leotard. Her asides, while her head peeks out of the covering, are an integral part of the entertainment and make for an extremely well-paced turn.

Miss Channing pokes fun at a lot of things. There are spoofs of Marlene Dietrich, the Rodgers-Hammerstein school of musical thought and she takes apart a few of the top choreographers in one of her sassiest numbers, "Switchblade Bess." Also in for gentle ribs is Sophie Tucker, one of her predecessors in this room this season.

There are, of course, the opening theme, "Little Girl from Little Rock," and her closer "Diamonds Are a Girls Best Friend" for identification with Lorelei, Anita Loos' creation. Latter was in her opening night's audience.

Miss Channing's trademarks, aside from a ready projection of wit, a hurky voice, sassy throwaways and b coming leers, give her a most delightful turn on the floor.

The musical backing is by Milt Shaw with Moreale on the podium during Miss Channing's stint. Shaw provides a pleasant dance incentive. Emery Deutsch's expressive fiddle heads the relief crew for both dancing as well as listenable moments. Per usual, Louis Ziciardi presides at the tape. *Jose.*

## Chi Chi, Palm Springs

Palm Springs, Cal., Jan. 9.

*Eartha Kitt, Jimmy Ames, Evers & Dolores, Bill Alexander's Orchestra (10); $2.50 cover.*

Eartha Kitt, six weeks out of a maternity hospital, seems to be out to prove that recovery in this field of human experience is faster than it used to be. She proves it, too, except when she tries to supplement the wide range of her multilingual singing with a few steps from an old Katharine Dunham dance routine.

Whether interested in the phenomenon of her personal recovery or because refugees from the storm country are beginning to pile into town, she is playing to capacity biz at the Chi Chi Starlite Room. She appears in a three decker orange-colored ensemble that contrasts with her black hair and dark skin like the tigress she can portray on occasion. She sings 10 numbers, starting with "I Had A Hard Day Last Night" and ending with the inevitable "C'est Si Bon."

She comes on wearing a stunning orange evening coat, topped by a fur neckpiece that drapped the floor. Later she tosses these to the floor and sings som tunes in an orange dress of the same material. She finishes in leotards also of the same orange hue, consuming nearly an hour in this slow strip.

She shows a wide range of emotion and volume in her singing but spoils some of her best numbers by laughing at the end of them. In fact, this laugh seemed to be the signoff of each song. It meant nothing. She also takes too much time vamping till ready. Her jungle numbers sing in native.

Jimmy Ames, Chi comic beings Jimmy Ames, Chi comic, beings out his musical saw routine and it is still good for laughs. His joke about an Indian fakir he met who could walk through fire and didn't mind the agony of it, explaining that he had once been a comic who had played the Chi Chi, deserved a bigger hand. It's true comics do have a hard time in this bistro.

Evers & Dolorez do a superb tight wire act for an opening. Miss Dolorez being particularly good while completing a barefoot routine over the quarter inch wire.

Bill Alexander's orchestra takes good care of Miss Kitt's wide range of songs. *Scul.*

## Edgewater Beach, Chi

Chicago, Jan. 4.

*Ted Lewis with Eddie Chester, George & Peggy De Marlo, Chop Chop & Charlene, Bet. E. Martin, Don Davis Orch; $3 cover weekends, $2.50 weeknights.*

It's nostalgia time at the Polynesian Room as Ted Lewis brings his troupe in for another stroll down memory lane. A fast-moving and charming petite revue in its own right, the show is immeasurably enhanced by the mellow patina of Lewis's master showmanship.

Ably abetted by longtime aides Eddie Chester and magico Chop Chop & Charlene and the artful ballroom stylings of terpers George & Peggy De Marlo, the session moves without a hitch from the beginning to the end of its hourlong format. Lewis has also added a young Chi thrush, Bet E. Martin, to the show, and she acquits herself as an attractive and promising chirper.

Lewis doesn't spare himself in the show, crooning "Most Unusual Day" as the DeMarlos gracefully whirl through a number behind him, joining Miss Martin in a duet of oldies and working with vet shadow Eddie Chester in the traditional "Me And My Shadow" (which then segues into a wild "Shadow Rock and Roll").

The old master wanders through Chop Chop & Charlene's polished magico turn, pulling yocks as he tries to duplicate their cigaret and dove production numbers. Each of the acts is pleasing in its own right, but it's Lewis's fine hand that welds them together into the charming show that it is.

Les Paul & Mary Ford and son Gene Paul open Jan. 29 through Feb. 25. *Mor.*

## Hotel Astor, N. Y.

*Margie Fields, Peter Pip, Sasha Tormas, Dick Harding Orch; $3 minimum weekdays; $2.50 cover Fri.-Sat.*

This new room in the Zeckendorf Hotel Astor is beginning to straighten out and fly right. The Emerald Room never had pretentions of being anything more than an intimate room in the heart of Times Square. And the management smartly has been feeling its way in building shows. Current layout perhaps is tops, although Margie Fields had to be replaced after opening night. She was rushed to a hospital at the end of the second show with an attack of flu.

Peter Pip (New Acts), an import from the Netherlands, is one of the standouts on this bill. Obviously, he has been around but not in this country.

Miss Fields, who appeared to be suffering from a cold opening night (Thurs.) after a two-day junket from the Coast, indicates possibilities with her singing of such tunes as "Wonderful World," "Lonesome Road," "Birth of Blues" and "Some One To Watch Over Me." However, her prolonged trip from the Coast plus her illness did not permit her to project in proper fashion. Lorraine Peters replaced Friday (12) night.

Violinist Sasha Tormas is a holdover from the previous show, but even after five weeks here, he is as solid a click as ever. A personable musician, he does not clutter up his routine with extraneous patter. His versions of "Man I Love" and "Love Is a Many Splendored Thing" are top-flight. Tormas' treatment of "Hot Canary," his recording of which is a let seller in Europe, is a rare treat including, as it does, the usual bird sounds and an uncanny introduction of bagpipes via his fiddle.

Dick Harding's orch plays the show and for patron terpsing. And, of course, there's the familar groceries of the Astor. *Wear.*

## Sands, Las Vegas

Las Vegas, Jan. 3.

*Nat King Cole, Corbett Monica, Garr Nelson, Copa Girls (12), Antonio Morelli Orch (24); produced & staged by Jack Entratter; choreography, Renne Stuart; stage direction, Harold Dobrow; $4 minimum.*

Difficult as it may seem, Nat King Cole tops his previous Sandstints with the current outing. He combines his familiar diskings with just enough new material to click solidly with a well-balanced turn with the smoothness which is his trademark, endorsing his reputation as one of Jack Entratter's jackpot attractions.

Opening and closing with "This Is A Lovely Way To Spend An Evening," the meat of Cole's session includes such numbers as "Aren't You Glad You're You?" "I've Got A Lot Of Living To Do," "Why Don't You Do Right?" (which has an earthy arrangement), "Unforgettable," "Avalon" and a dramatically effective "Where Did Everyone Go?"

He revives his amusing "Mr. Cole Won't Rock 'n' Roll," with a neat segue into "I Won't Twist," some delightful special material concocted for him by Sammy Cahn and Jimmy Van Heusen. The Antonio Morelli orch (24) backgrounds, with Cole's guitarist, Johnny Collins, serving as a strong plus.

Corbett Monica, the suave, handsome standup comedian, is in fine fettle, and like Cole, tops himself. Most of his one-liners and situation stories are fresh, and he brings back some of the classic bits which have made him a Vegas fave.

A holdover Renne Stuart production number, saluting the circus and featuring the dozen comely Copa girls, with the big baritone voice of Garr Nelson fronting, is the curtainraiser.

Show is set for four weeks. *Duke.*

## Crystal Palace, St. L.

St. Louis, Jan. 9.

*"Letta Ripp!," an original musical revue starring Jack Murdock; $2 admission.*

Jay Landesman, producer of the revues at the Crystal Palace, cabaret-theatre in humming Gaslight Square, is at it again. This time it's an oldtime mellerdrammer, "Letta Ripp!" complete with villains-to-be-hissed, sweet young country girls, slinky sirens and holier-than-thou heroes. Altogether, it spells hilarity.

Although the temperature was dipping below zero on opening night, a packed house turned up for the show and gave it a rousing reception. The book by New York ad man Ed Corley has no message and very little plot and the music and lyrics by Deed Meyer are far from deathless, but the laughs come thick and fast.

Jack Murdock, portraying a big town con man who has come to a small town to fleece the bumpkins, is superb, playing it broad and getting extra hisses from the audience in his frequent snide asides to the out-fronters. His partner in crime, Letta Ripp, as played in slithery Mae West style by Carol Lindsey, has a fine time of it belting out a song and insulting the country gentry.

The hero, Philbert Hogwash, pure as the driven snow, gets the shining-armor treatment from Chris King, and there's fetching doings, too, by Jama Anne as Penelope Pumpkinhead, the sweet and fluttery rustic belle pursued with low intentions by the villain.

Rounding out the cast are a passel of assorted fun types, including Guy Park Krause, an engaging Pa Hogwash; Chris Wallace as Chief Tommyhawk and Duane Jones as Sheriff Fallenarche.

"Letta Ripp!" will be on hand for four weeks, and it looks like solid boxoffice all the way. *Bob.*

## Harolds, Reno

Reno, Jan. 9.

*Wiere Bros. (3) with Mildred Seymour, Vivienne della Chiesa, Don Conn Orch (10), Al Johns conducting; no cover, no minimum.*

A review of Harolds Club entertainment lineups in the last few years indicates Harold Smith Sr. follows no hard and fast rules in the selection of his shows for the intimate Fun Room atop the seven-floor gaming emporium. He has been known to book two acts back to back with neither having any outstanding marquee lure, he has billed capsule versions of a Can-Can show and he has contracted some of the top singles in the business.

For the current double bill, however, he has come up with one of the strongest packages since the room was opened. Vivienne della Chiesa, in her Reno debut, is proving a powerhouse attraction, and the co-billed Wiere Bros., familiar on the local scene, have proved their value many times to the Reno-Tahoe talent buyers.

In a smart, beautifully arranged 30-minute turn at the mike, Miss Chiesa shows both versatility and unerring choice of titles. And she has the full command to put across her wares in captivating style. With a minimum of chatter (there's suggestion she could go a bit heavier on the between-title verbiage to further establish the obvious personality), she vocals the likes of "Non de Mentican," "Sound of Music," "Our Love Affair," and "September Song" for full tabler endorsement.

She also makes with a couple of Italiano numbers for good effect. She is soft and impressive on the ballads, shows nice diction and phrasing and proves she knows her way around the uptempo things as evidenced by sock interpretation of "St. Louis Blues."

Miss Chiesa is a charmer and perfectly fits this intimery. She's ably backed by the Don Conn Orch with her personal conductor, Al Johns, at the helm. Conn band has been expanded to 10 pieces for this engagement.

The Wiere Bros., masters of timing, bring in basically the same show they've offered in past local dates, but with a few lines and gimmicks. The act has top visual appeal, what with the trio's clowning and facial contortions skillfully interwoven into the comedic routines.

The trio gets more from a brief violin solo situation than many acts could milk from a 15-minute prepared routine. Freres also include a bit of acro, tap, and hat trading for added appeal. Three are backed at the piano by Mildred Seymour, who gets into the act as boys make with the exit routine.

Carl Ravazza slated to open Feb. 6. *Long.*

## Mister Kelly's, Chi

Chicago, Jan. 8.

*Jack E. Leonard, Claire Hogan, John Frigo Trio; $2.50 cover.*

It was zero minus one on the thermometer on the night that Jack E. Leonard opened at Mister Kelly's, but this didn't put even a small crimp in the SRO house for his opening show. As a matter of fact, some 50 hardy souls braved the bitter cold to stand in line outside to wait for his second show.

A good part of the crush was directly attributable to the fact that Chicago currently has its largest convention of the year—some 50,000 furniture men (usually good spenders)—but there's no doubt that Leonard is a potent draw in his own right in these parts.

Working with an ultra-responsive audience, Leonard is at his free-wheeling best in bullying the auditors with his rapacious wit, then breaking them up with anecdotes of his youth on Chi's west side. That Leonard is a fast man with a quip is clearly shown when it was pointed out that a ringsider whom he had been working over was Lou Groza, the pro football player. "So, all right," Leonard jabbed, "did you have to wear your cleats in here?"

Cliff Arquette, in town for an industrial show, got much the same treatment. ("He's a talented guy. I expect big things of him as soon as he finds himself.") On stage for nearly an hour, Leonard never let up.

Opening the show is songstress Claire Hogan, onetime featured vocalist with the Jimmy Dorsey orchestra. She has a mature style and plenty of vocalistic savvy, fashioning "Day In" a brisk uptempo jazz piece and shaning a swingy version of "Baubles and Bangles." Among her other numbers are a Jimmy Dorsey medley, "Why Do The Wrong People Travel" from "Sail Away," and "Hey, Look Me Over."

She is artfully accompanied by guesting Cy Coleman, who wrote "Hey," Coleman, in Chi for a recording date, frequently plays the London House (like Mister Kelly's owned by the Marienthal brothers) and volunteered his services for the opening night. *Mor.*

## Terrace Room, L. A.

Los Angeles, Jan. 12.

*"Les Girls," Barry Ashton revue featuring Pat Dahl, Oscar Cartier, Christine & Piroska, Dennis Parr, Ilona Schultz, Vicki Duran, Bobbie Blair, Jann Miller, Elizabeth Driscoll, Karen Kristy, Sylvia McDonald, Suzanne LeRoy; Skinnay Ennis orch (10); $2 cover.*

This show marks start of the third consecutive year that Barry Ashton has been mounting the floorshows in this adjunct of Statler-Hilton hotel here, and, overall, it probably is the best. There is less (but enough) bare flesh than in past flourishes, costumes are more lavish, pace over the 65-minute route is brisk and there's not a talent sag from flagfall to finish.

Title tips motif, Gallic. Opening production number benefits from lush costuming and an artfully lighted backdrop representing Arc d' Triomphe. Christine follows with vocal sesh, in French. She's best on "Autumn Leaves." Then, after another Left Bank-ed production number, she works with regular partner, Piroska, in acro dancing of faintly Apache design.

A full-stage splash pegged on the Versailles fountains provides another field day for gals and garbs and segues into hotel's ice rink (only one west of Las Vegas) rising and Dennis Parr doing one of his slick blade routines. Brings down the house.

Pat Dahl pops up in audience and songalogs as she walks the mike to bridge stage wait while ice is boxed and background cleared. A rather promising rhythm singer, long on looks, she is most effective on "Anyone For Love," but should have her arrangements toned down. There's hint she could increase her impact by going more intime in style.

Oscar Cartier, standup comic who lately has been working Ben Blue's boite on west end of town, has some bright lines—particularly in his "drunk" patter—and proves the most effective comedian Ashton has had in any of his shows here over the two-year haul.

Finale, into which whole company is mustered, has an opera motif, with the girls bewigged and hoop-skirted in the manner of Marie Antoinette era, minueting to "La Traviata" strains warbled with no flat notes by Miss Dahl. Usually Ashton closes with bare-flesh flourish. This switch proves most palatable, judging by palm-pats. Costuming obviously costly, was partly amortized when Ashton used routine some months last year at Bimbo's, San Francisco.

Skinnay Ennis' band, longtime and popular fixture here, plays exacting book for show flawlessly—and it is nice to note he's been given an added trumpeter, long needed. Ennis' dance book, dating back to era and style of Hal Kemp, always is a potent pull for frequenters of the Terrace Room.

Because he can offer such solid booking, Ashton is enabled to make deft talent deals, and in the process make a buck for himself. Whereas this revue at $3,500 is a whale of a buy for the hotel, Ashton—by virtue of playing time he can offer here and elsewhere—is getting Cartier for $450 weekly. Miss Dahl for $300. Linegirls get AGVA minimum of $100. Talent outlay, like cost of all that costuming, gets amortized in the Ashton ledgers, presided over by his partner and oftimes mentor, Wolf Kochmann. *Was.*

## International, N. Y.

(FOLLOWUP)

Jack Silverman has an interim bill until he starts with the heavy artillery. His current headliner is Johnny Howard who has long been absent from the Broadway haunts. Being held over are the Hi-Lads and the Boots McKenna production which provides a lively base for the show.

Howard is a veteran comic whose work indicates that his upbringing in the profession was as a toomler in the Catskills. He always seems to be working to keep one step, at least, ahead of his audience. He switches from stories to sight routines to songs in an act which keeps him moving. A lot of his material shows its genesis and some of it, its age. But, generally, Howard provides an entertaining session.

The Hi-Lads, with their instrumentals and vocals, stand up well. The Boots McKenna Line, with its Twist finale, spices the show considerably. Mike Durso showbacks well *Jose.*

## Square East, N.Y.

*Bernard Sahlins, Howard Alk & Paul Sills presentation of "Seacoast of Bohemia," a two act revue featuring Alk, Alan Arkin, Severn Darden, Andrew Duncan, Barbara Harris, Lynda Segal and Eugene Troobnick. Material by the company, David Shepherd and Roger Bowen; music, William Mathieu; staged by Sills and Arkin; settings, Larry Klein; lighting, Gary & Timmy Harris; at the piano, Garry Sherman. Opened Jan. 18, '62; $3.50 admission weekends, $2.75 weekdays.*

Still involved in a jurisdictional dispute between Equity and AGVA, the Second City company opened in Square East, a newly-renovated Greenwich Village club of its own last Thursday (18). Under the title "From the Second City" (the name of the Chicago cabaret theatre from which it originated), the unit played a stint on Broadway this season and, after folding there, moved to the downtown location where it played unofficially until the club's formal unveiling last week.

On the main stem the company was naturally under Equity jurisdiction but moving to its present location where booze is available in a cabaret format, the show is now operating under AGVA authority. Equity's beef concerns one of its regulations which governs the length of time between which a folded Broadway show can reopen downtown.

Squabbles aside, however, the show and the new club, called Second City at Square East, are first rate. Working under the title "Seacoast of Bohemia" (the name of one of the group's turns in Chicago), the company of five guys and two gals scores consistently with topical and satirical skits, set in a bright and snappily-paced format.

Among the topics to come under the group's guns are nuclear testing, psychology, Charles Atlas muscle building, opera, men's clothing styles and their salesmen, the national administration and Russian relations, outspoken army brass and bomb shelters.

A talented and sharp cast keeps the material fresh and pointed. They are a polished group of performers whose quick wit and fast thinking make them entertaining during the improvisational bits in the show. Versatility is the key to the work of the individuals and in this category Severn Darden shines with hilarious cameo bits.

Alan Arkin likewise comes through with several laugh-provoking moments, being particularly sharp in the deadpan department. Andrew Duncan is a pleasant performer whose straightman routines work effectively and Howard Alk does well in his respective castings. Barbara Harris has a fine voice that gets buried for the most part during the show and her colorful exuberance is always delightful.

Lynda Segal displays some lithe and athletic talents, along with a rubber face which work effectively for laughs and Eugene Troobnick turns in some generally pleasant profiles. In all, this new edition from the Second City group leads one to believe that it perhaps should never have been brought to Broadway in the first place since the company seems more at home and scores to much stronger advantage in this intimate atmosphere which more closely resembles its Chicago origin.

Some nice work has also been done on the room, with a clever, multi-entrance stage setup, ample lighting facilities and a generally warm decor. The room itself is a barn of a place but has been designed in a tasteful manner that maintains the intimate feeling the group needs for maximum effectiveness. Both room and company show ample justification for all time, money and effort that appear to have been put into this venture. *Kali.*

## Drake Hotel, Chi

Chicago, Dec. 29.

*Myron Cohen, Jimmy Blade Orch; $3 cover weekends, $2.50 weeknights.*

Camellia House broke away from a straight thrust formula with Myron Cohen a little over a year ago, and his success at that time encouraged Drake veepee Ben Marshall to regularly intersperse the chantootsies with comics. In his first return engagement, Cohen remains one of the most engaging dialect raconteurs on the nitery circuit.

The ex-textile salesman has retained his most potent anecdotes and has garnished the act with a batch of fresh newies. (Of three of the stories, he relates that he had told them to two other comics at lunch a few weeks earlier—and he's keeping a city ahead of them.)

Cohen's characterizations of Yiddish types, such as doting grandparents, prideful parents and worried businessmen, ring unerringly true and are delivered with an ingratiating tolerance and sympathy for the human foibles of his characters.

Cohen also has a knack for touching several of the current nitery-comic standards by viewing them through borscht-tinted glasses, and the effect, in most cases, is to give them added dimension and warmth. He toys with a few stories in other dialects with moderate success. However, he's so much at home with the lower east side and garment district mannerisms and intonations that the side excursions sound only experimental.

Jimmy Blade purveys his usual terpworthy beat between shows.

Cohen is in for three weeks. *Mor.*

## Shamrock, Houston

Houston, Jan. 11.

*Jon & Sondra Steele, Dave Astor, K. Bert Sloan-Dick Krueger Orch (11); no cover or minimum.*

Jon & Sondra Steele, favorites here, again present a pleasing show in room only half filled preem night because of unusual sub-freezing weather. Couple harmonize well, and each shares spotlight in well-paced 48 minutes.

Red-haired Sondra has fine pipes, and easily changes mood to fit particular tune. At times she's a pixy, at others she's carrying the biggest torch this side of the Statue of Liberty, and then she's a shapely sexpot. Jon has an easy-going personality, and his solos at 88s were extended when auditors demanded more. Among selections are "Slaughter on 10th Ave" and "Polonaise."

Dave Astor, billed as the last of the angry young men, is more sharp than angry with his standup comedy. He's on a short 16 minutes, barely time to warm a cold audience, but leaves to heavy mitting. He explores stocks, unemployment, foreign cars, politics, population explosion and the United Nations, among other topical topics.

He says that the peace of the world depends on one man—the UN translator—then shows how it could work. Astor has an album in the works, and with a break here and there could rise as sharply as Bob Newhart, for his material is fresh and pointed.

The Sloan-Krueger Orch, one of the regulars here, is back on the stand, and again excellent in show backing and for dancing, with Krueger fronting and Sloan directing.

Show plays two frames, to be followed by Connie Haines and Jack Durant Jan. 25. *Skip.*

## Living Room, Chi

Chicago, Jan. 2.

*Beverly Aadland, Tommy Hazard, Joe Parnello Trio; $2.50 cover.*

Beverly Aadland's Living Room engagement runs through the huge furniture convention in Chi, and it's possible that her curiosity value will benefit from the horde of conventioneers that descend upon Rush St. at that time. As it was, six paying customers turned out for her opening show.

Miss Aadland's opening number is "Lady Is a Tramp," sung, as are her other numbers, in a somewhat limited-range voice that tends to go flat at the higher levels. Although she shows some evidence of coaching in singing and stagecraft, she is sufficiently ill at ease to give her act a nervous tone.

Among her other numbers are "Will You Still Be Mine," "When Your Lover Has Gone," "Zing Went The Strings" and "It's All Right With Me." She handles them in a voice that ranges from pleasant to strident.

Opening the bill is Tommy Hazard, a fresh and promising young singer. He has a charming and ingratiating way with a song, scoring particularly well with a fine lyrical rendition of "Street Where You Live." He also delivers "Who Cares" and "You Make Me Feel So Young" with savvy, and clicks with a neatly-arranged "Winter Medley." Both singers are astutely backed by the Joe Parnello house trio.

Bill is in till Jan. 23. *Mor.*

## Harrah's, Tahoe

Lake Tahoe, Jan. 6.

*Red Skelton, Elkins Sisters (3), Dorothy Dorben Singers and Dancers (13), Leighton Noble Orch (15); produced by Art Barbow; $3 minimum.*

Unlike other Reno-Tahoe talent buyers, Bill Harrah is continuing a year-round policy of booking only the top acts in show biz, and he's bringing in some of the more potent names during this off season to lure the spenders to this mile-high swankery. Again, this time in the person of Red Skelton, Harrah proves the policy pays off.

But this date, biz-wise, is a repeat of his Tahoe debut — full houses for both shows each night, despite a couple of nights of laryngitis when his voice completely failed and the headliner was forced to revert to a full hour of pantomime. Tablers, despite the lack of verbiage and the accent on panto, greeted the comic with standing ovations, not a common reception in this locale for any entertainer.

In this outing, Skelton again proves he's in a class alone as a pantomimist as he acts his trademarked characters and classic routines. Introed simply as "one of America's great clowns," he immediately commands full attention with topical one-liners, stories, and situation stuff, and never loses a minute in the hour-plus he's on.

Albeit some are vintage lines, the Skelton style makes the retelling all the more interesting. His panto bits include a new father ogling his child through a maternity ward window, a prospector bitten by a rattlesnake, a chef mixing a dinner salad, and his famed mimic of an old man watching a parade, which commands full silence and activates the lachrymal glands. His infectious laugh his emphatic delivery, his seriousness when needed, his mobile face and his smart material combine for superb entertainment.

Taking the opening spot on the show are the Elkins Sisters in "Symphony in Motion." The three offer difficult acro-terp routines with impresive precision and timing. Each also takes a solo spot for specialty contorting. Trio can be rated as top-league for any room.

Rosemary Clooney slated to open Jan. 25. *Long.*

## Basin Street East, N. Y.

*Ella Fitzgerald with Paul Smith Trio, Ray Bryant Trio; $3.50 music charge.*

Fortunately Ella Fitzgerald hasn't succumbed entirely to The Twist. She winds her close to 60-minute act with a brief but driving nod to the dance craze with a rhythmic special material piece about "Ella won't Twist." It's enough and doesn't spoil the taste of the superb sonaglog that preceded.

Apologizing for a slight cold, which wasn't too noticeable, Miss Fitzgerald was as sure as ever with a repertoire that ranged from her trademarked "A Tisket A Tasket" to her more recent disclick, "Mack The Knife." In between, she mixes up ballads and rhythm with delightful vocal techniques that keep the tablers happy and appreciative.

It's a long set for a thrush who puts so much into a song interpretation but "The Lorelei," "It Was Just One of Those Things," "Bewitched," "All Of Me," "Mr. Paganini" and "I've Got A Crush On You" seldom sounded better.

The Paul Smith Trio (piano, bass and drums) supplies the nifty backing that allows her to go through her pace without any trouble.

The Ray Bryant Trio precedes the headliner with a slick 30-minute session. Bryant's keyboard leads his bass and drum accomp through a varied repertoire but his "Little Suzie," a Columbia disclick still stands out. *Gros.*

## Bal Tabarin, London

London, Jan. 2.

*Diana Dors (with Danny Turner); Dickie Dawson; Frank Weir Orch. $7.50 minimum.*

Paul Raymond, best known for his nudie shows and his strip revues at the Raymond Revuebar in Soho, has moved into the more elegant nitery field with this intimate restaurant in Hanover Square. He's set his sights high by opening the spot with Diana Dors and having booked Buddy Greco, Billy Daniels, Rose Murphy and Mel Torme as subsequent attractions.

As there is an obvious need for a late night spot in London with name talent, Raymond's new venture has every chance of success, though inevitably he will encounter the booking problem that has confronted other restaurateurs over the years—the shortage of name attractions which are available at an economic price.

Raymond is trying to ease the financial load by having separate dinner and supper shows, and therefore may be able to attract double the normal capacity of about 130. On opening night (New Year's Day) there was no choice of menu although that will undoubtedly be revised in the future. At $7.50 the room is reasonably priced by West End standards.

Strange as it may seem, this engagement marks Miss Dors' first West End appearance in cabaret, although she made her cafe debut in London at the nabe Room at the Top in Ilford last summer. On this occasion, however, the intro honors were handled by her husband Dickie Dawson, who raises a few mild laughs with his comedy patter. Sensibly he doesn't attempt to hold the floor too long and quickly makes way for the main attraction.

Miss Dors, in a bizarre gown, which can best be described by a male reviewer as a semi-crinoline of gold lame over a black velvet sheath, holds the stage for half an hour and keeps the best part of her routine to the end. She's strictly a personality gal and needs loads of special material. Instead, she delivers a succession of pops and standards, adequately sung but little more.

Among the items in her catalog, for example, are "Ain't Necessarily So," "Put on a Happy Face," "Come Rain or Come Shine" and "Almost Like Being in Love." Towards the end of her stint, the star does a chorus from "Wouldn't it be Loverly," then proceeds with versions of that number as might be delivered by Eartha Kitt, Mae West, Marlene Dietrich and Lena Horne. The routine is loaded with sharp takeoffs and there is a biting satirical touch to some of them.

Miss Dors will certainly bring the customers in and that's the first essential for any entertainer. But the customer, once inside, deserves a better performance than offered on opening night.

Resident combo at the Bal Tabarin is headed by Frank Weir, well known aronnd West End night spots. A bright and lively unit, it's handsomely suited to this intimate room. With Danny Turner sitting in at the ivories for Miss Dors' stint, the orch gave out with virile backing. Dance time sessions were in lively style. *Myro.*

## Palmer House, Chi

Chicago, Dec. 29.

*George Gobel, Sylte Sisters (3), Ben Arden Orch; $3 cover.*

George Gobel's Chi engagements are always in the nature of triumphal returns, since it was from the Windy City that the ex-country & western singer broke into the big time. His current Empire Room stint is no exception, drawing large and appreciative crowds for both the opening night shows.

Gobel's portrayal of the travails of the little man beset by domineering females, arrogant bartenders and pushy cemetery lot salesmen strikes an immediate and responsive chord with the auditors. Even his anecedotes of high living in Las Vegas and Miami Beach are astutely tempered by his hayseed approach.

Comic also demonstrates a charming legituner voice in his rendering of "Own Little Island" from "Let It Ride," the short-lived musical comedy in which he starred, and in "There Was A Young Man," a spoof of barroom ballads.

Incorporated into his act are the Sylte Sisters, a vocal trio composed of Joan and twins Deanna and Deanda. They're a charming and fresh-looking threesome, but apparently in need of more seasoning.

Their vocal and personality projection is weak, and their song salesmanship captures the tablers only intermittently. Girls team up with Gobel in "Tumbling Tumbleweed," and take over on their own for "Hey Look Me Over," "Mack The Knife" and impreshes of other female singing trios.

Ben Arden's house orch backs the bill impressively and delivers some of the finest dance music around town. *Mor.*

## Blue Angel, N. Y.

*Dorothy Louden, Peter, Paul & Mary, Hughes Aufray; $6 minimum.*

Comedienne-singer Dorothy Louden, a favorite with the sophisticated audiences at this eastside nitery, headlines a bill that offers as much bright satire as a lot of the revues current in town.

The high-spirited performer has some new material that is fracturing SRO auds, notably a devastating takeoff on Shirley Temple and a number in which she brilliantly apes the song styles of femme singers from the torchy belters to hip progressive jazz stylists.

Peter, Paul & Mary, twin-bearded guys and a svelt, straight-haired blonde, are a folk group with the distinction of sounding unlike the Kingston Trio. With guitar accomp by Peter and Paul, the trio presents a fine book of melodic and rarely-heard folk tunes, and adds mightily to the night's comedy with a wicked parody of "Old Dog Blue" as jazzed up for rock-and-roll presentation on the Dick Clark "Button Up Your Button" show. Lead singer contributes some sports car and plane imitations for sock variety.

Rounding out the bill is French singer Hughes Aufray. He's not much in the voice department, but projects with fine Parisian charm and dramatics. His rendition in French and English of the Ray Charles hit, "Hallelujah!, I Love Her So," is a crowning touch to the bill's high comedy. *Bill.*

## Ritz Carlton, Mont'l

Montreal, Jan. 5.

*Odette Myrtil, Johnny Gallant, Paul Notar Trio; $1.50-$2 cover.*

The New Year in the Ritz Cafe opens with Odette Myrtil, a fave in this room and still one of the more personable performers to appear here. Long associated with musicomedies, she is splitting her time now between the occasional nitery stint and a class eatery in Pennsylvania.

Her return to the entertainment field packs the same wallop as on previous stanzas; her flamboyant manner and largesse are ever present and despite a somewhat thin room on night caught convinced throughout.

Material, for the most part, is a repeat of other performances but this time around she has enlarged a sequence from "South Pacific," doing a hefty segment from her Bloody Mary role and two of the durable tunes from this score.

Backing Miss Myrtil in fine style is Paul Notar and his group plus pianist Johnny Gallant who also split dansapation sets between shows.

Fernanda Montel is slated to follow Miss Myrtil. *Newt.*

## Ben Soir, N.Y.

*Betty Kean & Lew Parker, Karen Chandler, Three Flames, Burke McHugh; $5 minimum.*

Top of the current bill is wife-husband comedy team of Betty Kean and Lew Parker. In support is singer Karen Chandler (in a return) with arranger husband Jack Pleis backing on piano. As for the audience at the Jan. 2 opener, it was saturated with pre friends of the performers, prompting a score of intros and a remark from Miss Chandler, "It's like playing my own liivng room."

Needless to say, the papa-mama jokes abound with Kean & Parker (she formerly of the Kean Sisters and he a vet from the vaud boards). It's not the kind of situation comedy that plays American living rooms via television, but it's mostly fine for this intime that generally manages to combine sophistication and sawdust in its shows.

Best of the team's skits is papa and mama on the town with mama lushing it up in a broadly farcical style. The bit, as do the others, comes across mainly through Miss Kean's zesty, manic actions and Parker's quipping dispair. It's raucous and blue but tres sportif for late crowds and especially for the friends of the talent. A husband-wife bedroom bit was too ripe and too square by any standard, however.

Miss Chandler is the sort of enthusiastic shouter the Bon Soir aud digs, and she's added a twist (the dance) to the act. Her best number, a real change of pace, is a special-material thing on group therapy that she projects with a fine comedy touch. *Bill.*

# New Acts

**PETER PIT**
**Comedy Magician**
**18 Mins.**
**Astor Hotel, N.Y.**

A bright lad from Amsterdam, Netherlands, Peter Pit has the makings to go far in hotel rooms such as this one and in some nightclubs. He is the smartest talent on the new bill at the Hotel Astor, and was heavily mitted for his work. Pit tees off with a rather involved description of a mole and the hole the former dug. Only sad commentary is that half the audience at the Astor failed to appreciate this.

From this, the young man goes on to illustrate different types of holes, with vigorous patter to accompany same. Pit then segues into an explanation of how he formerly was an amateur magico, and how he would like to expose some tricks. His work with a giant playing card in making it change its spots from the three of spades to the eight of spades; then into the four of spades and then the seven is all the more baffling because done right close to the eyes of the auditors.

His routine with an imaginary deck of cards just misses because a bit too fanciful for a nightclub crowd. But the suddenly appearing walking sticks and his stunt of making one of these swing in mid-air is solid stuff that clicks mightily.

A personable youth with clear diction, he should become much better for American audiences as soon as he tightens his routines. As is, he will be welcome in most rooms. *Wear.*

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**SHEER & MENAHEM**
**Songs**
**30 Mins.**
**Colonial, Toronto**

Accenting flamenco singing but doing solo stepouts and duet harmonizing in different languages, Anita Sheer and Jacques Menahem, teamed professionally, were previously singles in European and American cafes. Each works with Spanish guitar. On ability and appearance, couple are drawing strong weekends at 400-capacity dining and drinking stand.

Manhattan-born girl and French partner display main strength in the flamenco style but have a repertory of songs in Spanish, French, Greek, Italian, Hebrew, Russian and Rumanian. Using own arrangements, these are, alternately, fiery or tender in delivery. They are on four times nightly for 30-mins. stints, with 45-mins. breaks.

Miss Sheer, a pupil in Spain for two years of the flamenco-singing Carlos Montoya, has appeared on the BBC. Gary Moore and Jack Paar shows. Previously, she majored in fine arts at Oberlin College and is a qualified schoolteacher with a B.A. Menahem attended U. of Athens in Greece, later took post-graduate work in European literature at the Sorbonne, has appeared in Carnegie Hall. *McStay.*

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**NADINA**
**Dance**
**15 Mins.**
**Frolic, Revere, Mass.**

Nadina is a Bostonian of Lebanese descent and has mastered the art of authentic Arabic terp. She's a looker, and slim with flashing dark eyes. She gives her twist and twine routines plenty of class. Nadina gets full audience concentration.

Out for only a short time, she's been working the better clubs in the east, and has been auditioned for a couple of Broadway shows. Looks a great bet for all visual situations and a natural for Oriental dancer roles. *Guy.*

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**ROSALIE DUBOIS**
**Songs**
**20 Mins.**
**Olympia, Paris**

Rosalie Dubois resembles a hefty, healthy version of Edith Piaf. But her belting and plaints are well thought out. Miss Dubois stands firmly and just socks out her songs of love and desire.

Enunciation is good and her voice big. But there is a tendency to trill and roll the endings that only imitate Miss Piaf. But there is a fresh sincerity and drive in Miss Dubois which should have her an okay staple here. *Mosk.*

**LOS CASTELLANOS**
**Dances**
**20 Mins.**
**Mayan Theatre, Los Angeles**

Making their first public appearance as a unit in L.A.'s Mayan Theatre, one of the last outposts of vaudeville and entertainment hub (cinema alternating with three stageshows daily) for the city's large Mexican community, this Flamencan group of three dancers and a guitarist impresses with a brisk display of technical skill and flash in the classic idiom. Within the familiar, patented choreography of their art, they work with assurance and a devout appreciation for the pure and classic patterns of the form.

What's missing, for the most part, at this beginning juncture in their history as a team, and certainly a most vital requirement for commercial success if they are to aspire to the U.S. nitery big-time (their acknowledged goal) is a greater emphasis on spectacular, crowd-pleasing showmanship, on establishment of a unique, personal identity of style, and on dramatic storytelling within the framework of their specialized technical artistry.

From the rigid, academic standpoint of pure dance aficionados, such a de-emphasis of basic mechanical values may represent a compromise to business interests, but actually there need be no significant loss of art to tell a story, and to show off doing it. Art, oft-times, is only as effective as the audience that senses and appreciates it.

The small company performs four colorful numbers, including the traditional Zapateado (or heel dance), breaking for a costume change to enable guitarist Carlos Rubio to offer a solo of the inevitable "Malaguena," on which he displays some especially deft phrasing and a delicate touch, though slightly shy perfect fingering clarity. The dancers are Miguel Santos (the organizer), Carlos Montero and Margarita Reina. It is an act endowed with the relish and potential of youth. The two men are Spanish, and have compiled vast experience with various touring Flamencan concert companies, including Jose Greco's. The girl, a young and attractive local addition, foregoes the customary fire-eyed sorcery of the Flamencan senorita for a more jubilant, light and innocent style of expression. They work together with taste and precision.

The act is introduced as of Spanish origin, an asset for presentation, especially before Mexican audiences, to whom Spanish performers, somewhat ironically, represent a curious kind of aristocratic prestige. — VIP's from the home office, as it were. *Tube.*

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**PENNY PRYOR**
**Songs**
**20 Mins.**
**Eddys, Kansas City, Mo.**

One of more comely gal singers to appear at Eddys' in recent months, Penny Pryor is making her initial stand in this area here. She shares the bill with comic Dick Lynn. Miss Pryor has an unusually good pop appeal and works it out on a wealth of songs and material. Her opener is "Let's Have Fun," and it's original. Pert, auburn-haired miss warbles a wide range of numbers from a Basin Street medley to "I'll Remember April."

As a change of pace, she takes a song from the Debbie Reynolds mold, and for contrast offers a laughable impression of Roberta Sherwood. Her finale is "You Need Hands" in which the house joins her for a rousing finish. Miss Pryor's singing looks to be a pleaser on any bill. After her own turn, she came back later to help in the informal twist session staged by Dick Lynn. Miss Pryor has been playing major spots in Vegas, Chi and other cities, but somehow has missed the VARIETY files till now. *Quin.*

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**THE NOTE-ABLES (4)**
**Songs, Comedy, Music**
**20 Mins.**
**Isy's, Vancouver, B.C.**

The Note-Ables, four local lads, formerly were known as The Van Four. As such, they have never previously been New Acted. Professional experience has been garnered in the last two years. Change in name was necessitated when quartet went to Eastern Canada several months ago and ran into billing confusion with long-established Billy Van Four of Toronto. New tag came from manager Paul Simmons, who books the boys out of Toronto.

Name change aside, the four boys have returned as a polished harmony group, with good control and varied arrangements. Vocal-instrumental quartet is composed of leader Richard Barker, who plays alto sax; Keith Nowell, trombone; and Don Buchanan and Garth O'Bray, trumpets. Boys are all cleancut and neat in their appearance.

The Note-Ables have a strong opening with "Crazy Rhythm," and follow with special harmony arrangement of "Almost Like Being in Love." A spiritual medley includes "Down By Riverside," "Whole World in His Hands" and "Saints Go Marching In." Quartet has a comedy sequence with "Marie." Group encores with "I Love You So," with instrumental solos from all four which had club customers roaring.

Group's harmony is firstrate and instrumental work is well-timed, but comedy needs much strengthening. With just a bit more staging and showmanship, this quartet has the ability to click as singers alone and might best discard their gimmicks unless they can obtain material from a top writer. *Shaw.*

# Ice Show Review

## Ice Follies

*"Shipstads and Johnson Ice Follies of 1962," produced by Eddie and Roy Shipstad & Oscar Johnson; choreography, Fran Claudet; direction, Stanley Kahn; costumes, Renie; musical director, George Hackett; music, Larry Morey; emcee, Paul Gannon. Features Ina Bauer, Janet Champion, Mr. Frick, Jill Shipstad, Barbara Myers, Carol Caverly, the Jacobys (2), Meldrum Twins (2), Lee Carroll, the Beattys (2), Kermond Bros. (2), Wall & Dova, The Scarecrows (3), Carroll & Clark, Dusseau & Doris. Opened Jan. 9, 1962, at Madison Square Garden, N.Y.; $5 top.*

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The 1962 edition of Shipstads and Johnson's "Ice Follies" is a sock outing from start to finish. With everything one could expect to find in an ice show and even a few surprises, this 26th stanza of the annual touring pageant is slick and skillful entertainment throughout.

A blend of colorful and imaginative creation and polished performances, both individual and ensemble, the show often challenges the old saw, "What can you do that's new in an ice show?" For one thing you can do The Twist on ice, and when it's done by young and attractive Jill Shipstad (producer's daughter), it even looks worthwhile.

Production numbers have new lighting and costume effects as illustrated by a jazz sequence in which the skaters appear to be performing in an old silent flicker. Things also move at such a crisp and entertaining pace that no one really cares if he's seen similar shows before because it all has a new, fresh and imaginative look about it.

This edition of the "Ice Follies" is well-designed physically by Dale Hennesy, and staged and choreographed with imagination and skill by Fran Claudet and Stanley Kahn. Also rating bows are Renie for colorful and creative costuming and Charles Skillings for effective lighting.

Performances are top-flight. Ina Bauer is a skillful, graceful and pretty skater who often dazzles in the "Winter Fable" seg of the program. Janet Champion is another dazzler with mucho dynamics in the "Rhythm of the City" number while Barbara Myers also shows skill with the blades. Although not given as much skating room as some performers, Carol Caverly impresses with her looks and skating grace as the shapely slugger in the ballgame sequence. Lee Carroll also turns in an attractive and polished performance.

In the comedy department, and there's plenty of that, the Kermond Bros. demonstrate acrobatic comic skills. Likewise, the expert stylings of Mr. Frick, the laugh-provoking spoofing of the Beattys and some good bits by Wall & Dova all score. Among the funniest of ice comedy groups to slide into view in a long time is The Scarecrows whose slick clowning is a constant treat.

A precision femme duo, the Meldrums, show some talented work as do a ballroom skating team, the Jacobys, whose grace and skill make it all look easy. Richard Dwyer, teaming with Miss Carroll, shows skill on another precision duo turn. And, of course, there's always that playful four-legged animal, this time a bull played by Doug Sears and Dick Cooper, for the audience's amusement.

Standout production numbers include "Inky's Magic Circus," a cleverly-designed affair in which skaters are costumed as giant teddy bears, clowns, etc. The audience participation bits throughout the show go over with their usual success. There are 16 numbers in all, several dazzlers from a production standpoint alone, not to mention the performances.

"Ice Follies" will be at the Garden through next Sunday (21). It then swings north and west on its way back to its Hollywood base. Withal, it's a smooth and polished event that's bright and exciting from start to finish. *Kalk.*

# House Reviews

## Music Hall, N. Y.

*Russell Markert presentation of "Salut a la France" with Yves Tomas, Nicolyn Emanuel, Shirley Weaver, Kay Wilmette, Rockettes (choreographed by Markert), Corps de Ballet (Margaret Sande, director), Symphony Orch, (Raymond Paige, director); "A Majority of One" (WB) reviewed in* VARIETY *Nov. 16, '61.*

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Radio City Music Hall has cut down the stage proceedings for this event because of the abnormally long running time of "Majority of One." In fact, it's just about enough to keep the franchise. But what is done is tasteful and at times, swinging. The inspiration for the present show is the forthcoming maiden voyage of the S.S. France.

The big feature this trip is the product supervised by Russell Markert who has created a "Can Can" finale which is probably the one of the most colorful dances done by the Rockettes in some time. The costumes, plus, the choreography, have flash, style and vigor along with the feel of tradition. The movement is, of course, in the accepted groove. But the application is fresh and interesting. It gives the show a most powerful windup.

The opening is a tasteful bit of ballet against a Corot background. It's a delicately executed bit with Nicolyn Emanuel, Shirley Weaver and Kay Wilmette fronting this tutu trot.

Yves Tomas is the vocal soloist this session. A vigorous voiced import from France, he is a capable and personable singer. But in his short span on stage it would have been to his advantage to dwell on more familiar numbers to establish himself.

His vocal quality is good and asserts itself readily. A vocal group backgrounds him in a finale.

The symph, this session, does a French medley with a solo by Jean Jacques Perrey who plays an Ondioline, an organlike instrument, which makes a rather agreeable sound. Batoning is by Raymond Paige. *Jose.*

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## Olympia, Paris

Paris, Jan. 8.

*Vince Taylor, Henri Tisot, Rosalie Dubois, Double Six (6), Hall, Norman & Ladd, Joy & Kay, Sylvie Vartan, Arthur Plasschaert Ballet (9), Jean Harold, Daniel Janin Orch (21), Jean-Marie Proslier; $2.75 top.*

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Vince Taylor is a Yank rock and roll singer practically unknown in the U. S. but with an okay name in Britain. Savvily built up here by Barclay Records, and recipient of solid publicity when a riot at a recent r'n'r concert never even let him get on, he is now heading a vaude show which should be in for good biz in its three weeks.

Taylor essays a leather shirt and trousers with gloves to match. He clutches a golden bicycle chain. With rings and chain necklaces, cowboy boots, long sideburns and long hair, he squirms, grinds, twists and blasts his way through his songalog of agonized pleadings and demands for love, freedom and power. In short, he shrewdly make up a composite figure of the by now conventional delinquent.

His inflections and voice fit into rock patterns and he writhes, falls on the floor, mishandles the mike and, generally, gives a clever if surface demonstration of rock excesses. He is drawing a fairly staid audience at this house who do not respond much to his gyrations.

Taylor is well backed by the Playboys (4), a zingy rhythm group, and looks in for a career here as long as the rock lasts. He wisely drags in The Twist too and gives a good rendition of it.

Henri Tisot has parlayed himself into a second slot spot and a big record seller by cannily imitating President de Gaulle. By changing his talks to innocuous studies of dancing or traffic he gets howls from the French. But the first bite and surprise are over and he looks to be waning.

Rosalie Dubois belts out songs of love and need in the Edith Piaf manner, but is far from the depth and talents of her model. However, she has a sincerity and drive that rate her a New Act cataloging. Double Six do jazz songs vocally which are somewhat too precious but benefit from a good musical sense.

Hall, Norman & Ladd do a deadpan music recital with fall-away clothes and breakaway instruments full of British phlegm and understatement. It's a hokey but pertinent house act that gets its usual vocks.

Joy & Kay has a little clown opening a box and unfolding a long, contorted figure which he bends into all sorts of forms and then stuffs back into the box. It turns out to be a lean, good looking miss. It is a fine filler.

Sylvie Vartan, an adolescent twist and rock singer with a breaking voice, is much too pallid in personality and projection to register in this sphere. She is more for boites than houses.

Jean Harold projects slides in which the heads of well known personalities are put on incongruous figures. A smart commentary and inventively composed shots make this a neat offbeat act.

Arthur Plasschaert Ballet does some electric bouncy dance interludes that gives the show a good production gloss, while Daniel Janin Orch does good backing medleys. Program is emceed by rotund Jean-Marie Proslier who adds some witty patter before each turn. It shapes a well mounted stanza. *Mosk.*

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## Martha Raye

Continued from page 2

tume-makeup and hair tests for her role as Madame Lulu, the Great Indian Mystic, in "Jumbo," noting it is the first test she has made since 1936 when she tested at MGM for a picture with Billy Gray, though it was not filmed. She noted filmmaking has changed greatly since she was last before feature cameras. Major differences are in time, she said, calling it much like television because people work so much faster today. Other than unusually big pix, she said schedules are shorter and requirements are greater. For instance, she said she has 21 costume changes for the Lulu role, as well as specialty "Statue of Liberty" and "clown" sequences in the picture, and noted designer Morton Haack had to do the costumes in three weeks whereas they would have taken two or three times as much time in earlier days.

Comedienne has been on payroll for three weeks, working with vocal coach Bobby Tucker on songs "Why Can't I?," "Circus on Parade" and "Spangles; Sawdust and Dreams," which she does in the film. She has also been training for trapeze work and for stint she does as human cannonball (though she doesn't expect to be shot out of the cannon).

# 5 Flops on B'way Took 600G Loss

The casualty count on Broadway rocketed the last fortnight with the fast fold of five productions, representing a combined loss of around $600,000. The shows for which the number of performances ranged from seven to 24, were "Captains and the Kings," "The Egg," "First Love," "Giants, Sons of Giants" and "Something About a Soldier."

"Love" ran the longest of the four entries, closing last Saturday night (13) after three full weeks at the Morosco Theatre. The Roger L. Stevens-Frederick Brisson presentation of Samuel Taylor's play, based on Romain Gary's memoir, "Promise at Dawn," was capitalized at $187,500. The play, in which Lili Darvas succeeded Elizabeth Bergner as Hugh O'Brian's costar, is figured to have involved a total expenditure of about $200,000, including losses out-of-town and on Broadway.

However, the loss on "Love" was reduced to about $75,000 with the production's $126,000 share of income from the sale of the film rights to 20th-Fox for $350,000. The production's slice of the picture coin represents 40% less 10% commissions. Last Saturday night also marked the termination of "The Egg" after eight performances at the Cort Theatre. "Giants" after nine performances at the Alvin Theatre, and "Soldier" after 12 performances at the Ambassador Theatre.

The three shows are figured to have run through their entire investments. "The Egg," a translation by Robert Schlitt of Felicien Marceau's play, was produced by Zev Bufman, Alexander Ince and Pierre Cosette on a capitalization of $120,000. An attempt is being made by the producers to reopen the show off-Broadway.

"Giants," in which Nancy Kelly and Claude Dauphin costarred, was financed at $109,000, including 15% overcall. The Joseph Kramm play was co-produced by Charles A. Totero and William Cioffi. "Soldier," the Theatre Guild-Dore Schary presentation of Ernest Kinoy's adaptation of a novel by Mark Harris, was capitalized at $125,000, including 25% overcall. Sal Mineo, Kevin McCarthy and Ralph Meeker costarred in that production.

"Captains," the Paul Gregory production presented by Theatre Guild Productions and Joel Schenker, ended a seven-performance stand Jan. 6 at the Playhouse. Dana Andrews, Charlie Ruggles, Peter Graves, Conrad Nagel and Lee Grant costarred in the Leo Lieberman play, which is figured to represent a loss of around $175,000. Prior to opening in New York, the production played to generally poor business during a nine-week hinterland tour.

The list of Broadway shows was also reduced last Saturday night (13) by the departure of "Do Re Mi," which began a road tour last night (Tues.) at the O'Keefe Centre, Toronto. The David Merrick production, in which Phil Silvers stars, is figured to have a deficit at this time of about $170,000 on its $400,000 investment. The musical ran 50 weeks on Broadway.

## SAYS OFF-B'WAY ISN'T WORTH EQUITY'S WORK

Off-Broadway is an administrative burden for Actors Equity. That's the opinion of Win Mayo, the union's new bonding secretary and representative. It's his tentative estimate that nearly half of the time and effort of Equity representatives has to be expended in processing and policing off-Broadway productions, in which less than 300 members work each week.

The off-Broadway employment tally represents about 11% of the total weekly employment of Equity members, which has been running around 2,700 recently.

### STAFF FOR 'TAKE HER'

The staff for "Take Her, She's Mine," which opened on Broadway last week, includes Carl Fisher, general manager; Ruth Mitchell, production stage manager, and Paul Phillips, stage manager.

The three have long been associated with Harold S. Prince, producer of the comedy, and his late partner, Robert E. Griffith.

## Dick Rector to Produce 'Between Lines' on B'way

Richard R. Rector, formerly in the network operations department of CBS and now vice-president of VHF Inc., a television packaging firm, intends becoming a Broadway producer next fall with "Between the Lines," a musical with book, lyrics and music by William Stuart Wheeling.

The show is to preem in April at the World's Fair in Seattle. VHF will have a financial interest in the musical.

## To Build 2 New Houses For Chicago's Southside; Drury Lane Expanding

Chicago, Jan. 16.

Ground will be broken this spring for two new legit theatres on the far southside, both intended for stock presentations but suitable also for roadshows if the era of the decentralized theatre ever comes to pass. Each is expected to be completed by the spring of 1963, one at the southwest end of town and the other at the southeast.

The Drury Lane management revealed last week that it will construct a 1,500-seat auditorium adjoining its present house, to make possible the production of musicals. In its present 630-seat arena downstairs in the Martinique Theatre, it is necessarily restricted to simple productions of straight plays. The new house is expected to cost in excess of $1,000,000. It will have a "floating wall" to reduce seating capacity for straight plays requiring intimacy.

The other is to be a 1,000-seat house with a proscenium stage, located in South Chicago and drawing from the suburban communities thereabouts as well as from Gary, Hammond and Whiting, Ind. It's being built in conjunction with a new restaurant, Palos Supper Club, emulating the Drury Lane operation vis-a-vis the Martinique.

Although the project has not yet been announced, it's understood the theatre is to be leased to a legit operator. The group of investors is headed by Jerry Lenza, who once managed the restaurant, El Bianco.

The new construction, along with five out-of-the-Loop theatres that went up in the past year and one other currently being built in the Marina City project, constitutes the greatest boom in new legit real estate here in several decades. In round numbers, the eight new outlying houses will represent a total investment of close to $9,000,000.

The other new houses, already in operation, are the Arie Crown and the Little Theatre at McCormick Place, the Happy Medium, Playwrights at Second City and the Theatre of Western Springs.

Drury Lane, incidentally, will convert its present 630-seat theatre into banquet rooms when the new structure is completed.

## Rename Bob Bishop Prez Of Musical Tent Group

Robert H. Bishop 3d, president of the Musicarnival, Cleveland, was reelected president of the Musical Arena Theatres Assn. at its recent annual meeting in New York. David Marshall Holtzmann, attorney and managing director of the Cape Cod Melody Tent, Hyannis, Mass., was re-elected vice-president of the association, whose membership comprises musical tent theatres throughout the U.S.

Elected as respective treasurer and secretary were Stephen Slane and Gurney Kranz. Slane is managing director of the North Shore Music Theatre, Beverly, Mass., and Kranz is manager of the Niagara Melody Fair, North Tonawanda, N.Y. Edward Lutz and Robert Carr whe head their own certified public accounting firm, were reappointed executive directors of the organization, for which Max Eisen is pressagent.

The board of directors includes Benjamin H. Segal, producer of the Oakdale Musical Theatre, Wallingford, Conn.; St. John Terrell, producer of the Music Circus, Lambertville, N.J.; Herb Rogers, producer of the Chicago Music Theatre, Highland Park, Ill., and the officers of the organization, Bishop, Holtzmann, Kranz and Slane.

# *South Africa's Lively Legit Year: An Exporter, Not Just Importer*

By EVELYN LEVISON

Johannesburg, Jan. 16.

The year 1961 was an enriching one for theatre in South Africa. Visiting artists from different corners of the globe enlivened the scene. Audiences responded to the stimulus of new faces; home-lot players profited from the experience of acting with, or being directed by prominent show biz personages from abroad.

Dame Flora Robson and Canadian actor Robert Beatty embarked early 1961 on an extensive tour of the Republic (then still the Union of South Africa) in Leonard Schach's production of "The Aspern Papers" after being acclaimed for their performances at the Hofmeyr Theatre, Cape Town, and The Playhouse, Johannesburg.

Schach, who runs both houses, was responsible for some of the most outstanding theatrical fare staged here in 1961, including "The Caretaker," which totalled a run of 10 months (touring centres both large and small from the Cape to the borders of the Congo), "The Miracle Worker" and "The Tenth Man." His customary midyear trip to Europe in search of new plays led to the engagement of Netherlands actor Cruys Voorbergh, who arrived in September with his showpiece "Lady Barker's Last Appearance," a gimmick thriller in which the artist displayed considerable virtuosity by taking three different parts.

While in London, Schach bought the rights of the revue, "Beyond The Fringe," and staged the first presentation outside Britain at the Hofmeyr in October with four local actors, Siegfried Mynhardt, Leon Eagles, Nigel Hawthorne and David Beattie. Confounding all predictions that the show's satirical and highly topical material would prove too specialized for South African audiences, "Beyond The Fringe" was hailed by critics and public and is lined up for a six-month tour. Schach also contracted British comedienne Beryl Reid to head a specially devised Christmas show comprising items from her revue repertoire.

As an impressive start to the Hofmeyr's 1962 season, which opens in February, he has booked a return visit of Flora Robson who will take the part of Miss Moffat in a revival of Emlyn Williams' moving Welsh play "The Corn Is Green." In the role of Morgan Evans, which the author himself played in the original London production, we shall be seeing his son Brook Williams, deemed a clever piece of casting on the part of Schach.

Members of the French community throughout the Republic, and all lovers of the French language, welcomed a second visit from the Theatre D'Union Culturelle de Paris, which on this occasion varied its repertoire of classics with such modern offerings as the recent Parisian comedy hit "Patate." Jacques Eyser, of the Comedie Francaise, headed the cast.

Rosalind Fuller's one-woman recitals, first presented in Johnnesburg by the Kushlick-Gluckman management in 1960, were returned for National Theatre.

Leon Gluckman and Taubie Kushlick scored a hit when they presented Jerome Kilty and Cavada Humphrey in Kilty's adaption of the G. B. Shaw-Mrs. Pat Campbell letters, "Dear Liar."

Gluckman took time off to revamp the overseas version of "King Kong" and accompany it to London at the beginning of the year, and to return to Britain later to direct same show for television. Taubie Kushlick preceded "Dear Liar" with a highly successful hotted-up, bikini-slanted revival of "The Women;" and Gluckman followed it up with a not-so-successful production of "The Fantasticks." Despite a couple of enthusiastic notices, notably from the Sunday Times critic, this off-beat musical never quite caught on.

Partners offered at their intimate, 170-seater, two locally-written efforts. First, for a limited season, came "The Blood Knot" by Athol Fugard, a stark and savage portrait of two brothers, one near-white in appearance, the other unmistakably African, bound together by a bond far deeper and more fundamental than normal family ties. The second local offering—like "The Fantasticks", a musical with a difference — was "The Red Silk Umbrella," with book and lyrics by Johannesburg drama critic James Ambrose Brown, and music by Arthure Evans.

### Repertory

Johannesburg Repertory Players, which undertakes to provide its membership with a minimum of seven shows a year (these are also open to the general public) at the 500-seater Alexander Theatre, tried out an experiment in 1961 with National Theatre Organization. Later presented three of the seven plays. One of these, "Time To Kill," a thriller written by radio man Monte Doyle, gave South Africa its second opportunity in a year ("King Kong" was the first) to export theatrical material instead of importing it. Retitled "Signpost To Murder," the play was bought by Emile Littler and opened a pre-West End tour at Oxford in November with Margaret Lockwood, Derek Farr and Ian Hunter in leading roles, and Hugh Goldie, who was responsible for the Johannesburg production, as director. Sets for the staging in Britain were designed by the Reps' production manager Roy Cooke at Emile Littler's request. Other Johannesburg Rep offerings included two recent West End successes, "The Amorous Prawn"—a boxoffice hit not only at the Alexander but also on tour, and "Billy Liar," both directed by Victor Melleney.

Of the National Theatre plays, one was of special note since it brought Margaret Webster from America (under subsidy of U.S. Cultural Exchange) to direct Eugene O'Neill's "A Touch Of The Poet," and South African actress Marde Vanne back from London to play the part of Nora Melody. The tour, which ended in November, was well received even in centres not normally enthusiastic about legit theatre. Interest throughout the country was considerably enhanced by Miss Webster's entertaining lectures and recitals on Shaw and Shakespeare, and her comments on theatre over the air.

For the sixth year in succession, an al fresco Shakespearean play was presented at Maynardville in the Cape by two enterprising Cape Town theatre personalities, Cecilia Sonnenberg and Rene Ahrenson. Five of the six plays have been directed by well-known British Shakespearean actor, Leslie French who again made his annual summer pilgrimage to South Africa to direct an imaginative production of "Twelfth Night" and to play Feste, the role in which he appeared at London's Old Vic with Sir John Gielgud as Malvolio and Sir Ralph Richardson as Sir Toby Belch. Maynardville, originally the grounds of a gracious old homestead in the wooded suburb of Wynberg, five miles from the centre of Cape Town, was purchased some years ago by the City Council and thrown open as a public park. Cecila Sonnenberg and Rene Ahrenson received civic blessing to present an annual Shakespearean production in this natural setting, where comfortable seating accommodations for more than 600 were arranged on a gentle slope towards a raised lawn stage, with excellent lighting and a first-class sound system. Maynardville is now recognized as a highlight of the Cape Summer season and great support is received from the schools, both white and colored pupils responding eagerly to the appeal of the outdoor productions.

Another Cape highlight is the annual summer presentation of "Son Et Lumiere" at the Castle of Good Hope, sponsored by the French Assn., for the Preservation of Historical Monuments with the assistance of the South African Broadcasting Corp. Bernard Bertrand, the clever young French creator of most of the famous Son Et Lumiere spectacles in Europe made trips to the Republic in 1959 and 1960 to direct all aspects of the production which, through the medium of sound and light, unfolds with tremendous drama and effect, the story of the ancient fortress from the time its foundation stone was laid in 1666.

At the Lyric, Durban's only permanent professional theatre, a varied programme of overseas successes is offered, ranging last year from the farce "Simple Spymen," which scored a notable hit at London's Whitehall Theatre, to "The Entertainer" by John Osborne.

Durban theatregoers were the first to view "The King Of The Dark Chamber," the play selected to mark the centenary of Rabindranath Tagore in Natal. This brought from America the Indian dancer Bhaskar, actress Surya Kumari, and director Krishna Shah. "Chamber" toured through the Cape and arrived in the Transvaal at the end of the year. The tour was under the aegis of Union Artists.

On the whole, locally-written musicals fared badly in Johannesburg in 1961. "The Platonic Nymph" at the Brooke Theatre came in for some pungent remarks from the critics and was withdrawn after three weeks. The same fate befell "The King Of Diamonds," a period piece woven round the life of South African millionaire Barney Barnato, and presented by National Theatre with backing from mining magnate Harry Oppenheimer. An all-African musical "Dingaka" disappointed its backers despite an excellent performance from Ken Gampu in the name role, outstanding sets, lively choreography.

Brooke Theatre, site of many a West End boxoffice hit since its opening seven years ago, failed to pick a real winner in 1961 but did

(Continued on page 77)

# Connie Bennett Pans 'Toys' Tourer In Chi TV Spiel; It's Her Own Show

Chicago, Jan. 16.

Constance Bennett doesn't like "Toys in the Attic" and doesn't mind making it publicly known. She's here in the Lillian Hellman drama, but quits the cast next Saturday (20), when it exits the Blackstone Theatre to resume touring.

On Irv Kupcinet's "At Random" show on WBBM-TV last week, the star complained that "Toys" is a sick and heavy play and commented, "There is too much sickness and unhappiness in the world for anyone to want to see it." Her tv appearance was presumably anything but a boon to the Blackstone boxoffice.

Miss Bennett, explaining that comedy is her forte, called her dramatic role in the Lillian Hellman drama "an acting exercise" and indicated that the character of Albertine Prine, whom she portrays, leaves her cold and passes out of mind as soon as the curtain goes down. The character is a wealthy southern woman who has withdrawn from the daytime world and keeps a handsome Negro as her lover.

The actress asserted that the part was recommended to her by her manager, who felt she ought to change her image. "Wait till I get back to New York," she concluded, "I'll change his image."

Ann Shropshire will take over Miss Bennett's role for the Los Angeles engagement, opening next Tuesday (23). Scott McKay, who was to have vacated the "Toys" male lead for a guest stint at the Drury Lane Theatre here, has decided to remain with the tourer.

## Houston Doing 'Majority'

Houston, Jan. 16.

"A Majority of One" will open at the Alley Theatre tomorrow night (Wed.) under the direction of Joyce Randall.

The cast of the Leonard Spigelgass comedy includes Virginia Payne, Russell Gold, Jeanette Clift, Chris Wiggins, Tom Toner, Bill Bridges, Maxine Elliott, Karen Friman, John Alexander, Paul Tremaine, Arlene Cohen, Sandra Yarber and Sue Carol Davis.

# Shows Out of Town

## No Strings

Detroit, Jan. 16.

Richard Rodgers (in association with Samuel Taylor) presentation of musical in two acts (14 numbers), with music and lyrics by Richard Rodgers, book by Samuel Taylor. Staged and choreographed by Joe Layton; settings and lighting, David Hays; costumes, Fred Voelpel and Donald Brooks; musical direction and dance arrangements, Peter Matz; orchestrations, Ralph Burns; associate choreographer, Buddy Schwab. Features Richard Kiley, Diahann Carroll, Noelle Adam, Bernice Massi, Don Chastain, Alvin Epstein, Mitchell Gregg, Polly Rowles. Opened Jan. 15, '62, at the Fisher Theatre, Detroit.

Barbara Woodruff ..... Diahann Carroll
David Jordan ..... Richard Kiley
Jeanette Valmy ..... Noelle Adam
Luc Joubert ..... Alvin Epstein
Mollie Plummer ..... Polly Rowles
Mike Robinson ..... Don Chastain
Louis de Pourtalis ..... Mitchell Gregg
Comfort O'Connell ..... Bernice Massi
Gabrielle Bertin ..... Ann Hodges
Marcello Agnolotti ..... Paul Cambeilh
Dancers ... Suzanne Cansino, Julie Drake, Jean Eliot, Ginny Gan, Ellen Graff, Kay Hudson, Ann Hodges, Dian Hubertz, Sandy Leeds, Anna Marie Moylan, Patti Pappathatos, Janet Paxton, Dellas Rennie, Bea Salten, Carol Sherman, Mary Zahn, Gene Gebauer, Scott Hunter, Alan Johnson, Larry Merritt, Michael Maurer, David Neuman, Wakefield Poole, Calvin Von Reinhold.

Instrumentalists on stage: Walter Wegner, flute; Aaron Sachs, clarinet; Ernest Mauro, oboe; James Sedler, trumpet; James Dahl, trombone; Ronnie Redford, drums; Walter Dane, bassoon.

Musical numbers: "The Sweetest Sounds," "How Sad," "Loads of Love," "The Man Who Has Everything," "Be My Host," "La La La," "You Don't Tell Me," "Love Makes the World Go," "Nobody Told Me," "Look No Further," "Eager Beaver," "No Strings," "Yankee Go Home."

Mediocre music, georgeous costumes, brilliant choreography, inept lighting, inconclusive experimentation and a trite, somber story characterize "No Strings," the Richard Rodgers-Samuel Taylor musical which is trying out at the Fisher Theatre.

Rodgers and Taylor do not educe the same magic as did Rodgers and Hart and Rodgers and Hammerstein, at least in this initial collaboration. It is possible, however, that the overall production values of "No Strings" may help it to a successful Broadway run and a tour, as well as providing pre-ground grist for a picture.

The Rodgers music in "No Strings" is simple in construction, relying mainly on only a few notes to carry the melody. With the exception of the French-type song, the 12 numbers are in the same genre, so that a medley of different sounds is lacking.

The lyrics are appropriate in the sense that they help advance the story, but in themselves they lack the sparkle and the wit that have characterized words by Hart and Hammerstein. On first hearing, the new Rodgers songs which seem to have the best chance of catching on are "The Sweetest Sounds," "Nobody Told Me," and, perhaps, the title tune, "No Strings."

The Taylor book, concerning a love affair between an American Negro and a white American author in present-day Paris, offers no surprises and little in the way of motivation, warmth, tenderness, humor, or interesting observations on the racial theme. On the other hand, Taylor exercises admirable restraint in dealing with the subject.

No mention is made of the difference in races by the principals or by their friends. The couple simply are in love and that is accepted naturally. The lovers part, with no strings attached, because the author must return to America to begin writing again and life would be "impossibly difficult" together, and because the model prefers a gay, but empty life in Paris, where her color apparently creates no problems.

Diahann Carroll is excellent as the model. It is her show all the way and she does a great deal for it. By coincidence, Miss Carroll starred in a recent movie "Paris Blues," whose plot reportedly is quite similar to that of "No Strings."

Miss Carroll is the only principal performer, with one exception, who emerges with more luster for the efforts put forth in this musical. Her voice, her convincing portrayal of a high fashion model, and her beauty come across the footlights in full measure.

The only other player who comes close to Miss Carroll's brilliance is Bernice Massi. As the zestful, zany daughter of an oil millionaire, she cavorts with talented abandon, forcing, by what seems to be planned determination, whatever gaity there is in the proceedings.

Costarred Richard Kiley portrays a Pulitzer Prize author who has ceased to write and who has become a hanger-on of the bored European gay life set. He is given little to do or say that has much significance.

Noelle Adam, attired in black tights, is the most beautiful photographer's assistant imaginable. She competently sings a so-so French song, "La La La," in her native tongue. Polly Rowles is fairly effective as Vogue's editor in Paris. However, her singing of the one number given her, "Love Makes the World Go," is poorly executed.

Don Chastain as a gigolo, Alvin Epstein as a Parisian photographer, and Mitchell Gregg as a rich-man-about Europe, do as well as anyone probably could with the material they are given.

In an effort to blend orchestra sounds with the other elements on stage so that an integral whole would result, the musicians have been moved out of the pit and placed on stage. However, the orchestra never is seen, being placed behind draperies at one. Individual musicians stroll onstage singly, in pairs and in groups from time to time, to accompany a singer, or to set the mood for a new scene. The effect is inconclusive.

While the music does flow more naturally from the stage than it would from the pit, the strolling musicians distract. The meaning of the solos played on flute, clarinet, oboe, etc., may be significant to the producers and the performers, but the meaning is not communicated to the audience. Incidentally, while it is said no pun was intended, there are no strings in the orchestra which is made up solely of the usual brasses, reeds and percussion instruments.

The unusual beauty of the female dancers, the stunning, sexy costumes and the imaginative choreography are major assets of this show. The chorines are the prettiest, the bustiest, the leggiest and the hippiest gathered together in one ensemble in a long time. Their costumes are skin-tight, beige gray and flesh-colored, one piece affairs which leave little to the imagination.

In a Riviera scene, wispy white bikini tops and bottoms are added to the flesh mesh for provocative effect. Miss Carroll's gowns are gorgeous and will receive appreciative comment from women viewers. The costumes are an outstanding contribution by Fred Voelpel and Donald Brooks.

The dance routines are taken out of the usual pattern by a free form type of terping which seems to arise from the direction the plot is taking at the moment. The dancers sometimes perform solo, or in pairs, much the same as the instrumentalists do.

While free in form, there is excellent precision in the ballet-like ensemble movements and in the unusual groupings of the dancers. Joe Layton's choreography is fresh and skillful, while his added responsibilities as director also have been handled well.

The settings and lighting by David Hays leave much to be desired. The sets presumably are designed to give the audience an inside, or backstage glimpse of the activities of European sophisticates. The scenery is sparse, consisting mainly of reversible panels, which are moved about and tilted by the performers, with bare scaffolding, simple platforms, inclined boards and a few drop lights.

The most colorful and painful of the props, however, are the many, large, multi-colored spotlights which are massed onstage and pointed at the audience. When these are turned on singly, or in banks, the light shines into the eyes of those sitting in the side aisles. Unless corrective action is taken, "No Strings," may set a record for the number of headaches and cases of eye strain it may cause.

While it might be expected, the lighting of the various colored spots is not used in such a way as to suggest mood, or the time of day. The lighting throughout is on the dim side, on stage, that is, and it sometimes is difficult to see what's going on.

"No Strings" is second-drawer Rodgers musically, and its book is uninspired. Its success would seem to rest on the talent of Miss Carroll and the sight-values which tired businessmen on expense accounts seem to appreciate.

*Tew.*

## A Passage to India

Boston, Jan. 12.

Theatre Guild Productions, Inc. and Robert Fryer & Laurence Carr, with John Herman, presentation of drama in three acts by Santha Rama Rau, based on the novel by E. M. Forster. Staged by Donald McWhinnie; scenery and costumes, Rouben Ter-Arutunian; lighting, John Harvey; production manager, Robert Linden; associate producer, Don Herbert; by arrangement with Donald Albery & Tennent Productions, Ltd. Stars Eric Portman, Gladys Cooper, Zia Mohyeddin. Anne Meacham. Opened Jan. 11, '62, at the Wilbur Theatre, Boston; $4.95 top.

Dr. Aziz ..... Zia Mohyeddin
Mr. Fielding ..... Eric Portman
Mrs. Moore ..... Gladys Cooper
Miss Adela Quested ..... Anne Meacham
Prof. Godbole ..... Saeed Jeffrey
Ronny Heaslop ..... Louis Edmonds
Guide ..... Wally Peterson
Mr. McBryde ..... Robert Goodier
Mrs. Turton ..... Joan White
Mrs. McBryde ..... Maureen Hurley
Mrs. Burton ..... Margaretta Warwick
Mrs. Callendar ..... Dorothy Blackburn
Lieutenant ..... David O'Brien
Mr. Burton ..... Albert Quinton
Maj. Callendar ..... Patrick Hines
Mr. Turton ..... Robin Craven
Mr. Mamidullah ..... James Coco
Mr. Amritrao ..... Noel Davis
Mr. Das ..... Leonardo Cimino

Others: Valerie Paone, Mike Russo, Kenneth Mays, Ralph Lee, Philip Magdalany, Andrea Katz, Michael Hunt, John Carson, William Rand, Joe Reade.

This dynamic drama, with sustaining tensions, is expertly staged in its American premiere, with a skillful cast bringing out the theme of the misunderstanding of nations focused by the alleged attempted rape of an English girl by an Indian.

"A Passage to India" presents a merciless picture of two civilizations unable to understand each other. Though the E. M. Forster novel from which Santha Rama Rau has adapted the strongly moving play was written in 1913 and published in 1924, its theme is timeless. It grips the audience. Its problems of race and color have immediate impact, and could apply in any of the countries now undergoing turbulent change.

It's remarkably presented, using a raked stage and open sets to indicate the limitless size of India and suggesting the undercurrents of mysticism. There should be no difficulty in smoothing over the minor rough spots during its break-in here, for they are mostly matters of mechanics, strengthening and tightening.

The locale is the English colony of Chandrapore, India, where the English girl, nicely portrayed by Anne Meacham, shocks the stiff-necked community by mixing with the Indians and agreeing to picnic with a young Muslim doctor, brilliantly played by Zia Mohyaddin. The friendly Indian youth is arrested for attempted rape after she hysterically charges that he assaulted her. Prejudices of color engulf the town in the sweltering heat, culminating in a fascinating courtroom trial.

Gladys Cooper gives an admirable performance as a veteran resident who understands India and Eric Portman is excellent as an English veteran of the country who believes the youth is innocent.

Louis Edmonds does well as the magistrate and fiance of the young Englishwoman, James Coco does a sharply etched cameo as the defense counsel, David O'Brien is good as a lieutenant and prosecutor and there are good bits by Joan White, Maureen Hurley, Margaretta Warwick, Dorothy Blackburn as bigoted British women.

Donald McWhinnie's direction is subtly paced, and Rouben Ter-Arutunian's decor is impressive.

*Guy.*

## The Aspern Papers

New Haven, Jan. 16.

David Black (by arrangement with Peter Daubeny, Michael Redgrave Productions & P. E. S. Plays, Ltd.) presentation of drama in two acts (five scenes) by Michael Redgrave, from the story by Henry James. Staged by Margaret Webster; settings and lighting, Ben Edwards; costumes, Alvin Colt. Stars Maurice Evans, Wendy Hiller, Francoise Rosay; features Rosemary Murphy, Clifford David, Augusta Merighi. Opened Jan. 15, '61, at the Shubert Theatre, New Haven.

Assunta ..... Augusta Merighi
Mrs. Prest ..... Rosemary Murphy
"H.J." ..... Maurice Evans
Miss Tina ..... Wendy Hiller
Miss Bordereau ..... Francoise Rosay
Pasquale ..... Clifford David

The most optimistic thing about the American break-in of "The Aspern Papers" is fact that it builds to an absorbing finale. There is so much inertia in the preceding scenes, however, that the deadly pace of the first hour may be too great an obstacle to overcome. Actually, the play would probably be a stirring one-act opus, but it is stretched pretty thin for a full lengther.

Although the drama was a hit in London, indications are that this particular production will have rough going to match its original success. It may be one more instance of American indifferent audience reaction to the leisurely pace that seems to have more appeal on the London stage.

The theme concerns the attempt of a book publisher to unearth certain memorabilia concerning the spark that had ignited a young, little-known poet into producing literary gems. The publisher believes he has hit pay dirt through a contact with an elderly woman, reputedly the young poet's long-ago mistress and the inspiration of his sudden emergence into the realm of brilliant creation.

He locates the woman in Venice, living with a niece, and the script unfolds events that transpire when the publisher seeks to have the niece aid him in locating the documents.

Top cast are Maurice Evans as the publisher, Wendy Hiller as the niece, and Francoise Rosay as the quondam mistress. Ace honors go to Miss Hiller, whose characterization of the recluse niece who starts to bloom into real womanhood only to have the process nipped in the bud, is fine acting. Evans best performance comes in the plays later moments and Miss Rosay scores handily despite an accent that makes some of her lines difficult to follow.

The supporting trio of Rosemary Murphy as Evans' long-time friend, Augusta Merighi and Clifford David as servants, are well cast. Ben Edwards has created an appropriately musty setting of a run-down house in Venice. Alvin Colt's costumes contrast well in rags-riches stages.

Margaret Webster's staging battles script lethargy in the early scenes but comes to life strongly in later sequences.

*Bone.*

## RX Murder

San Francisco, Jan. 16.

Paul Gregory presentation of drama in three acts, by William Link and Richard Levinson. Staged by Myles Eason; scenery and lighting, James Trittipo; costumes, Don Loper. Stars Joseph Cotten, Thomas Mitchell, Agnes Moorehead, Patricia Medina. Opened Jan. 15, '62, at the Curran Theatre, San Francisco.

Flemming ..... Joseph Cotten
Columbo ..... Thomas Mitchell
Claire ..... Agnes Moorehead
Susan ..... Patricia Medina

Others: Lucille Fenton, Howard Wierum, Raleigh Davidson.

"Rx Murder" is a slick little hour tv "drama" transferred to the capacious stage, where it seems lost.

Instead of "whodunit" the object appears to be, "Will good cop catch killer?" But by the end of the second act it's evident the cop will, and the audience's chief third-act diversion is guessing the storyline's twists.

The story focuses on a psychiatrist, played by Joseph Cotten, who strangles his wife, acted by Agnes Moorehead, near the end of the first act with the help of his mistress-patient, portrayed by Patricia Medina. The culprit has planned what he conceives as a perfect murder and a perfect alibi, but reckons without the intuition and experience of the cop, played by Thomas Mitchell, who spends the last two acts playing cute tricks on the psychiatrist, and finally wangles confession.

Cotten is properly chilly as the murderer, playing plenty of attention to detail and giving the impression of Great arrogance. Unfortunately, this killer also has to love the mistress, and Cotten approaches this role with such hauteur that he leaves no room for passion.

Miss Medina handles the role as the reluctant accessory nicely, and Miss Moorehead, in a relatively brief appearance, does well as the bored, middleaged woman with sharp tongue and a jealous streak.

But Mitchell, as a sort of Kewpie-doll cop, walks off with most audience interest on the basis of his hesitant drollery.

Director Myles Eason contributes nice, if obvious touches, and Don Loper's costumes and James Trittipos's scenery and lighting are attractive and efficient.

The same cannot be said of the William Link-Richard Levinson script, which is slow getting started, loaded with banalities and, from a plot standpoint, overdependent on jangling phones and door buzzers, which seem to ring constantly throughout play.

The play, in its present form, seems thin for Broadway bet, but may have a better film chance.

*Steif.*

## A Family Affair

Philadelphia, Dec. 27.

Andrew Siff presentation of musical comedy in two acts (18 numbers), with book, music and lyrics by James Goldman, John Kander and William Goldman. Staged by Word Baker; choreography, John Butler; scenery and lighting, David Hayes; costumes, Robert Fletcher; musical direction, Stanley Lebowsky; orchestrations, Robert Ginzler; dance music arrangements, Gerald Alters. Stars Shelley Berman, Eileen Heckart; features Morris Carnovsky, Larry Kert, Rita Gardner, Lulu Bates, Jack Fletcher, Paula Trueman, Cathryn Damon, Bill Linton, Bill McDonald, Beryl Towbin, Jack de Leon, Joan Lowe, Bibi Osterwald. Opened Dec. 26, '61, at the Erlanger Theatre, Philadelphia.

Solly Nathan ..... Rita Gardner
Gerry Siegal ..... Larry Kert
Alfie Nathan ..... Shelley Berman
Morris Siegal ..... Morris Carnovsky
Millie Siegel ..... Eileen Heckart
Mrs. Forsythe ..... Paula Trueman
Mother Lederer ..... Lulu Bates
Bobs Sanditz ..... Beryl Towbin
Selma Siegel ..... Barbara Ann Walters
Jenny Stone ..... Cathryn Damon
Irma ..... Kelli Scott
Wilma ..... Linda Lavin
Cindy ..... Joan Lowe
Betty Jane ..... Carolsue Shaer
Marie Rose ..... Judi West
Zionist ..... Charlene Carter
Crying Daughter ..... Linda Lavin
Mother ..... Alice Nunn
Christopher Sanditz ..... Randy Garfield
Model ..... Judi West
Wolfgang Demott ..... Sam Greene
Kenwood Sanditz ..... Bill McDonald
Morton Lederer ..... Ferdinand Hilt
Bernice Lederer ..... Lynne Charnay
Milton Lederer ..... Bill Linton
Helene Lederer ..... Yettanda Enelow
Simon Lederer ..... Don Crabtree
Emil Lederer ..... Jack De Leon
Big Sadie Lederer ..... Jean Bruno
Little Sadie Lederer ..... Maggie Task
Sports Announcer ..... Sam Greene
Cousin Delmore ..... Jeremy Ives
Fannie Delmore ..... Carolsue Shaer
Mr. Weaver ..... Jack Fletcher
Mrs. Lumpo ..... Bibi Osterwald
Harry Latz ..... Gino Conforti
Photographer ..... Robert Bishop
Florist ..... Tom Abbott
Fifi of Paris ..... Linda Lavin
Chefs ..... Gary Leatherman, Alton Ruff
Helga ..... Carolsue Shaer
Ingebor ..... Judi West
Rabbi Heiman ..... Gary Leatherman
Rabbi Peck ..... Ripley Lewis
Harry's Mother ..... Yettanda Enelow
Mr. Cohn ..... Eddie Becker
Answering Service ..... Alice Nunn

Singers: Eddie Becker, Theodore Brandon, Jean Bruno, Lynne Charnay, Yettanda Enelow, Sam Greene, Linda Lavin, Gary Leatherman, Ripley Lewis, Alice Nunn, Kelli Scott, Maggie Task, Barbara Ann Walters.

Dancers: Tom Abbott, Robert Bishop, Charlene Carter, Jeremy Ives, Alton Ruff, Carolsue Shaer, Judi West.

Musical numbers: "Anything for You," "Beautiful," "My Son, the Lawyer," "Every Girl Wants to Get Married," "Right Girls," "Night Girls," "There's a Room in My House," "Kalua Bay," "Siegals Marching Song," "Nathan Marching Song," "Harmony," "Now Morris," "Milwaukee," "Manie," "Revenge," "Summer Is Over," "What I Say Goes," "I'm Worse Than Anybody."

Familiar in material but different in format, "A Family Affair" is a kosher version of "Father of the Bride." The story involves the cold war between the families of the bride and groom as the nuptial date nears. On the credit side, this familiar theme is developed by ingratiating performers, told in winning words and music, and manages to avoid the stereotyped blight that affects most tuners.

The production was rough at the Philadelphia break in, and in the second act virtually all of the ensembles failed to jell. The fact that the comedy is on the homey and satirical kick also makes it pleasant and intelligent, if not sock.

There is so much that is agreeable and novel in "A Family Affair," but it needs a rousing dance number or an electric song or skit to ignite the audience and give the performance momentum.

Shelley Berman seems headed for Broadway acceptance with his work in this one. The recording and nitery comedian handles the vocal and dance assignments with an easy style and a self-critical air that offsets shortcomings. Cast as a confirmed bachelor who has been both mother and father to an orphaned niece, he becomes intoxicated with the wedding arrange-

(Continued on page 74)

# Asides and Ad Libs

**Kenneth Wallace**, theatre editor of the Bergen Record, Hackensack, N.J., is back on the job after major surgery . . . The first issue of Cultural News from Italy, a publicity pamphlet put out by the Elite Publishing Corp., New York, contains no mention of legit, opera or even music, although a subhead on the first page lists music among the subjects covered. However, Tourist News from Italy, published by the same New York outfit, lists many opera, concert and even legit events in its December issue.

The Bolshoi Ballet in Moscow will hereafter perform in the new Kremlin Palace, while the opera company remains in the 135-year old Bolshoi itself. Tnat will provide 6,000 seats per performance against the 2,200 available for the ballet at the opera house.

# B'way Uneven; 'Romulus' $11,898 (5), 'Subways' $63,893, 'Gideon' $27,927, 'Succeed,' 'Man,' 'Milk,' 'Night' Sellout

Broadway was generally shaky the last two weeks. Receipts for week-before-last, which included New Year's Eve, were generally down from the hefty revenue the previous session. Grosses last week took another drop for some shows, but were up for others.

There were five openings during the last two weeks and four of those have folded, as reflected below. Hitting capacity takes last week were "How to Succeed in Business Without Really Trying," "Man for All Seasons," "Milk and Honey" and "Night of the Iguana." House records were scored the prior stanza by "Succeed" and "Seasons," with upped prices for New Year's Eve performances.

Grosses below have been reduced by commissions where theatre parties are mentioned.

**Estimates for Last Week**

*Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).*

*Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.*

*Asterisk denotes show had cut-rate tickets in circulation.*

**Camelot**, Majestic (MC) (58th wk; 465 p) ($9.40; 1,626; $84,000) (Julie Andrews, William Squire). Previous week,, $61,105 with $11.50 top New Year's Eve.

Last week, $55,494.

***Caretaker**, Lyceum (CD) (15th wk; 117 p) ($6.90-$7.50; 955; $30,114) (Donald Pleasance, Robert Shaw, Alex Davion). Previous week, $10,740 with $8.60 top New Year's Eve.

Last week, $9,775.

**Carnival**, Imperial (MC) (40th wk; 316 p) ($8.60; 1,428; $68,299) (Anna Maria Alberghetti). Previous week, $65,538 with $10.60 top New Year's Eve.

Last week, $59,627.

**Come Blow Your Horn**, Atkinson (C) (47th wk; 373 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $22,005 with $7.50 top New Year's Eve.

Last week, $20,232.

**Complaisant Lover**, Barrymore (C) (11th wk; 85 p) ($6.90-$7.50; 1,067; $42,000) (Michael Redgrave, Googie Withers, Richard Johnson). Previous week, $17,379 with $8.60 top New Year's Eve. Closes regular run Jan. 27, but will play an Actor's Fund benefit the following night, Jan. 28.

Last week, $17,080.

**Gay Life**, Shubert (MC) (9th wk; 65 p) ($8.60-$9.40; 1,461; $61,000) (Walter Chiari, Barbara Cook, Jules Munshin). Previous week, $34,173 with $11.50 top New Year's Eve.

Last week, $35,400 with parties.

**Gideon**, Plymouth (D) (10th wk; 76 p) ($7.50; 999; $45,000) (Fredric March, Douglas Campbell). Previous week, $28,348 with $9.20 top New Year's Eve.

Last week, $27,927 with parties.

**How to Succeed in Business Without Really Trying**, 46th St. (MC) (14th wk; 105 p) ($9.60; 1,342; $66,615). Previous week, house record, $68,713 with $12 top New Year's Eve.

Last week, $66,678 with parties.

**Kean**, Broadway (MC) (11th wk; 84 p) ($8.05-$9.40; 1,900; $79,300) (Alfred Drake). Previous week, $33,006 with $10.60 top New Year's Eve.

Last week, $44,507. Closes next Saturday (20).

**Man for All Seasons**, ANTA (D) (8th wk; 61 p) ($6.90-$7.50; 1,185; $48,577) (Paul Scofield, Thomas Gomez, George Rose). Previous week, house record, $50,434 with $8.05 top New Year's Eve.

Last week, $48,719 and parties.

**Mary, Mary, Hayes** (C) (45th wk; 356 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $42,300 with $8.60 top New Year's Eve.

Last week, $41,207.

**Milk and Honey**, Beck (MC) (14th wk; 111 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon, Tommy Rall). Previous week, $61,942 with $12 top New Year's Eve.

Last week, $62,710 with parties. Standby Rose Ingram subbed the last fortnight for Miss Benell, who's been out with pneumonia.

***My Fair Lady**, Hellinger (MC) (304th wk; 2,422 p) ($8.05; 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $40,034 with $9.20 top New Year's Eve.

Last week, $38,442.

**Night of the Iguana**, Royale (D) (3d wk; 20 p) ($6.90-$7.50; 999; $41,158) (Margaret Leighton, Bette Davis, Alan Webb). Previous week, $41,000 with $9.60 top New Year's Eve.

Last week, $42,167 with parties.

**Purlie Victorious**, Longacre (C) (16th wk; 124 p) ($6.90-$7.50; 1,101; $40,019). Previous week, $12,154 with $7.50 top New Year's Eve.

Last week, $16,002.

**Romulus**, Music Box (C) (1st wk; 5 p) ($6.90-$7.50; 1,101; $40,107) (Cyril Ritchard). Previous week, $12,756, Walnut, Philadelphia.

Opened last Wednesday night (10) to four endorsements (Coleman, Mirror; McClain, Journal-American; Nadel, World Telegram; Watts, Post), two qualified approvals (Kerr, Herald Tribune; Taubman, Times) and one negative notice (Chapman, News).

Last week, $11,898 for five performances.

**Ross** O'Neill (D) (3d wk; 23 p) ($6.90-$7.50; 1,076; $47,823) (John Mills). Previous week, $20,823 with $8.60 top New Year's Eve.

Last week, $29,925.

**Sail Away**, Broadhurst (MC) (15th wk; 119 p) ($8.60-$9.40; 1,214; $58,136). Previous week, about $24,200 with $11.50 top New Year's Eve.

Last week, around $28,500.

**Shot in the Dark**, Booth (C) (13th wk; 101 p) ($6.90-$7.50; 807; $33,000) (Julie Harris). Previous week, $27,977 with $9.10 top New Year's Eve.

Last week, $29,375 with parties.

**Sound of Music**, Lunt-Fontanne (MD) (107th wk; 852 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $52,693 with $12 top New Year's Eve.

Last week, $48,042.

**Subways Are For Sleeping**, St. James (MC) (3d wk; 21 p) $8.60-$9.40; 1,615; $69,500) (Sydney Chaplin, Carol Lawrence). Previous week, $62,946 with $10.60 top New Year's Eve.

Last week, $63,893 with parties.

**Sunday in New York**, Golden (C) (7th wk; 53 p) ($6.90-$7.50; 773; $30,000). Previous week, $14,834 for three performances at the Cort Theatre with an $8.60 top New Year's Eve and five performances at the Golden, having moved there Jan. 3.

Last week, $12,853.

**Take Her, She's Mine**, Biltmore (C-T) (4th wk; 28 p) ($6.80-$7.50; 936; $40,108) (Art Carney, Phyllis Thaxter). Previous week, $30,586 with $9 top New Year's Eve. Last week, $26,347 with parties.

Last week, $26,347 with parties.

**Unsinkable Molly Brown**, Winter Garden (MC) (63d wk; 500 p) ($8.60-$9.40; 1,404; $68,000) (Tammy Grimes). Previous week, $34,137 with $11 top New Year's Eve. Exits to tour Feb. 10.

Last week, $34,399.

**Write Me a Murder**, Belasco (D) (12th wk; 92 p) ($6.90-$7.50; 967; $38,500) (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Griffies). Previous week, $20,089 with $9 top New Year's Eve.

Last week, $18,587.

**Closed Last Fortnight**

**Captains and the Kings**, Playhouse (D) (1st wk; 7 p) ($6.90-$7.50; 944; $37,600) (Dana Andrews, Charlie Ruggles, Peter Graves, Conrad Nagel, Lee Grant). Closed Jan. 6 at an estimated $175,000 loss after opening the previous Tuesday (2) to one favorable notice (McClain, Journal - American), three qualified approvals (Coleman, Mirror; Nadel, World-Telegram; Watts, Post) and three unfavorable reviews (Chapman, News; Kerr, Herald Tribune; Taubman, Times).

Grossed $9,177 for seven-performance run.

**Do Re Mi**, 54th St. (MC) (50th wk; 400 p) ($8.60-$9.40; 1,434; $74,000) (Phil Silvers). Previous week, $34,249 with $10.60 top New Year's Eve. Exited to tour following the evening performance last Saturday (13) at an estimated $170,000 deficit on its $400,000 investment.

Last week, $41,664.

**Egg**, Cort (C) (1st wk; 8 p) ($6.90-$7.50; 1,155; $39,000).

Opened Jan. 8 to one qualified approval (Taubman, Times), one yes-no review (Chapman, News) and five unfavorable (Coleman, World-Telegram; Watts, Post). Closed last Saturday night (13) at an estimate loss of its entire $120,000 investment, but may reopen off-Broadway.

Last week, about $5,500.

**First Love**, Morosco (D) (3d wk; 24 p) ($6.90-$7.50; 999; $41,960) (Lili Darvas, Hugh O'Brian). Previous week, $11,878 with $8.60 top New Year's Eve. Closed last Saturday night (13) at an estimated $75,000 loss on its $187,500 investment.

Last week, $13,899.

**Giants, Sons of Giants**, Alvin (D) (2d wk; 9 p) ($6.90-$7.50; 1,100; $50,000) (Claude Dauphin, Nancy Kelly). Previous week, about $3,700 for one performance, having opened the evening of Jan. 6 to unanimous pans (Chapman, News; Coleman, Mirror; Kerr, Herald-Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post). Closed last Saturday night (13) at an estimated loss of its entire $109,250 investment, including 15% overcall.

Last week, under $1,000.

**Something About a Soldier**, Ambassador (CD) (2d wk; 12 p) ($6.90-$7.50; 1,155; $41,562) (Sal Mineo, Kevin McCarthy, Ralph Meeker). Previous week, $8,015 for four performances and one preview, having opened Jan. 4 to one mild approval (Watts, Post), two yes-no reviews (Chapman, News; McClain, Journal-American) and three unfavorable (Coleman, Mirror; Kerr, Herald Tribune; Nadel, World-Telegram; Taubman, Times). Closed last Saturday night (13) at an estimated loss of its entire $125,000 investment, including 25% overcall.

Last week, $9,281.

## Touring Shows

*(Figures cover Jan. 14-28)*

**Advise and Consent**—Pabst, Milwaukee (15-20); Orpheum, Mpls. (22-27).

**Aspern Papers** (tryout)—Shubert, New Haven (15-20); Walnut, Philly (22-27).

**Best Man**—National, Wash. (15-20); Forrest, Philly (22-27).

**Best Man** (bus-and-truck)—Mostly one-niters.

**Bye Bye Birdie** (N.Y. Co.)—Nixon, Pitt. (15-27).

**Bye Bye Birdie** (2d Co.)—Erlanger, Chi (15-27).

**Carnival** (2d Co.)—Shubert, Philly (15-20).

**Critic's Choice**—Mostly one-niters.

**Do Re Mi**—O'Keefe, Toronto (16-27).

**Evening With Yves Montand**—Geary, S.F. (15-20).

**Fiorello**—Erlanger, Philly (15-27).

**From Paris With Love**—Royal Alexandrea, Toronto (22-27).

**Gypsy**—Hanna, Cleve. (15-20, closes).

**Irma La Douce**—Colonial, Boston (15-20); Hanna, Cleve. (22-27).

**La Plume de Ma Tante**—Ford's, Balto (15-20); Colonial, Boston (22-27).

**Miracle Worker**—American, St. L. (15-20); Mostly one-niters (22-27).

**Music Man**—Shubert, Boston (15-27).

**Music Man** (bus-and-truck)—Mostly one-niters.

**My Fair Lady** (2d Co.)—Municipal, Ft. Wayne (15-20); Auditorium, Dayton (22-27).

**National Repertory Theatre** (Elizabeth the Queen-Mary Stuart)—Fox California, San Bernardino (15); Hartford, L.A. (16-27).

**New Faces of 1962** (tryout)—Cass, Det. (16-27).

**No Strings** (tryout)—Fisher, Det. (15-27).

**Old Vic** (Repertory)—Donnelly, Boston (17-20); National, Wash. (23-27).

**Passage to India** (tryout)—Wilbur, Boston (15-27).

**Rx: Murder** (tryout) — Curran, S.F. (15-27).

**Sound of Music** (2d Co.)—Shubert, Chi (15-27).

**Taste of Honey**—KRNT, Des Moines (15-17); Paramount, Omaha (18-20); Murat, Indpls. (22-23); Hartman, Col. (25-27).

**Tenth Man**—Shubert, Cincy (15-20); American, St. L. (22-27).

**Thurber Carnival** — Orpheum, Mpls. (15-20).

**Toys in the Attic**—Blackstone, Chi (15-20); Biltmore, L.A. (22-27).

**Umbrella** (tryout) — Locust, Philly (20-27).

# Road: 'Fiorello' $41,142, Wilmington; 'Sound' $66,925, 'Birdie' $28,725, Chi; 'Irma' $44,490, 'India' $11,824 (4), Hub

The road was rocky last week, with business in Toronto particularly tough for the Broadway-bound "New Faces of '62" and the touring production of "Advise and Consent."

Omitted from the gross reports below are shows which played mostly one-niters during the last two weeks. They include the second road company of "Best Man," "Critic's Choice," "Miracle Worker," the second road company of "Music Man," the National Repertory Theatre and "Thurber Carnival."

**Estimates for Last Week**

*Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.*

**BOSTON**

**Irma La Douce**, Colonial (MC-RS) (2d wk) ($6.50-$7.50; 1,685; $66,671). Previous week, $21,891 for four performances, having opened here Jan. 4 to four affirmative notices (Hughes, Herald; Kelly, Globe; Maloney, Traveler; Norton, Record American) and one negative (Guidry, Monitor).

Last week, $44,490 with Show of the Month Club patronage.

**Music Man**, Shubert (MC-RS) (3d wk) ($6.25-$6.75; 1,696; $61,347). Previous week, $55,219 with Theatre Guild-American Theatre Society subscription and SOMC patronage.

Last week, $53,936.

**Passage to India**, Wilbur (D-T) (1st wk) ($4.95-$5.50; 1,241; ($36,000) (Eric Portman, Gladys Cooper, Zia Mohyeddin, Anne Meacham).

Opened here last Thursday night (11) to four endorsements (Durgin, Globe; Guidry, Monitor; Hughes, Herald; Maloney, Traveler) and one thumb-down (Norton, Record American).

Last week, $11,824 for four performances with TG-ATS subscription.

**CHICAGO**

**Bye Bye Birdie** (2d Co.), Erlanger (MC-RS) (19th wk) ($6-$7; 1,380; $50,500). Previous week, $31,368.

Last week, $28,725.

**Sound of Music** Shubert (MC-RS) (9th wk) ($5.95-$6.60; 2,100; $72,000) (Florence Henderson). Previous week, $68,734.

Last week, $66,925.

**Toys in the Attic**, Blackstone (D-RS) (3d wk) ($4.95-$5.50; 1,447; $42,500) (Constance Bennett, Anne Revere, Scott McKay, Patricia Jessel). Previous week, $23,731 with TG-ATS subscription.

Last week, $22,384 with TG-ATS subscription.

**CINCINNATI**

**Bye Bye Birdie** (N. Y. Co.), Shubert (MC-RS) ($6; 2,050; $75,000). Previous week, $76,017 with Fisher Playgoer subscription, Fisher, Detroit.

Last week, $46,958 with TG-ATS subscription.

**CLEVELAND**

**Gypsy**, Hanna (MC-RS) (1st wk) ($6.50; 1,515; $65,643) (Mary McCarty). Previous week, unreported, Pabst, Milwaukee.

Last week, $24,340 with twofers.

**DETROIT**

**Tenth Man**, Cass (D-RS) (2d wk) ($4.50-$5; 1482; $40,000). Previous week, $16,594 for seven performances with TG-ATS subscription.

Last week, $23,116.

**LOS ANGELES**

**Evening With Yves Montand**, Biltmore (Solo) (3d wk) ($5-$6.50; 1,636; $60,000). Previous week, about $23,300, after grossing around $28,000 the first week here.

Last week, $33,093.

**PHILADELPHIA**

**Carnival**, Shubert (MC-RS) (2d wk) ($6-$7.50; 1,878; $72,364). Previous week, $13,054 for New Year's Eve performance at the O'Keefe, Toronto, plus $29,954 for seven performances here, having opened at the Shubert Jan. 2 to two affirmative notices (Gaghan, News; Murdock, Inquirer).

Last week, $41,274.

**Family Affair**, Erlanger (MC-T) (3d wk) ($6-$7.50; 1,894; $68,000) (Shelly Berman, Eileen Heckert). Previous week, $25,095. Broadway producer Harold S. Prince, in a branchout as a director, has succeeded Word Baker as stager of this Andrew Siff presentation.

Last week, $26,029.

**ROCHESTER**

**La Plume de Ma Tante**, Auditorium (R-RS). Previous week, $44,512. Her Majesty's, Montreal.

Last week, $31,812.

**ST. LOUIS**

**My Fair Lady**, American (MC-RS) (2d wk) ($6.50; 1.863; $66,600) (Ronald Drake, Caroline Dixon). Previous week, $53,419.

Last week, $60,165.

**ST. PAUL**

**Taste of Honey**, Auditorium (D-RS) ($4.95-$5.50; 2,600) (Hermione Baddeley, Frances Cuka). Previous week, $38,776 for nine performances with TG-ATS subscription. Forrest, Philadelphia.

Last week, $20,661 with TG-ATS subscription.

**TORONTO**

**Advise and Consent**, Royal Alexandra (D-RS) (2d wk) ($6; 1,525; $44,724) (Farley Granger, Chester Morris). Previous week, $11,172, having opened here Jan. 1 to one favorable review (Whittaker, Globe and Mail) and two unfavorable (Cohen, Star; Evans, Telegram).

Last week, $13,227.

**New Faces of '62**, O'Keefe (R-T) (2d wk) ($5.50; 3,211; $103,723). Previous week, $10,155 for five performances, having opened here Jan. 3 to two negative notices (Cohen, Star; Evans, Telegram) and one inconclusive (Whittaker, Globe and Mail).

Last week, $12,55"

**WASHINGTON**

**Best Man**, National (D-RS) (1st wk) ($4.95-$5.95; 1,683. $41,335) (Frank Lovejoy, Kent Smith, James Westerfield). Previous week, $12,978 with TG-ATS subscription, Nixon, Pittsburgh.

Opened here Jan. 8 to unanimous approval (Carmody, Star; Coe, Post; Donnelly, News).

Last week, $33,386 with TG-ATS subscription.

**WILMINGTON**

**Fiorello**, Playhouse (MC-RS) ($7.70; 1,251). Previous week, $43,872 National, Washington.

Last week, $41,142 with TG-ATS subscription.

## LONDON SHOWS

*(Figures denote opening dates)*

**Affair**, Strand (9-21-61).
**Amorous Prawn**, Piccadilly (12-9-59).
**Becket**, Globe (12-13-61).
**Beyond Fringe**, Fortune (5-10-61).
**Big Soft Nellie**, Royal E. (11-28-61).
**Billy Liar**, Cambridge (9-13-60).
**Bonne Soup**, Comedy (10-23-61).
**Bye Bye Birdie**, Her Majesty's (6-15-61).
**Critic's Choice**, Vaudeville (12-6-61).
**Do Re Mi**, Prince Wales (10-12-61).
**D'Oyly Carte**, Princes (12-11-61).
**Flngs Ain't**, Garrick (2-11-60).
**Fireraisers**, Royal Court (12-21-61).
**Guilty Party**, St Martin's (8-17-61).
**Heartbreak H'se**, Wyndham's (11-1-61).
**Irma La Douce**, Lyric (7-17-58).
**Irregular Verb**, Criterion (4-11-61).
**Knacker's Yard**, Aris (1-16-62).
**Let Yourself Go**, Palladium (5-19-61).
**Lord Chamberlain**, Saville (8-23-61).
**Luther**, Phoenix (7-27-61).
**Mousetrap**, Ambassador (11-25-52).
**Mrs. Puffin**, Duchess (7-18-61).
**Music Man**, Adelphi (3-15-61).
**My Fair Lady**, Drury Lane (4-30-58).
**Old King Cole**, Palladium (12-20-61).
**Oliver**, New (6-30-60).
**One For the Pot**, Whitehall (8-2-61).
**One Over Eight**, Duke York's (4-5-61).
**Out of Your Mind**, Lyric H. (11-29-61).
**Peter Pan**, Scala (12-15-61).
**Rehearsal**, Apollo (4-5-61).
**Repertory**, Aldywich (12-15-60.
**Ross**, Haymarket (5-12-60).
**Salad Days**, Princes (12-28-61).
**Sound of Music**, Palace (5-18-61).
**Stop the World, Queens**, (7-20-61).
**Treasure Island**, Mermaid (12-13-61).
**Young in Heart**, Vic Pal (12-21-60).

**SCHEDULED OPENINGS**

**Big Killing**, Princes (2-1-62).
**Signpost**, Cambridge (2-9-62).
**Pirates**, Her Majesty's (2-15-62).

**CLOSED**

**The Keep**, Royal Court (11-22-61); closed Dec. 13 after 25 performances.
**Four to a Bar**, Arts (12-14-61) closed last Saturday (13) after 25 performances.

# Shows on Broadway

## Romulus

Roger L. Stevens (in association with Henry Guettel) presentation of comedy in two acts (four scenes), by Gore Vidal, adapted from the German language original by Friedrich Duerrenmatt. Staged by Joseph Anthony; scenery, Oliver Smith; costumes, Lucinda Ballard; lighting, Peggy Clark; associate producers, Lyn Austin, Victor Samrock. Stars Cyril Ritchard; features Cathleen Nesbitt, Howard Da Silva, Russell Collins, William Le Massena, George S. Irving, Ted van Griethuysen, Fred Stewart, James Olson, Earl Montgomery, Graham Jarvis, Francis Compton, Suzanne Osborne, Edwin Sherin, Dolph Sweet. Opened Jan. 10, '62, at the Music Box Theatre, N.Y.; $6.90 weeknights, $7.50 Friday and Saturday nights.

| | |
|---|---|
| Titus | James Olson |
| Pyrrhus | Francis Comston |
| Achilles | Russell Collins |
| Romulus | Cyril Ritchard |
| Chef | Dolph Sweet |
| Tullius | William Le Massena |
| Apollonius | Graham Jarvis |
| Julia | Cathleen Nesbitt |
| Rea | Suzanne Osborne |
| Metellus | George S. Irving |
| Zeno | Earl Montgomery |
| Aemilian | Ted van Griethuysen |
| Otto Rupf | Fred Stewart |
| Ottaker | Howard Da Silva |
| Theodoric | Edwin Sherin |
| Gothic Soldiers | Allan Miller, Dolph Sweet, Drew Elliott, Michael O'Reilly, Harvey Vincent |

Considering the eminence of its authorship and presentation, "Romulus" is a disappointment. It's a questionable boxoffice bet, unlikely film material and dubious for stock or the amateur market.

The comedy is by Gore Vidal, author of the click "Visit to a Small Planet" and "The Best Man," and is based on a German language play by Swiss dramatist Friedrich Duerrenmatt, whose works have included the hit "The Visit" and the provocative "Fools Are Passing Through." The show has been staged by Joseph Anthony and the leads include Cyril Ritchard, Cathleen Nesbitt and Howard Da Silva.

"Romulus" is ostensibly a satirical translation of history, showing how the last of the Caesars deliberately brought about the fall of Rome as retribution for the moral decay of a once-great empire. But the play is evidently intended as a parable, a view of the past as a lesson for the present.

If that reaction is valid, and an audience is supposed to see "Romulus" as a comment on the contemporary world situation, or for that matter to apply it personally, the theme seems to be that slogans are empty and beliefs are meaningless (the title hero describes them as "nothing"). On that basis, the play is apparently saying, in a tone of flippant sophistication, "What difference does it make, what's the use, why bother, who cares?"

Taken simply as entertainment, however, without regard to mesage, the Vidal-Duerrenmatt work is unsatisfying. Its premise, of a worldly, philosophical monarch who manoeuvered for 20 years to effect the stagnation and collapse of Rome because he had privately condemned it on ethical grounds, seems contrived.

Moreover, the concluding scene, with its manipulated confrontation of the emperor and the conquering barbarian general, seems bogusly Shavian. The whole play is garrulous without a redeeming intellectual brilliance.

Ritchard, who has occasionally appeared to thrive on artificial comedy, is mired in this excessively mannered talkfest about a legendary monarch with a historical perspective that amounts to defeatism.

The normally expert Miss Nesbitt can do little with the small-dimension role of the prosaic-minded, complaining empress, and the usually forceful Da Silva is agreeably direct, but thwarted by the transparently concocted part of the victorious Gothic general who turns out to be a loquacious student of classic politics.

Several familiar character actors are present in supporting roles, and notable performances are given by Francis Compton and Russell Collins as ancient Roman equivalents of butlers, Dolph Sweet as a temperamental chef, Ted van Griethuysen as a bitter returned veteran, James Olson as an angry bearer of ill tidings, Fred Stewart as a business-as-usual tycoon, Suzanne Osborne as a traditional ingenue and William Le Massena, Graham Jarvis, George S. Irving and Earl Montgomery in bit parts.

Oliver Smith has designed an impossing setting of columns and background screen to represent a room in the royal villa at Tivoli. Lucinda Ballard has provided the costumes, in several instances purposely anachronistic, and Peggy Clark has devised the bright lighting. Anthony's staging seems to accentuate the transparency of a spurious play. *Hobe.*

## The Captains and the Kings

Theatre Guild Productions & Joel Schenker presentation of Paul Gregory production of drama in three acts (four scenes) by Leo Lieberman; scenery, costumes and lighting, James Trittipo; associate producer, Elliot Martin; produced by arrangement with John Gerstad. Stars Dana Andrews, Charlie Ruggles, Peter Graves, Conrad Nagel, Lee Grant; features Joseph Sullivan, Gavin MacLeod, Joseph Campanella. Opened Jan. 2, '61, at the Playhouse, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

| | |
|---|---|
| Lt. Endicott | Robert Kenneally |
| Richard Kohner | Dana Andrews |
| Carl Romino | Joseph Campanella |
| Jordan | Joseph Sullivan |
| Rose Collins | Lee Grant |
| Joe Bradley | Peter Graves |
| Shore Patrolman | Thomas Ruisinger |
| Adm. Howard Bradley | Conrad Nagel |
| Sen. Norris Wrightson | Charlie Ruggles |
| Adm. Cook | Robert N. Terry |
| Adm. Swanson | William Swetland |
| Adm. Gregg | Warren Wade |
| Adm. Benton | Stephen Chase |
| Adm. Hall | Alexander Clark |
| Adm. Riggs | Wayne Wilson |
| Harry Locke | Gavin MacLeod |
| Lt. Whitmore | Thomas Ruisinger |

Adm. Hyman G. Rickover, a sort of Capt. Dreyfus of modern U.S. naval history, is the slightly disguised hero of "The Captain and the Kings," which opened last week at the Playhouse. Despite its topically vital subject, however, the play is traditional in form and surfacey in conception.

The Theatre Guild & Joel Schenker presentation of Paul Gregory's production is an unlikely prospect for Broadway and questionable material for pictures, but should be a fair vehicle for stock and subject to limitation because of its preponderately male cast, also for the amateur market. The drama was originally tested by the Guild at Westport, Conn., during the summer of 1960, and played a pre-Broadway tryout on the Coast and eastward.

"The Captains and the Kings" presents Rickover's struggle with Navy brass over the development of the atomic submarine in terms of a good guys and bad guys melodrama. The hero is a paragon of vision, wisdom, devotion to duty and self-discipline, while the service-caste-conscious Admiral clique is petty-minded, spiteful and bigoted.

At least part of that picture is said to be factually correct, and there may also be some basis for the play's additional inclusion of a corrupt, unctiously demagogic Senator who tries to Red-smear the single-minded proponent of atomic underwater craft. On the stage, however, the story seems pat and shallow.

The negative impression is accentuated by what appears to be unimaginative and at times flabby direction, unsuitable casting and uneven performance. What might have been a gripping drama on a challenging subject thus becomes merely a moderately interesting show. If conditions in the Pentagon are as represented here, the inference is that American military and naval victories were not so much won by us as lost by our enemies.

Dana Andrews, seemingly hampered by laryngitis, underplays forcefully as the strong, laconic father of the atomic submarine, and effectively reads his single big speech. The arch villains are skillfully played by Charlie Ruggles as the plausible, rabble-rousing Senator and Conrad Nagel as a suavely arrogant Admiral.

Peter Graves, identified in the program as a leading man of television westerns, is personable as the loyal subordinate officer whose deliberate disobedience of orders jeopardizes but ultimately vindicates the experimental submersible project, and Lee Grant is expressive in the sole feminine role of the unresolved love interest who turns out to prefer a career to romance.

Joseph Campanella is so-so in the plot-purposes part of a devoted subordinate officer on the sub project, and Joseph Sullivan is passable as a civilian engineer associate. William Swetland, Stephen Chase, Alexander Clark and Wayne Wilson are acceptable as mean-minded Navy brass, Warren Wade flubs the notable bit role of a canny retired Admiral, and Gavin MacLeod is believably infuriating as the Senator's unscrupulous lawyer.

Joseph Anthony has staged the show, dividing his attention between this assignment and the direction of the incoming Broadway production, "Romulus." The settings of the atomic project office and a conference room in the Army-Navy Club in Washington are by James Trittipo, who also provided the unbecoming dresses for Miss Grant.

During the tryout tour, the anti-Semitic angle of the Rickover case was given added emphasis by the change of the hero's name from Conway to Kohner and by the insertion of several lines of dialog. That presumably sharpened the play's point about service snobbery in general and bigotry in particular, but it still leaves "The Captains and the Kings" as an important and timely version of history presented in terms of television drama. *Hobe.*

*(Closed Jan. 6 after seven performances.)*

## The Egg

Alexander Ince, Zev Bufman & Pierre Cossette presentation of comedy by Felicien Marceau, translated by Robert Schlitt. Staged by Lamont Johnson; scenery, Robert Kelly; costumes, Ray Aghayan; background music, Gerald Fried; lighting, Bob Brannigan; production associate, Hal Martin. Features Dick Shawn, Frederick Rolf, Michael Constantine, Janet Ward, Michael Val, Sudie Bond, Arnold Soboloff, Marcia Levant, Lou Gilbert, Vilma Auld, Lolo Lynch, James Beard. Opened Jan. 8, '62, at the Cort Theatre, N.Y.; $6.90 weeknights, $7.50 Friday and Saturday nights.

| | |
|---|---|
| Emile Magis | Dick Shawn |
| Doctor | Frederick Rolf |
| Barbedart | Lou Gilbert |
| Jacques | Arnold Soboloff |
| Girl-in-Park | Vilma Auld |
| Woman in Subway | Mabel Albertson |
| Woman in Cafe | Janet Ward |
| Young Girl | Marcia Levant |
| Customer | James Beard |
| Duquet | Michael Vale |
| Mlle. Duvant | Mabel Albertson |
| Justine | Sudie Bond |
| Mother | Paddy Edwards |
| Gustave | Michael Constantine |
| Waiter | James Beard |
| Georgette | Marcia Levant |
| Rose | Janet Ward |
| Eugene | Michael Constantine |
| Card Player | Arnold Soboloff |
| Berthoullet | Michael Vale |
| Mme. Berthoullet | Mabel Albertson |
| Charlotte | Marcia Levant |
| Lucy | Lola Lynch |
| Heloise | Paddy Edwards |
| Uncle | Lou Gilbert |
| Dugommier | Frederick Rolf |
| Joseph | Arnold Soboloff |
| Dugommier | Frererick Rolf |
| Concierge | Lola Lynch |
| Prosecutor | Arnold Soboloff |
| Defense Attorney | Michael Val |
| Judge | Lou Gilbert |
| Photographer | James Beard |
| Gendarmes | George Poulas, Harold Spelvin |
| Court Clerk | Don Dwyer |

In Paris, where it was a great big hit, "The Egg" must have had a special quality and meaning. But as a Broadway production, which opened Jan. 8 at the Cort Theatre, its vital Frenchness is missing. What emerges is a sort of non-musical "How to Succeed in Business Without Really Trying," minus the style and point. It's a dubious boxoffice prospect and offers little for pictures or even stock.

The Felicien Marceau comedy, translated by Robert Schlitt, is about a mousey but determined little guy who offers a dramatized lecture on how he beat "the system," or as he also expresses it, how he found a crack and got inside the egg representing an established place in life. Presumably it's diverting and even significant in France, or at least in Paris.

Somehow, the special flavor doesn't come off, and this edition of the piece is a clever but synthetic charade about a character who's moderately interesting but not important or emotionally compelling. At first the young hero can't even shed his virginity, but presently stumbles into a series of circumstances that involve a first sex experience with a middleaged woman, an unsatisfying affair with a matter-of-fact married woman, a comfortable minor job with the civil service and a solvent but hollow middleclass marriage. When his wife takes a lover, he robs and then blackmails the interloper, and finally murders her and pins the crime on the lover.

That's it, and the sardonic point seems to be not that there's a system in beating the system, but that the whole setup and presumably life itself, it merely is a series of unpredictable, uncontrollable predicaments. It thus amounts to a kind of impromptu, shrug-of-the-shoulders version of "How to Succeed" or "What Makes Sammy Run."

Under Lamont Johnson's busy direction, cabaret, television and tent musical comedian Dick Shawn makes a commendable attempt to play against type as the Mr. Nobody who makes it without rhyme or much reason. It's an infectious and authoritative performance, but doesn't remotely suggest a little man or even a Frenchman.

Of the supporting players, practically all of whom have featured billing (even those with indistinguishable parts) and who double and triple, Janet Ward is notable as a singleminded tart, Frederick Rolf is amusing as the wife's mannered lover, Michael Constantine is credibly casual as an obliging husband, Michael Vale is expressively pompous as an unseeing father-in-

(Continued on page 74)

# Off-Broadway Reviews

## Plays for Bleecker Street

(First Group)

Theodore Mann & Jose Quintero presentation of three one-act plays by Thornton Wilder, including "Infancy," "Childhood" and "Someone from Assisi." Staged by Jose Quintero; decor and lighting, Peter Harvey; lighting, Keith Cuerden. Opened Jan. 11, '62, at the Circle in the Square, N.Y.; $4 top Monday, Wednesday, Thursday nights, and $4.50 Friday, Saturday and Sunday nights.

Cast: Jack Dodson, Mary Doyle, MacIntyre Dixon, Charlotte Jones, Richard Libertini, Debbie Scott, Susan Towers, Philip Visco, Betty Miller, Dana Elcar, Sandra MacDonald, Dolores Dorn, Lee Richardson.

Although it's an event when an author of Thornton Wilder's reputation writes a series of plays for off-Broadway, the result in this instance is a letdown. The quality of the work is of off-Broadway standard, which is to say it would not do for Broadway.

In these one-acters, under the general heading of "Plays for Bleecker Street," the Pulitzer Prize dramatist and novelist is, he has explained, trying to sum up his philosophy of life. The projected series, on which Wilder has been working several years but has only partly completed, is to be in two groups, titled "The Seven Ages of Man" and "The Seven Deadly Sins."

The series opened last Thursday night (11) at the Circle in the Square, formerly the Amata Theatre and peviously the Bleecker Street Playhouse in Greenwich Village. The initial offering was a triple-bill of "Infancy," "Childhood" and "Someone from Assisi." The first two are the introductory pair from "Ages," and the finale is the fourth item, subtitled "Lust," from "Sins."

Evidently Wilder, whose major stage successes have been "Our Town," "The Skin of Our Teeth" and "The Matchmaker," has the compulsion common to humorous writers to create a sort of monument that will express a profound truth. It's apparently a natural urge, like the clown's longing to play Hamlet, or for that matter the straight actor's yen to do a musical, or the dancer's itch to go legit.

On the basis of the first three, "Plays for Bleecker Street" aren't likely to replace the previous, full-length works as representative Wilder, either as popular successes or artistic achievements. They not only lack the size and scope of his past hits, but seem thin, a bit stilted and markedly slow in the less exacting conditions of off-Broadway.

The first, "Infancy," involves a nursemaid and a mother and their respective charges in baby coaches in Central Park, with a Keystone Comedy-style cop. The elongated skit is essentially humorous, but the underlying theme seems to be that the difficulty of communication between the generations exists even in the first age of man.

"Childhood" is more sober in tone, with a fantasy scene of considerable poignancy. It involves three moppets who, to the incomprehension and dismay of their parents, play a let's pretend game of attending the latters' funeral. The mother and father appear in fictional guise in the fantasy episodes.

The concluding piece, "Someone from Assisi," is the most cryptic, involving an apparently tragic but vaguely defined former relationship between a crazed, shabby woman and a blind, tatterdemalion priest. The other characters are an adoring nun and a fierce peasant girl. The scene is Italy and the playlet seems to suggest more than it says, although the sin of the title appears to be past tense.

Jose Quintero's staging is somewhat deliberate, and the performance as a whole tends to be lingering and intense. The two babies in coaches in the opener, "Infancy," are played by adults, MacIntyre Dixon and Richard Libertini, who presumably get stiff joints from being cramped in such confining space. Mary Doyle caricatures the nurse, Charlotte Jones gives a hearty performance as the Jewish momma and Jack Dodson plays the cop broadly.

Susan Towers, Debbie Scott and Philip Visco avoid undue precociousness as the normally morbid urchins in the second item, "Childhood," with Betty Miller giving an affecting performance as the worried mother and Dana Elcar believable as the father. Miss Miller is also excellent in the difficult role of the demented woman in "Someone from Assisi." Lee Richardson isn't able to clarify the part of the penitent holy man, Dolores Dorn is decorative as the doting nun and Sandra MacDonald is vehement as the peasant girl.

Peter Harvey's decor for the three-quarter stage setup consists of several drapes at the theatre backwall, plus various arrangements of eight straightback chairs. Keith Cuerden has provided the modest costuming.

This first batch of "Plays for Bleecker Street" offers self-conscious drama for serious-minded legit addicts, and lacks the simple eloquence, warmth and beauty of Wilder's best work. *Hobe.*

## Brecht on Brecht

Greater N.Y. Chapter of the American National Theatre & Academy and Cheryl Crawford presentation of a staged reading in two parts, arranged by George Tabori. Staged by Gene Frankel; designed by Wolfgang Roth. Stars Dane Clark, Anne Jackson, Lotte Lenya, Viveca Lindfors, George Voskovec, Michael Wager. Opened Jan. 3, '61, at the Theatre de Lys, N.Y.; $4.50 top weekdays, $4.95 weekends.

Experts from the writings and plays of Bertolt Brecht are lovingly performed by six fine actors in "Brecht on Brecht," the staged-reading which has begun a limited run at the Theatre de Lys.

Arranged by George Tabori, the program is divided into two parts. The first, "Life," consists of short pieces, many of them autobiographical, which follow Brecht from his birth in Germany to his exile in California during World War II. Although the mood is solemn and the readings almost religious in tone, the fragments form an intriguing picture of the great playwright.

Whenever the brief passages threaten to become tedious, Lotte Lenya takes the stage to perform songs written by Brecht to the music of Kurt Weil and Hanns Eisler. "Pirate Jenny" and "The Solomon Song" from "Threepenny Opera," and the tragic "Song of a German Mother" are superbly done by Miss Lenya, who projects all their bitterness and pathos. Another highlight of the first part is "The Ballad of Marie Farrar," in which Anne Jackson movingly recites the story of an unwed mother who commits infanticide.

Part two, "Theatre," is composed of scenes from several Brecht plays. Miss Jackson is fine in an excerpt from "The Good Woman of Setzuan," in which she portrays a pregnant woman who imagines with words and pantomime what life with a son will be like. Dane Clark is both humorous and touching in a monologue describing an actor who spends hours preparing to play a bit part.

Miss Lenya is highly effective in a scene from "St. Joan of the

(Continued on page 74)

## Off-Broadway Shows

*(Figures denote opening dates)*

All in Love, Martinique (11-10-61).
Along Cyric Route, Actors (12-14-61).
Apple, Living Theatre (Rep) (12-7-61).
Blacks, St. Marks (3-4-61).
Brecht on Brecht, de Lys (1-3-62).
Connection, Living (Rep) (9-12-61).
Fantasticks, Sullivan St. (5-3-60).
Ghosts, 4th St. (9-21-61).
Hostage, One Sheridan Sq. (12-12-61).
Jungle, Living (Rep) (11-2-61).
Man of Destiny, Portofino (1-15-62).
Many Loves, Living (Rep) (10-31-61).
Mary Sunshine, Players (11-18-59).
Moon on Rainbow Shawl, 11 (1-15-62).
Misalliance, Sheridan Sq. (9-25-61).
Premise, Premise (11-22-60).
Plowboy, Phoenix (1-9-62).
Red Roses, Greenwich Mews (11-27-61).
Stage Affair, Cherry Lane (1-16-62).
Ticket-of-Leave-Man, Midway (12-22-61).
Wilder Plays, Circle in Sq. (1-11-62).

### SCHEDULED OPENINGS

Cantilevered, 41st St. (1-17-62).
Banker's Daughter, Jan Hus (1-22-62).
Creditors, Mermaid (1-25-62).
Merchant of Venice, Gate (2-2-62).
Jackhammer, Marquee (2-5-62).
Fly Blackbird, Mayfair (2-5-62).
Golden Apple, York (2-12-62).
Dumbell People, Cricket (2-14-62).
Oh Dad—Sing to Me, Phoenix (2-19-62).
Difficult Woman, Barbizon (4-25-62).

### CLOSED

Dream & Bessie, Cherry Line (3-1-61); closed Jan. 7. "Dream" having played 370 performances and "Bessie" having played 328 performances.
Madame Aphrodite, Orpheum (12-29-61); closed Jan. 7; after 13 performances.
Sing Muse, Van Dam (12-6-61); closed Jan. 7; after 39 performances.
2 By Saroyan, East End (10-22-61); closed Jan. 14 after 96 performances.
Fortune, Maidman (1-3-62); closed Jan. 7 after five performances.

## SCHEDULED B'WAY PREEMS

Family Affair, Rose (1-27-62).
Passage India, Ambassador (1-31-62).
New Faces of '62, Alvin (2-1-62).
Old Vic, City Center (2-6-62).
Aspern Papers, Playhouse (2-7-62).
Umbrella, Morosco (2-8-62).
Gift of Time, Barrymore (2-22-62).
No Strings, Hellinger (3-1-62).
Isle of Children, Cort (3-14-62).
All American, Winter Gard. (3-19-62).
We Take the Town, B'way (4-5-62).
Funny Thing Happened, Alvin (5-3-62).

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# Off-Broadway Reviews

Continued from page 72

### Brecht on Brecht

Stockyards," but the segment from "Galileo," is disappointing. Clark, George Voskovec and Michael Wager fail to bring it to life.

The gem of the evening is "The Jewish Wife," a portion of "The Private Life of the Master Race." Viveca Lindfors portrays brilliantly the woman who must leave the husband she loves because her religion endangers him. Although she once or twice comes close to excessiveness, the performance is nevertheless mesmerizing. George Voskovec, in the smaller role of the husband, is also excellent.

Gene Frankel has directed the production nicely, avoiding a static quality. Wolfgang Roth's stage design is starkly effective: a large photograph of Brecht at stage right dominates the proceedings, and the actors are seated on high stools, which are rearranged throughout the performance. Tape recordings of Brecht's voice are interspersed.

A version of "Brecht on Brecht" was presented at two matinees last November. The current production is perhaps limited in popular appeal, but should be fascinating for Brecht fans. *Kenn.*

### Madame Aphrodite

Howard Barker, Cynthia Baer & Robert Chambers presentation of musical comedy in two acts, with book by Tad Mosel, music and lyrics by Jerry Herman. Staged by Robert Turoff; settings, David Ballou; costumes, Patricia Zipprodt; lighting, Lee Watson; musical director, Peg Foster. Stars Nancy Andrews. Opened Dec. 29, '61, at the Orpheum Theatre, N.Y.; $4.50 top weekdays, $4.95 Fridays and Saturdays.

Cast: Jack Drummond, Stephen Elmore, Rod Colbin, Nancy Andrews, June Hyer, Joyce Hines, Mona Paulee, Alice Borsuk, Ray Tudor, Lou Cutell, Harry Stanton, Cherry Davis, Kenneth Lewis.

"Madame Aphrodite" was produced by Howard Barker and Cynthia Baer. The book was written by Tad Mosel and the music and lyrics are by Jerry Herman. All four have done better shows, and probably will again.

The leading character is a larcenous peddler of beauty creams who goes in for obvious malapropisms. She's nasty and vicious, and Nancy Andrews is unable to bring her to life.

As the naive young salesman of her beauty creams, Jack Drummond displays a good voice. He doesn't have much of a chance to show off anything else. The authors pretend that he believes in the beautifiers so strongly that his faith is contagious.

Some of the melodies are pretty enough, but the lyrics are inferior. The direction contributes to the general lethargy. The substantial-looking sets by David Ballou make excellent use of the small stage at the Orpheum. *Ster.*

### The Dark Lady of the Sonnets

Phoenix Theatre presentation of one-act comedy by George Bernard Shaw. Staged by Tom Gruenwald; scenery and lighting, John Larkey. Features Frederic Warriner, Patricia Falkenhain, Tom Sawyer, Alison Howard. Opened Dec. 12, '61, at the Phoenix Theatre, N.Y.; $4.60 top.

Cast: Frederic Warriner, Tom Sawyer, Patricia Falkenhain, Alison Howard.

"The Dark Lady of the Sonnets" is George Bernard Shaw's affectionately humorous tribute to William Shakespeare. Though unevenly acted, it makes a nice curtain-raiser for the Phoenix Theatre's production of the same author's "Androcles and the Lion."

Patricia Falkenhain is superb as the first Queen Elizabeth. Her abrupt switches from anger to pleasure are excellent, with just the right amount of tongue-in-cheek. Frederick Warriner, though acceptable as Shakespeare, is not as effective. He seems unsure of his lines, and often overacts.

Tom Sawyer is good as a Beefeater, but Alison Howard, as the Dark Lady, misses much of the humor that is inherent in her part.

The direction, by Tom Greunwald, is uneven, and not particularly inventive. *Kenn.*

# Shows Out of Town

Continued from page 70

### A Family Affair

ments and has a posse of redheaded playmates to assist him in these preparations.

His adversary is Eileen Heckart, doughty mother of the groom, an assertive and dominating type who is not the one to let a wedding in her family slip into the hands of another. The struggle for power between these two moves into a deliberate break. This impasse is solved only by the hiring of a ruthless wedding consultant, played with grim relish by Bibi Osterwald.

Two barber shop numbers seem anachronistic, but prove effecvtive: "Harmony," belted with genuine vigor by Miss Osterwald, and "Milwaukee," sung by Paula Trueman and a male quartet. The latter number seems like an afterthought and needs more sensible placement. *Gagh.*

# 44,407 Student Tickets For B'way and Off-B'way Issued During 1960-61

A total of 44,407 tickets to Broadway and off-Broadway productions were distributed to students at charges of 50c and $1 during the 1960-61 season. The breakdown on the distribution, as revealed at the recent annual meeting of the N.Y. Chapter of the American National Theatre & Academy, was 39,569 for 24 Broadway productions and 4,838 for 18 off-Broadway entries.

The distribution is handled by the Student Theatre Ticket Committee of the N.Y. Chapter of ANTA, in cooperation with the N.Y. City Board of Education. At the beginning of last season, students were charged 50c for the tickets supplied gratis by producers. The charge was subsequently upped to $1, of which the producer gets 70c. The balance is put into a special ANTA account to cover administrative expenses of the program.

Thus far this season, 9,937 tickets have been distributed to students. The ANTA committee is seeking a larger flow of tickets and has recommended that special matinees be given for students, probably with understudies performing. In addition to the distribution of tickets, the committee has also made the ANTA Theatre, N.Y., available on Thursday afternoons for a special course on the living theatre conducted by the Board of Educaton for public school teachers.

The course for the teachers consists of 15 weekly lectures, each by a different speaker. This course was conducted the last two years at the former downtown Phoenix Theatre. Blanche Yurka is co-ordinator of the lecture program, for which the committee has been procuring speakers.

# 'Aspern Papers' Staff

The staff for "The Aspern Papers," which began a pre-Broadway tryout tour Jan. 15 at the Shubert Theatre, New Haven, includes Richard Horner, general manager; Herb Cherin, company manager; Jose Vega, general stage manager, and Alan Foster, assistant stage manager.

The David Black production, co-starring Maurice Evans, Wendy Hiller and Francoise Rosay, opens Feb. 7 at the Playhouse, N.Y.

# Shows on Broadway

Continued from page 72

### The Egg

law, Paddy Richards is cool as the two-timing wife, Mabel Albertson is acceptable as a stereotype mother-in-law and Marcia Levant is adequate as an unwillingly amorous sister-in-law.

Robert Kelly has designed a flexible arrangement of sketchy panels and small set pieces, and Ray Aghayan has provided suitable costumes. It all adds up to a not-near miss.

quite. *Hobe.*

*(Closed last Saturday night (13) after eight performances.)*

### Something About a Soldier

Theatre Guild & Dore Schary (by arrangement with Herbert Brodkin) presentation of comedy-drama, three acts (13 scenes) by Ernest Kinoy, based on the novel by Mark Harris. Staged by Dore Schary; settings and costumes, William Pitkin; lighting, Klaus Holm; associate producer, Walter Reilly; production manager, Jean Barrere. Stars Sal Mineo, Kevin McCarthy, Ralph Meeker; features David Doyle, Robert Donley, Ken Kercheval, Sid Raymond, Gretchen Walther. Opened Jan. 4, '62, at the Ambassador Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

| | |
|---|---|
| Jacob | Sal Mineo |
| Ananoka | David Doyle |
| Toat | Ralph Meeker |
| Capt. Dodd | Kevin McCarthy |
| Joleen Davis | Gretchen Walther |
| Carmichael | Ken Kercheval |
| Pop Davis | Robert Donley |
| M.P. | Carl Reindel |
| Candy Butcher | Sid Raymond |
| Air Cadet | Anthony Roberts |
| Intelligence Officer | Alan Mixon |
| Ward Boy | John Crowther |
| Soldiers | Murray Levy, Jeb Schary, John Crowther, Carl Reindel, Anthony Roberts |

For two acts, "Something About a Soldier," which opened Jan. 4 at the Ambsasador Theatre, is a passive version of "No Time for Sergeants" with the draftee a high-I.Q. Jewish youth instead of a slap-happy hillbilly. In the third act, the play turns serious and modestly touching.

That's a long time for a Broadway show to come to the point, and this Ernest Kinoy dramatization of a novel by Mark Harris fails to create audience concern until too late. After setting up the basic situation of the intellectual, literal minded rookie who keeps his Army outfit off-balance by his innocent attempt to apply logic to military procedure, "Something About a Soldier" repeats variations of the joke in a succession of brief blackout scenes.

But playwright Kinoy and presumably novelist Harris are apparently interested less in the comedy situation than in the affecting relationship between the misfit G.I. and his sage, compassionate Captain. Recognizing that the lad is temperamentally unfit for combat and would probably die in battle, the officer frames him as a psycho case so he is sent home and may remain alive. The Captain, as he himself foresaw, is killed.

"Something About a Soldier" also suffers from misplaced emphasis. Although it is primarily the story of the callow, impractical trainee, opening and closing as a first-person narrative and using flashback scenes for the bulk of the action, it is the character of the Captain, who emerges as a man of rare mind and heart, who is the more interesting and appealing.

Under co-producer Dore Schary's sensitive, careful direction, Sal Mineo gives a well sustained, believable performance as the young draftee. In the better dimensioned, larger stature role of the Captain, Kevin McCarthy offers a skillfully conceived and subtly projected portrayal that also somehow suggests something of the background and offstage life of the character.

Ralph Meeker, third-starred, is excellent as the tough top sergeant with more perception and intuitive sense than appears on the surface. Gretchen Walther, a newcomer to Broadway, is pretty but doesn't make much of the shallow, contradictory part of a PX waitress who has a fling with the Captain but would have preferred the romantically obtuse rookie. There are credible featured bits by David Doyle as a harrassed Corporal, Ken Kerchaval as a dimwit trainee, and Carl Reindel, Sid Raymond, Anthony Roberts and Alan Mixon in incidental in other parts.

William Pitkin has designed suitably spare, atmospheric scenery. Some such setup would do for the inevitable stock and amateur productions, but "Something About a Soldier" is only so-so material for pictures. *Hobe.*

*(Closed last Saturday (13) after 12 performances).*

### Giants, Sons of Giants

Charles A. Totero & William Cioffi presentation of drama in two acts, by Joseph Kramm. Staged by the author; settings, Peter Larkin; lighting, Tharon Musser; costumes, Edith Lutyens BelGeddes. Stars Nancy Kelly, Claude Daphin; features Klinger Laverty ..... Woodrow Parfrey, Lucy Harvey ..... Lori March, Gensup ..... Al Saxe, Mrs. Gensup ..... Bette Henritze, Burke Harrison ..... John Call, Maid ..... Renne Jarrett, Club Attendant ..... Glenn Walken, Paul McGrath, Tom Shirley, Franklin Cover, John Call, Lori March, Alfred Toigo, Woodrow Parfrey. Opened Jan. 6, '62, at the Alvin Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

| | |
|---|---|
| George | Perry Skaar |
| Marianne | Peggy Lang |
| Bennett | Alfred Toigo |
| Myra Brisset | Nancy Kelly |
| Mrs. Elder | Eda Heinemann |
| Mr. Maguire | Harry Gresham |
| Frank Brisset | Claude Dauphin |
| Logan Harvey | Franklin Cover |
| Alex Wilkins | Paul McGrath |
| Edward Fenner | Tom Shirley |
| Libby | Robin Adair |

Although it may not prove to be the worst play of the season, "Giants, Sons of Giants," which opened Jan. 6 at the Alvin Theatre, can hardly miss being the most unpleasant. It offers nothing—for Broadway, films or even stock.

Joseph Kramm, who won the Pulitzer Prize for 1951-52 with "The Shrike" (also about a psycopathic hero), is the author of this fiasco and is also billed as director, having taken over the latter assignment when Jack Landau resigned during the tryout tour. Nancy Kelly and Claude Dauphin, otherwise reputable players, are costarred in the project and that fine actor, Paul McGrath, also gives it the old pro's try.

Admirable as the earnest efforts are, the result is a dreary bore; for "Giants, Sons of Giants" (the title is an Old Testament quotation, according to a line of dialog) is an appalling drama about an egomaniac, persecution-complexed doctor who aspires to have his own private clinic, a la the Mayo Brothers, and chickens out when the plan is about to be realized. At the end he flips his noggin and dies downstage center in his wife's arms as she murmurs, "Sleep, sleep, sleep."

Peter Larkin has designed a distinctive, skeletonized setting, Tharon Musser has devised ingenious lighting and Edith Lutyens BelGeddes has provided becoming costumes. But it seems pertinent to wonder how, after reading the script, any of the various contributors to the hopeless affair allowed themselves to become involved. As for the author, isn't there anyone he could or would trust read the script and tell him? *Hobe.*

*(Closed last Saturday night (13), after nine performances.)*

**Douglas Campbell, Richard Johnson, William Squire** and **Nancy Wickwire** will appear in "The Elizabethans," a program of poetry, prose and music of the Elizabethan age, to be presented by **Arthur Cantor** next Sunday night (21) at the Kaufman Auditorium of the 92d Street YMHA, N. Y.

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*Pittsburgh Press*

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**"Hugh O'Brian shows in his Broadway debut that he knows his way around a stage. Even when he is merely a bystander remembering the past and engaging in dialogues with his alter egos, he has intensity. When he takes over for himself in the third act, he discloses an attractive dramatic range. In the final scene, when he returns to lay his successes at his mother's feet, he gives Romain moving individuality."**

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**"On the basis of a thoroughly competent performance in 'First Love', the actor impresses as belonging on Broadway. He gives a credible, unaffected and agreeably masculine performance."**

NEW YORK JOURNAL-AMERICAN
**John McClain**

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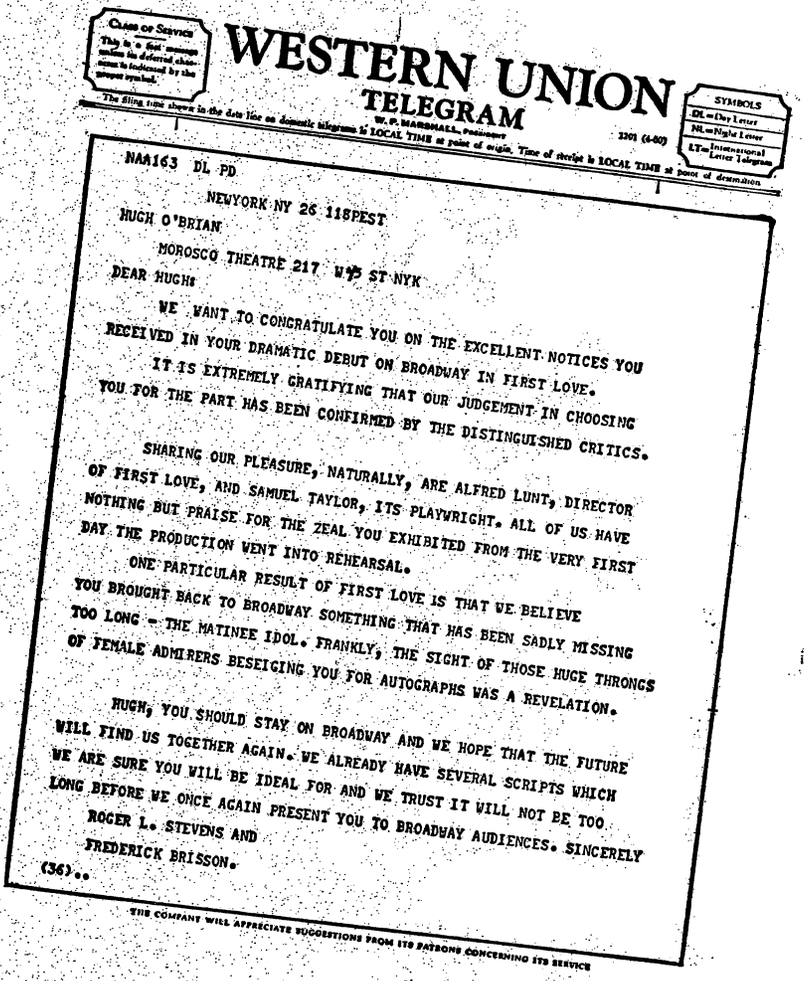
**"It is pleasant to report that Hugh O'Brian is a skilled and ingratiating dramatic actor, that he should find no difficulty in furthering the stage career interrupted by his preoccupation with Wyatt Earp on TV."**

THE HOLLYWOOD REPORTER
**Radie Harris**

**"In his Broadway debut O'Brian is as legit as any legit actor and he has the added qualification of being so virile and handsome that he is a rara avis —a matinee idol."**

DAILY NEWS
**John Chapman**

**"The son is played with quiet strength by Hugh O'Brian."**



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MOROSCO THEATRE 217 W 45 ST NYK
DEAR HUGH:

WE WANT TO CONGRATULATE YOU ON THE EXCELLENT NOTICES YOU RECEIVED IN YOUR DRAMATIC DEBUT ON BROADWAY IN FIRST LOVE.

IT IS EXTREMELY GRATIFYING THAT OUR JUDGEMENT IN CHOOSING YOU FOR THE PART HAS BEEN CONFIRMED BY THE DISTINGUISHED CRITICS.

SHARING OUR PLEASURE, NATURALLY, ARE ALFRED LUNT, DIRECTOR OF FIRST LOVE, AND SAMUEL TAYLOR, ITS PLAYWRIGHT. ALL OF US HAVE NOTHING BUT PRAISE FOR THE ZEAL YOU EXHIBITED FROM THE VERY FIRST DAY THE PRODUCTION WENT INTO REHEARSAL.

ONE PARTICULAR RESULT OF FIRST LOVE IS THAT WE BELIEVE YOU BROUGHT BACK TO BROADWAY SOMETHING THAT HAS BEEN SADLY MISSING TOO LONG - THE MATINEE IDOL. FRANKLY, THE SIGHT OF THOSE HUGE THRONGS OF FEMALE ADMIRERS BESEIGING YOU FOR AUTOGRAPHS WAS A REVELATION.

HUGH, YOU SHOULD STAY ON BROADWAY AND WE HOPE THAT THE FUTURE WILL FIND US TOGETHER AGAIN. WE ALREADY HAVE SEVERAL SCRIPTS WHICH WE ARE SURE YOU WILL BE IDEAL FOR AND WE TRUST IT WILL NOT BE TOO LONG BEFORE WE ONCE AGAIN PRESENT YOU TO BROADWAY AUDIENCES. SINCERELY

ROGER L. STEVENS AND
FREDERICK BRISSON.
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# HUGH O'BRIAN

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# CASTING NEWS

*Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the* VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

*The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon.* **This information is published without charge.**

*In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.*

## Legit

### BROADWAY

**"Bravo Giovanni"** (MC). Producer, Philip Rose (157 W. 57th St., N. Y.; CI 5-2255). Part available for a girl, 20-25, attractive, Italian-looking with belting voice, must sing well. Auditions: Equity dancers, Monday (22); open call dancers, Tuesday (23); Equity singers, Feb. 5; Open call singers, Feb. 6. All calls are for men, 10 a.m.-1 p.m. and girls, 2-5 p.m., at the Mark Hellinger Theatre (237 W. 51st St., N. Y.). Mail photos and resumes c/o Barbara Kennedy, above address.

**"Happy Happy Happy"** (MC). Producers, Arthur Cantor & Robert Wiener (234 W. 44th St., N. Y.; LO 3-4370). Available parts: man, 30's average male type, must sing and dance very well; femme, 20's, average femme type, must sing and dance very well; man, 35-40, Madison Ave. ad exec; man, fat, small town exec, must sing; man, 30's, evangelist, must sing; man, acrobatic, must sing and climb walls to play carni entertainer; femme, middle-aged, kooky battle-axe, must sing well and dance; femme, 20's, bosomy, must sing and dance; various others including evangelists, executives, carni types, and male and femme characters. Mail photos and resumes, through agents only, c/o above address.

**"How To Succeed In Business Without Really Trying"** (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N.Y.; JU 6-5973). Available parts for the London company: man, 23-27, good comedian and actor with musical background (Robert Morse part); man, 50's, stuffy business exec, must sing and act well (Rudy Vallee part); ingenue lead, preferably tall, chest voice, good actress with musical background; femme, 25-30, sexy, good comedienne, big belting voice; man, 25-30, good comedian tall, ivy league type, must sing and move well. Apply through agents only c/o Larry Kasha, above address. All casting will be done through agents and no calls or photos and resumes are desired.

**Kermit Bloomgarden Productions.** (1545 Broadway, N. Y.; JU 2-1690). Casting director Lillian Stein is accepting photos and resumes of all types and ages from those who have previously contacted her for her files which were destroyed by a fire. Apply by mail only.

**"Little Me"** (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5973). Available parts: lead femme, Marilyn Monroe type, chest and legit voice, good comedienne and actress; femme, 60's, Marlene Dietrich type, legit voice; femme, 60's, Sophie Tucker type, must sing; male team, 50's, Weber & Fields type, must sing. Do not mail photos and resumes or call. Weekly auditions will be held by casting director, Larry Kasha, through agents only.

**"Oliver"** (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Parts available for boys, 7-10, must sing, do some dancing and do a Cockney accent. Mail photos and resumes c/o Peggy Shields, above address.

**"Sound of Music"** (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

**"Vive Le Twist"** (R). Producer, Leo Kerz (200 E. 71st St., N.Y.; BU 8-2664). Available parts: femme, 20, dancer-performer, attractive with sex appeal; comedian, experienced legit actor, must impersonate characters and speak three dialects very well. Mail photos and resumes c/o above. The show will have a European tour as well as a main stem outing.

**"When the Devil Wags His Tail"** (C). Producer, Leo Kerz (200 E. 71st St., N.Y.; BU 8-2664). Available parts: femme, 39-45, spinster, tall, thin, fidgety; femme, 50's, heavy set, not very bright; femme, 18, lovely, compassionate, earthy, sarcastic; man, 55-60, pompous, political; man, 65-70, bureaucrat, urbane; man, 50's, crafty, brutal, opportunist; man, 50's, easily led yet vicious, dense; man, elderly, slim, grotesque dresser, unmerciful; man, intellectual, determined; two non-speaking male roles. Mail photos and resumes c/o above address. Don't phone.

### OFF-BROADWAY

**"Electra"** and **"What You Will"** (DB). Producer, Donald Goldman (Players Theatre, 115 MacDougal St., N. Y.; OR 4-9281). Available parts ("Electra"): femme, 25-30; femme, 40's, attractive, young looking, regal; man, 20's, handsome; man, 30's, attractive; character man, old, kindly; man, 20's; chorus of six and leader, 25-35. Available parts ("What You Will"—musical version of "Twelfth Night"): man, 25-35, handsome; man, 20's; man, 25-35; man, regal, 25-35; man, 30-40, rotund, fun-loving; man, brainless, idiotic, fun-loving; man, 30's; man, 35-45, puritanic stuffed shirt; jested, typical clown, must sing well and accompany himself on guitar; femme, 20's, beautiful, proud, charming; femme, 20's, intelligent, warm, charming; femme, 25-35, bouncy, impish, fun-loving. Applicants must read and qualify for both shows. Send no photos and resumes but call OR 4-9281, Monday-Friday, 1-5 p.m.

**"Golden Apple"** (MC). Producers, Dorothy Olim & Gerald Krone (206 E. 11th St., N. Y.; SP 7-8383). Audition for non-Equity singers and dancers, 2-3 p.m., at the Bohemian National Hall (321 E. 73d St., N. Y.). Applicants should bring own music.

**"Hostage"** (C). Producers, Norma Francis, Robert Marguiles & Bell Productions (1 Sheridan Sq., N.Y.; YU 9-1334). Parts available for non-Equity Cockney man to understudy role of the hostage; Jewish character actor, 35-45. Mail photos and resumes c/o Ken Costigan, above address.

**"Julius Caesar"** (D). Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008). Several parts available. Casting is by appointment only Mail photos and resumes c/o above address. This production will tour New York City schools Feb. 15-May 30.

**"Paint Your Wagon"** (MC). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). All parts available. Audition today (Wed.), 11 a.m.-5 p.m., at ELT rehearsal studio (Hotel Marseilles, 103d St. & Broadway, N.Y.); girl dancers Jan. 25, 10 a.m. and male dancers Jan. 26, 10 a.m., both at the Eleanor Gould Theatre (169 Allen St., N.Y.—Eighth Ave. D train to Second Ave. stop, but leave station at First Ave. exit. Turn right and walk one and one half blocks down Allen St. to theatre). Script is available in the Dec., 1952 issue of Theatre Arts and elsewhere.

**"With Drums and Colours"** (MC). Producer, Jeremy Palmer (569 Grimm Pl., Baldwin, L. I., N. Y.; BA 3-1188). Part available for a character femme, 50's, small, thin, with aristocratic bearing; replacement and understudy parts available: character man, 21-26; character ingenue; man, 21-26, muscular, romantic; wispy ingenue. All must be versatile performers with musicomedy voices. Mail photos and resumes c/o above address.

### OUT OF TOWN

#### CHICAGO

**"Medium Rare"** (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Part available for femme, leading lady type, tall, must sing with deep voice. Contact producer, above address.

#### PALM BEACH

**"Put It In Writing"** (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Parts available for male and femme revue types. Mail photos and resumes c/o above address.

#### STOCK

**"Bye Bye Birdie"** (MC). Producer, Lenny-Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). Several parts available for a tour of stock tents and theatres this summer. Mail photos and resumes c/o above address.

#### BOILING SPRINGS, PA.

**Allenberry Playhouse.** Managing director, Richard North Gage (c/o Playhouse, Boiling Springs, Pa.). Parts available for Equity males and femmes for the resident company, four male and two femme paid apprentices who will become Equity by the end of the 30-week season (April 23-Nov. 3). Mail address. Julien Williams is the N.Y. contact.

#### TOURING

**"Carnival"** (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for tenors and sopranos. Contact Peggy Shields, above number.

**"Unsinkable Molly Brown"** (MC). Producers, Theatre Guild & Dore Schary (27 W. 53d St., N.Y.; CO 5-6170). Part available for a man, six feet tall or over, high baritone or tenor, Irish-Western type, to standby for Harve Presnell. Mail photos and resumes c/o Ruth Kramer, above address.

## Television

**"Lamp Unto My Feet"** (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address.

**WBBM-TV, Chicago,** (630 N. McClurg Ct., Chicago; WH 4-6000). Parts available for male and femme performers, all ages and types, for 39-week series of drama workshops plus four to six prime time original dramas. Must be from Chi. Mail photos and resumes c/o Program Dept., above address.

## Miscellaneous

**"Aqua-Carnival"** (R). Producer, John McKnight (c/o Park Club, 363 W. 56th St., N.Y.; JU 6-3675), in asso. with NBC Enterprises. Auditions for expert femme swimmers and dancers and showgirls with swimming ability, Monday (22), at 7 p.m., above address. This will be a swimming audition so applicants should bring swim suits and caps. Also accepting photos and resumes c/o above address. The audition and call for photos and resumes is only for those who have not auditioned or been filed with McKnight in the past. Don't phone.

**Dell Publishing Co.** (750 Third Ave., N.Y.; YU 6-6300, ext. 319). Barbara Marks is currently seeing teeners through elderly types for illustrations and covers of Dell mags. Contact her between 2-4 p.m. daily or mail photos and resumes to her c/o above address.


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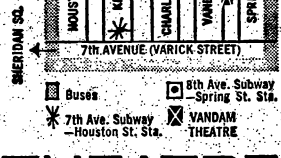


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Chicago Daily News

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# Literati

**Insulated Lederer**

Honolulu author William J. Lederer told an interviewer he wasn't concerned in the least about Time Magazine's surprisingly-belated review of his "A Nation of Sheep." "At this moment I am writing several articles, a novel and a play and haven't the time to think about a book review— especially one printed nine months after the book was published," he asserted.

As for the review, which panned the bestseller as "a loosely written handful of horror stories," Lederer made this comment: "A writer writes what he feels inside of him. Sometimes it's well done and important; sometimes it is sloppy and of no consequence. Critics have the same privilege of writing what they feel like. I never quarrel with the critics. In fact, I seldom read them."

**Cracks Coast Mag Field**

Los Angeles Magazine, nee Prompter, has reached three-year goal in 18 months, according to Dave Brown, publisher. Circulation zoomed 100,000 during December and paid ad space has climbed to 30% of book.

Few west coast mags have made the grade. Outstanding exception is Sunset Magazine, owned by Lawrence Lane, and dubbed "the gold mine" by hucksters. January issue totaled 148 pages, with 60% ads, at a cost of more than $4,000 per page black and white.

**Ketchum's Globetrot**

"Dennis the Menace" is a million-dollar business "for sure," cartoonist Hank Ketchum told a Honolulu interviewer. Ketchum's making a world trip and planning a new book based on his "Dennis" character. He started his trip with a 21-week advance of strips, he said. Cartoonist said "Dennis" (who perennially is 4, going on 5) reflects the normality of all children, their energy and their motivations.

Ketchum's real life son, Dennis, who inspired the cartoon 11 years ago, is now 15.

**'Cancer' Pinch Disallowed**

Honolulu, Jan. 16.

Common nuisance charges against Charles H. Hobbis, distributor of Henry Miller's controversial "Tropic of Cancer," have been dismissed on grounds the State's "obscene publications" law is unconstitutional.

District Court magistrate ruled the arrest of Hobbis was illegal and also found there was "discriminatory prosecution."

Arrest, which drew widespread criticism of "police censors," presumably was a test case. Prosecution hasn't indicated if any appeal will be filed.

**CHATTER**

Funeral of Miss Addie Ethel Towne, 78, editor and owner of the Franklin (N.H.) Journal Transcript for many years, was held in that city, Jan. 5. She retired from newspaper work in 1946.

Robert C. Snyder, formerly assistant general manager since 1957 and secretary-treasurer since 1945, has been named executive vice president and general manager of Dayton Newspapers Inc., publishing the Daily News and Journal Herald. He succeeds Robert A. Wolfe, 66, who continues as a vice president and director, and as a consultant. Robert W. Sherman was named business manager and Robert J. Duckro secretary-treasurer.

Publisher Bill Fine of Harper's Bazaar now a Hearst Mag veep.

House Beautiful's new N. Y. sales mgr. is Franklin Sheppard.

## Publishing Stocks

*(As of Jan. 16, closing)*

| | |
|---|---|
| Allyn & Bacon (OC) | 32 |
| American Book | 64¼ |
| Book of Month | 25¾ |
| Conde Nast (N.Y) | 11 |
| Crowell Collier (N.Y.) | 35¼ |
| Curtis Pub. Co. (N.Y.) | 11 |
| Ginn & Co. (N.Y.) | 29¾ |
| Grolier (OC) | 49¾ |
| Grossett & Dunlap (OC) | 20½ |
| Harcourt Brace (OC) | 33½ |
| Hearst (OC) | 25 |
| Holt, R&W (N.Y.) | 38¾ |
| L.A. Times Mirror (OC) | 42½ |
| Macfadden (AS) | 8½ |
| McCall (N.Y.) | 30 |
| McGraw-Hill (N.Y.) | 32¾ |
| Nat'l Periodical Pub. | 17 |
| New Yorker (OC) | 96 |
| Pocket Books (OC) | 23½ |
| Prentice Hall (AS) | 40 |
| Ran'm House (N.Y.) | 27½ |
| Scott Foresman (OC) | 26 |
| H. W. Sams (OC) | 48 |
| Time Inc. (OC) | 87 |
| Western Pub. (OC) | 68 |

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
*(Supplied by Bache & Co.)*

## In re: Bijou Fernandez

New York.

Editor, VARIETY:

The death of the actress, Bijou Fernandez, recently at the age of 84, is another of those subtractions show biz must find it increasingly difficult to bear.

Following in the footsteps of her mother, Mrs. E. L. Fernandez, one of the top talent agents of all time, Bijou not only directed an agency that affected literally hundreds of prominent players; but she also had real influence on films in her productive screen scouting. As a player, few lived into our era with so many golden memories.

As a child star, she was carried to the theatre through the snowdrifts of the Blizzard of '88. Her intimates on the boards were the immortals of more than 70 years. During two great wars, she was active with service organizations. She marched for Equity in 1919; and her devotion to the Actors Fund of America and to the Episcopal Actors Guild is a matter of record. Most of all, she retained the buoyancy of youth. To the end, it was difficult for younger friends to realize that Bijou was so much their senior.

She understood young people and their hopes. She could be one of them, sharing their dreams and setting a constant example of courage and good will. She did not talk about herself. Many pros knew her during the last 20 years without realizing her major contributions, nor hearing of her connections in the business. In a self-centered profession she was a shining contradiction of selflessness.

*Robert Downing.*

## Catholic Univ. Players In 13th Season on Tour

Washington, Jan. 16.

A repertory of Shakespeare's "Midsummer Night's Dream" and "Richard III" is currently being presented by the Players in its 13th season as a touring operation. The group was founded in 1949 by Rev. Gilbert V. Hartke, O.P., head of the Speech and Drama Dept. of the Catholic Univ. in Washington.

Players, which tours 36 states annually from October through the end of April, also operates two summer theatres, Saint Michael's Playhouse, Winooski Park, Vt., and the Olney (Md.) Theatre. All members of the touring cast of 16 studied at the Catholic Univ. Drama Dept.

Since 1952, Players has also made nine May-June tours of Europe, Asia and Greenland. On its national tour, the company gives about six performances weekly. Of the two current repertory offerings, "Dream" was adapted and directed by William H. Graham, vice-president of Players and managing director of the Olney Theatre. "Richard" was staged by James D. Waring, a member of the faculty of the Catholic Univ. Speech & Drama Dept.

A Players' Plan to provide on-the-job training for student actors selected from about universities has been established by Catholic Univ. The students chosen will be under a two-year contract. During the first year, they'll receive $1,000 grants enabling them to pay their tuition for the academic year at Catholic Univ., as part-time graduate students. Upon satisfactory completion of the first year of study and work in university productions, the actors will become salaried members of the Players touring company, which pays $75 weekly to first-year members.

## Standby Tooters Play National Anthem For Taste' at St. Paul Aud.

Audiences at "A Taste of Honey" at the Auditorium here last week had to stand while a pit orchestra played "The Star Spangled Banner." The David Merrick production was playing a Theatre Guild-American Theatre Society subscription engagement.

Although the Shelagh Delaney drama uses only taped incidental music during the performance, the local musicians union required the employment of 10 tooters at $10.50 per performance, plus a conductor at $21. The play has a cast of five.

"Taste" company manager A. Gino Giglio figured that since the unnecessary musicians would have to be paid $1,008 for the week of not working, he might as well put them to use, so he had them play the National Anthem before each performance. It took 70 seconds to play the hymn, after which they left. Their total work for the week came to 103 man-minutes, which Giglio figured as almost $10 per minute for each musician.

According to the company manager, union locals in other cities require the employment of standby musicians, but the 10 in St. Paul is the most he's run into with "Taste."

## AMERICA'S 7TH CITY FACES LEGITLESSNESS

Baltimore, Jan. 16.

Hecht department store here has bought the 90-year-old Ford's Theatre, only legit house in Baltimore, plus six other parcels of downtown real estate for eventual use as site for a new parking garage. Question now is — will Baltimore find itself without a legit house?

Rumors that Morris Mechanic, owner of Ford's, has been long dickering with Hecht over sale of the property, could never until now be confirmed.

He did reveal some months ago that he was negotiating for the inclusion of a new and better theatre in the Charles Center, civic redevelopment project now underway. News of Ford's razing upset theatre-goers here, who are not happy over prospect of seeing a city this large (seventh in U.S.) with no legit stand. Leonard McLaughlin, manager of Ford's, calmed matters somewhat when he stated that this season will definitely go through as scheduled and that "there will definitely be a theatre season here next year too."

Hecht officials wouldn't say just when the chain store would take possession of the property but in all likelihood, it will do so before the start of the 1962 fall season.

Mechanic is currently looking over the Stanton Theatre, a film house he owns, for possible conversion to touring shows. Extensive remodeling would be necessary since Stanton was built as a vaude-film situation and present stage is inadequate. Ford's opened Oct. 2, 1871.

## South Africa

Continued from page 69

good business with "Roar Like a Dove," which had a lengthy and financially rewarding tour, and "The World Of Suzie Wong," recipient of much pre-publicity, due first to censor trouble, and then to a last-minute walk-out by some of the Chinese members of the cast. Plans to tour "Suzie" were cancelled when the management learnt that the Universal film might be released simultaneously in four big cities.

Brooke has bought the rights of the British musical "Oliver," and will stage it in the near future.

One of the most successful local shows of recent times has been Adam Leslie's intimate revue "Two's Company" . . . the "company" consisting of Leslie himself and Joan Blake. Witty, provocative, with numerous barbs directed against the government in particular, and various aspects of South African life in general, this irreverent entertainment toured the country for over two years, adding new material whenever local or world events offered scope.

**Hillard Elkins**, personal manager and producer, is recuperating in New York after hospitalization for a ruptured spinal disk.

# Chicago's Loop Lacking in Glamor; Rush St. Is a Colorful Contrast

By LES BROWN

Chicago, Jan. 16.

Whatever charms—call it color or glamor—the Loop may once have had, before and during World War II, it has now mostly lost same and continues to lose. That perhaps partially answers the question dejectedly asked by the company manager of a touring show recently, viz., "We have three good shows in the Loop. What have they got on Rush St. that all the business is there?"

A factor that is generally overlooked in any assessment of the legit situation in the Windy City is that the Loop affords no inviting environment for theatre-going, the way Broadway does, for instance. Theatres are an anachronism in Chi's half-mile-square centre of town, and the boxoffice depends almost entirely on what's offered on the marquee. A blockbuster hit will, of course, sell out even if the theatre were on Skid Row, but anything less than that has to contend with the problem that there is no particular fun or excitement in spending an evening in the Loop. This obtains to out-of-town visitors as well as to residents of the city.

**Notably Poor**

Apart from a lack of atmosphere, what the Loop fails to afford are the package ingredients of an exceptional "evening out." There are only a few scattered restaurants left in the area that might be rated good, one hotel supper-club (the Palmer House) within its boundaries, and two or three tolerable places to go for drinks or coffee after the show. With practically no strollers on the streets at night, the Loop has lost all semblance of its old "toddlin' town" image.

The cabarets and boites, the interesting and oddball shops, the concentration of good eating places and fashionable saloons, and all things pertaining to the nocturnal sideshow have moved a couple of miles uptown since the war to Rush, a street of perpetual traffic jams because it's barely wide enough for a normal neighborhood automobile flow. But that's all part of the color. In recent years the sector has burgeoned to include a segment of North State St. parallel and all the intersecting streets from Division to Chicago Ave.

**Rush Street's One Legiter**

There is one legit house on Rush, a relatively new theatre-cabaret called Happy Medium, and there seems to be an obvious moral to its exceptional success story. To state it idiomatically, "*Go where the bright lights are, and you got the game half beat.*" It is doubtful that the show there, a revue titled "Medium Rare," could have lasted four weeks in the Loop. The reviews were lukewarm or worse. But in its situation, right in the centre of the nightlife artery, it has chalked up 19 months so far, with no stars and never a losing week.

Back to the Loop, for contrast, the neon blacks out early. When the lights go off on the picture house marquees around 10 p.m., it might as well be four in the morning. State St. downtown equates now with any Main Street after dark, a cluster of commercial real estate with mostly a daytime function.

**Politics Spoils Erlanger**

It makes a dreary, if not depressing, setting for legit shows, and the situation promises to get worse before it improves. One of the last of the "live" streets in the Loop, Randolph between Clark and Dearborn, is ticketed for demolition in 1962 because the city wants to construct a complex of municipal buildings on that site. The block contains the Erlanger Theatre, an excellent house, and, around the corner, the long-traditional after theatre eatery, Henrici's.

The city's selection of that parcel of land seems in contradiction to its intentions to revitalize the Loop. Apparently it was picked because of its proximity to the present City Hall, to convenience moving. Whether or not that be the case, the city has asked the Dept. of City Planning to research the problem and to make proposals that would improve the wasteland condition of the Loop at night. Current thinking at the Department centers on a sort of small-scale Lincoln Center, a city-financed facility that would offer rent-free space to qualifying theatrical and dance groups. A spokesman said, "The city knows that professional resident production is missing, and it feels that something must be done about this."

If this should turn into an actual proposal, it would probably take some time to reach fruition. More immediately promising is the theatre construction, and restoration going on outside the Loop. The old Auditorium Theatre, on South Michigan Ave., is to be refurbished piecemeal, as funds are raised, and work is expected to begin soon on the orchestra level and stage. The Marina City project, against the Chicago River just north of the Loop, will contain a 1,500-seat theatre which David Merriek has optioned and which is expected to be completed 14 months after a deal with Merrick is finalized.

A proposed new office building, which is going to be built just east of the Prudential Bldg., will contain a theatre. And of course there are the already completed auditoria in McCormick Place, one too large for touring legit shows and the other too small, but both nevertheless in a more romantic setting than the houses in the Loop.

## Opera Review

**Simon Boccanegra**

(Florence, Italy)

Florence, Jan. 4.

Florence's opera season has been inaugurated (as every single one in Italy from Milan to Palermo) with a Verdi opera. However "Simon Boccanegra" debut roused much interest because the house was more than half empty at the first performance and didn't fill up during the subsequent ones, the next productions, "Heure Espagnol" by Ravel and "Rossignol" by Stravinsky, bring even less popular for an Italian public.

"Boccanegra was conducted by Vittorio Gui, a musician who, in the 1930s, did much to raise the level of Florence' musical life until the Glyndebourne Festival drew him away. His return sounded promising but Gui lacks by now the elan, passion and sweep necessary to bring off a Verdi opera—especially one of the lesser works from his early period. The singers were not mature enough to cope musically and interpretatively with their roles. All were most promising and could develop into first class singers within a few years and much work—especially so the lead, Mario Zanasi. The Fiesco, Paolo Washington (not American born but his great-grandfather changed his name out of admiration for the first U.S. president) and Maria Parruto, the soprano.

Chorus was perhaps the best prepared and most satisfying. Least of all to be favorably mentioned was the visual side of the production.

Of the marine atmosphere in which this work lives and of which there is mention throughout there wasn't a hint in the sticky obscurity black velvet curtains on which a few over-economic cut-outs were pinned from act to act. This skeleton of Enzo Deho served to inhibit whatever ideas the stage director Aldo Mirabella Vassallo might have had. If in Italy with local casts and artists a Verdi opera can not get an exceptional performance there seems little use to have an opera season.

*Goth.*

## Peter Cookson Acquires ½ London's Theatre Royal

London, Jan. 16.

An American is the latest to try and put back into operation Joan Littlewood's old showcase, the Theatre Royal, Stratford, East London. Peter Cookson, Broadway producer-actor arrived to take over the house for a month.

He has signed Dermot Walsh and Roy Kinnear for a revival of the 14th-century comedy, "On A Clear Day," to open Jan. 31.

## Broadway

Going to U. of Wisconsin as professor of music is flutist Robert F. Cole of Philly.

A new magazine, "U.S.A. Inside Report," hits the stands Jan. 22 with a cover story on Jack Paar.

Thomas Schippers in this weekend for four-week stint of guesting on the N.Y. Philharmonic podium.

Roger Bower departed Mon. (15) for Nigeria where he will stay two years per present plans. Repping NBC.

Set to solo with inaugural concert of N.Y. Philharmonic at Lincoln Center next Sept. 23 is Met baritone Robert Merrill.

"Holy Manhattan" is title of new play by Irish-born Toronto playwright John Coulter, being done soon by West End Players there.

The Victor Matures, also Julie Wilson, accompanied by her husband Michael McAloney, in from Europe today (Wed.) on the Queen Elizabeth.

Legit producers Ed and Caroline (Burke) Swann off on a round-the-world trip this weekend, and were bon voyage-partied by the Albert McCleerys.

Regine Crespin, France reign operatic singer in the Lotte Lehman range set by CAMP for Met Opera debut next season. Will do "Rosenkavalier."

Martha Graham opens March 18 at her usual 54th Street Theatre for her spring "season" of a fortnight. Again the tab is lifted by Baron de Rothschild Foundation.

Gary Wagner (Wagner-International Photos agency) tosses his 15th anni post-holiday "pour" Saturday (20) at Blair House for the press, city and snowbiz notables.

Ralph H. Flynn has returned to American Salesman Mag, which he owns, after a spell with Huntington Hartford's Show Mag as general business mgr. He'll still be consultant.

Mae Lyons, general publicity director for the Ringling Bros., Barnum & Bailey Circus, has signed legit pressagent Charles Schuler as an advance agent for the big show's upcoming tour.

Columbia Artists brochure for 25th anni of the man-and-wife piano team of Victor Vronsky and Vitya Babin strikes a Darby-Joan note. Their commemorative night is Feb. 13 at Carnegie.

Martin Baum, head of the General Artists Corp. film and legit division, and Ingo Preminger, head of the agency's literati sector, to Europe for skullsessions. They'll h.q. at GAC's Rome office.

Montreal Opera Guild bid N.Y. City's Julius Rudel come there Jan. 25-27 to conduct "La Traviata" with Frances Yeend, Richard Verreau and Napoleon Bisson, latter a Canadian baritone.

Georges Blanc, former executive chef at the Hotel Waldorf-Astoria, has been retained by Loew hotels exec veepee Claudius C. Philippe to be consultant chef at the Americana slated to open on 7th Ave. in September.

Ed Weiner is back at the Park-Sheraton Hotel as public relations chief after a two-year absence to handle p.r. for Freedomland and assorted industrial accounts. The hotel also brought in William Waring, bandleader Fred Waring's son, as a salesman.

Frankie Quartell, currently operating the Entertainment Advisory Service at Hollywood, Fla., which helps customers book bands and acts in an advisory capacity, will be the subject of a biography by John Steiner of Paramount Sound Service, Chicago.

Unpublished manuscripts by the late Louis Bromfield, including a "Johnny Appleseed Ballet," have been found among the novelist's papers at his Malibar Farm near Mansfield, O. The author died in 1956. The ballet script is 50 pages long, written in longhand.

Miriam Wolff, long known in Manhattan both as a child and adult radio actress, especially with the late Nila Mack's CBS series, "Let's Pretend," and later with the original radio "Studio One" is now Mrs. John Ross, the mother of a son and living with her husband in Paris.

Miss Frieda Gates, head of the Syracuse (N.Y.) Public Library retired recently after 48 years and was accoladed by President Kennedy. Her time spanned the Syracuse of VARIETY's Sime Silverman, Hattie, Charles and Jess Freeman and the three Shuberts, Sam, Lee and Jake.

Sol Hurok puts together a "Leonard Bernstein Gala" sans Bernstein. Concert package will include the one-act satirical opera, "Trouble in Tahiti," the ballet "Fancy Free" and Robert Rounseville, Claire Alexander, plus orchestra. Conductor to come. David Thimar will stage.

Mortimer Becker, national counsel for the American Federation of Television & Radio Artists and the American Guild of Musical Artists, is due back this weekend from a 10-day golfing vacation at Sebring, Fla. He was snowed out of a similar stay at Hot Springs, W. Va., during the Christmas-New Year holidays.

Ziegfeld Club will stage its annual fund-raising ball Feb. 16 at the Waldorf-Astoria, New York. Organization was founded in 1936 to assist showbiz unfortunates, especially former performers in Florenz Ziegfeld productions. Charity ball posts a $25 per head donation. Bert Hirsch orch will play for dancing and post-dinner entertainment.

N.Y. Staff Band and Male Chorus of the Salvation Army will mark its diamond jubilee with a festival of music March 2, at the Centennial Memorial Temple, N.Y. The band will be under the baton of Brigadier Richard E. Holz, Bandmaster, and the chorus will be conducted by Capt. Vernon Post, Deputy Bandmaster and Male Chorus Director.

## Hollywood

Karl Boehm here from Switzerland.

Hollywood museum to cost $5,000,000.

Frankie Lane off for Puerto Rico nitery date.

Paul Lazarus and Jonas Rosenfield in for studio talks.

Metro and James Clavell scrapping over "Bitter Sweet" title.

Folding of two L.A. dailies has press agents scrambling for new outlets.

Wanda Hendrix has rejoined the touring company of "Critic's Choice."

Stars shying off from personals in the east because of frigid weather.

Julius Tannen (82) got a Masquer salute on his 69th year in show biz.

Barbara Porter has joined cast of "Little Mary Sunshine" at the Music Box theatre.

William Inge scrammed back to N.Y. after seeing print of his screenplay of "All Fall Down."

Mabel Albertson has been set for a leading role in "The Egg," Dick Shawn starer to be staged on Broadway this fall.

Cameo Playhouse has named Russ Bernhardt to stage "The Man in the Dog Suit," to open Feb. 7. Bernhardt is managing director of the theatre.

Joseph Hoover, Peter Howard and Laurie Main have been set for roles in John Houseman's UCLA production of "Measure for Measure," opening Jan. 15.

Swedish cinema anthology will be shown Jan. 11 at UCLA, with excerpts from Victor Sjostrom's "Terje Vigen" (1916), "The Outlaw and His Wife" (1917-18) "The Phantom Carriage" (1020-21) included. Forty minute short appears with "On Approval," 1944 Clive Brook British film starring Brook, Beatrice Lillie and Googie Withers.

## Nashville, Tenn.

By Red O'Donnell
*Al-Pine 5-5401*

The Gators, who record on Dot label, into downtown Black Poodle.

Fred Waring and Pennsylvanians booked for Ryman Auditorium, Feb. 16.

Columbia's rep Don Law has waxing slated for singer-writer-actress Carol Hall.

Ryman Auditorium boss Harry Draper back from auditorium managers confab in N. Y.

Ringling Brothers and Barnum & Bailey circus into State Fairgrounds Coliseum, Feb. 13-14.

Mercury skedded 600 (3-hours each) recording sessions at Bradley Studios for 1962. Tee-off for this vinyl bonanza this month has 32 set.

RCA Victor signed Jimmy Matthews and Carl Belew and immediately put them on wax. George Hamilton IV and Hank Snow also sliced platters and albums at RCA.

Incidentally Columbia is scheduled to assume ownership of Bradley's Studio about Feb. 1. Columbia will continue to lease studio to other labels, a la present setup under Bradley.

## London

*(HYde Park 4561/2/3)*

"How West Was Won" being set for the London Casino next July.

Eartha Kitt due back at the Talk of the Town for an extended engagement starting mid-February.

Gil and Terry make their West End cabaret bow at Quaglino's where they started a fortnight's run last week.

Al Burnett, boss of the Pigalle, Stork Room and Society, off on a tenweek round-world tour, will prowl for talent naturally.

Rank Film Distributors, which has the U.K. franchise for Samuel Bronston's "El Cid," also is to distribute his upcoming "55 Days to Pekin."

Carl Foreman signed production designer Geoffrey Drake for his Open Road production of "The Victors," which will be released through Columbia.

Fred E. M. Day, chairman and managing director of Francis Day & Hunter, sailed on the Caronia last week for N.Y., via Bermuda, Jamaica and the Bahamas.

Elizabeth West, artistic director of the Western Theatre Ballet, to N.Y. under the auspices of the Thomas Jones Memorial Foundation and U.S. State Department.

Stella Jonckheere named by Theatrework (London) Ltd. and Harvey Unna, Ltd., to act as exclusive film rep for writers and source material handled by these agencies.

Graham Dowson named to the newly created executive position of group marketing director of the Rank Organization. He was formerly sales director of Southern Television.

Top personalities of sports world feted by the Variety Club at last week's Savoy luncheon. Function marked the first official public appearance of Leslie Macdonnell as the new Chief Barker.

Producer Ivo Vrhovec with 16-year-old star Dusica Zagerac in from Yugoslavia for London preem of "The Ninth Circle" at the Cameo-Poly. They were feted at a press reception given by Compton Films last week.

John Rutherford named manager of the contracts department at Rank Overseas Film Distributors. Courtney Goodhind, formely head of department, now is confining his activities to servicing prints and publicity throughout the world.

Glyndebourne Festival will be inaugurated next summer with a performance of Debussy's "Pelleas and Melisande," marking centenary of his birth. Two Mozart operas, Strauss' "Ariadne auf Naxos" and Monteverdi's "Incoronation of Poppea" will complete the program.

## Paris

By Gene Moskowitz
(66 *Ave. Breteuil, SUF.* 5920)

Tony Perkins to do a record consisting of four French songs.

Robert Dhery due to do an hour revue as topline stint at the Olympia Music Hall later this month.

"Man in the Iron Mask" to get another filming, with Jean Marais as star and Henri Decoin directing.

Singing group Les Compagnons De La Chanson (9) voted most popular by listeners of the state subsidized radio setup for 1961.

Ben Hecht-Charles MacArthur play, "The Front Page," opening at Theatre Renaissance as "Speciale Derniere" with Pierre Mondy starring.

In spite of the fact that most film people have buried the New Wave, 32 new directors will have made their first pix during the 1961-62 season.

Sir Lawrence Olivier bought the English legit rights to a new play by Marguerite Duras, "The Viaducts of Seine Et Oise," which has not been done here yet.

Roger Vadim to Tahiti to supervise a pic version of Robert L. Stevenson's "Ebb Tide" (Le Reflux) which he produces with scripter Paul Gegauff doing his fist directorial stint.

Final title of the M. Brusati play that Jules Dassin is directing and Melina Mercouri and Jean-Pierre Aumont are starring in is "Flora." It bows this week at the, The Theatre Varietes.

Film Clubs will not have to pay any governmental taxes as long as they prove that they charge less than regular hardtops in the vicinity of their operation and that nobody draws personal benefits from them.

"Breakfast at Tiffany's" (Par) played an honorary spot during the charity ball Bal Des Petits Lits Blancs held on the new French luxury liner France. Event took place Saturday (13) with a "who's who" crowd going to the port for the affair in the boat's 600-seat cinema.

## Chicago

*(DElaware 7-4984)*

Patricia Gardiner, formerly of the Chi International Trade Fair staff, joined the Aaron Cushman p.r. firm.

Steve Schnickel left Mercury Records, where he'd been publicity diretor, to go with WGN as a news editor.

Blue Angel is notching its 10th anni, with the partnership of Jean Fardulli, Minas Booras and Tony Malevitch still nicely intact.

Bruce Sagan, editor of Southtown Economist, leased the southside Harper Theatre for a possible off-Broadway legit operation.

Billy Falbo subbed for Beverly Aadland at the Trade Winds, while she bouted a virus, and was kept on the bill when she returned.

Restaurateur Jerry Lenza has blueprints for a new supperclub in suburban Palos Hills which will incorporate a 1,000-seat theatre for stock legit.

George Wilmot, house manager of the Erlanger, soon to be razed for a city project, is moving to the McVickers in same capacity for Bernstein & Nederlander Corp.

Ralph Banghart, onetime publicity manager for RKO Pictures here, is working with UA's Wally Heim on bally for "West Side Story," opening at the Michael Todd Feb. 20.

Leon Roth and Guy Biondi of Mirisch Corp., Herb Pickman and Milton Cohn of UA, and Michael Todd Jr. all came in for advance screening of "West Side Story" Monday night (15).

## Las Vegas

By Forrest Duke
*(DUdley 4-4141)*

Four Aces into Stardust Lounge.

Joe King and his Zaniacs returned to Fremont Carnival Room.

Stripper Cindy Ember joined Hank Henry show at Silver Slipper.

Pat Boone in to catch dad-in-law Red Foley's show at the Showboat.

Gil Lamb joined Pat Moreno's "Artists and Models of '62" at The Mint.

Judy Lynn returned to the Golden Nugget, where she'll tape segments for a new tv'er.

Jack Soo, talk of town because of his comedy portrayal in Thunderbird's "Flower Drum Song."

Magician Johnny Paul of California Club winged to Miami to appear at a convention and to say a few kind words about Las Vegas.

Buddy Rich joined Harry James orch in the Flamingo Driftwood Room where the blues shouter Jimmy Rushing is featured vocalist.

## Mpls.-St. Paul

By Bob Rees
(2208 *Kenwood Parkway;* 374-4015)

Flame Cafe has Bob Wills and Texas Playboys this week.

"Thirteenth Chair" vanishes at Edyth Bush Theatre this weekend.

Israeli thrush Rakhel Hadas opens 10-day stint at Padded Cell Thursday.

Theatre-in-Round Players offered comedy, "The Desk Set," last week.

Kim Sisters bow out at Freddie's Thursday (18) with comic Jackie Mason opening week's stand the following night.

William Bendix, Tom D'Andrea and John Becher here to appear in film for Bureau of National Affairs, "Cash on the Barrel Head."

Upper Midwest Auto Show in Minneapolis Auditorium featured Xavier Cugat and Abbe Lane last weekend. Current stageshow topper is Steve Lawrence through Thursday (18).

St. Paul Pioneer Press columnist Paul Light plugged "One, Two, Three" (UA) as "funniest film ever made." Light called the Billy Wilder film "the best movie to come out of Hollywood since 'Shane'."

Old Log Theatre, Equity stock company at suburban Lake Minnetonka, preeming second season in new showhouse with "Champagne Complex" through Jan. 21. New femme lead is New Yorker Sonia Torgeson.

## MARRIAGES

Valerie La Serve to Bruce Hay, London, Dec. 21. Bride is a dancer in "The Music Man," he's a stage manager.

Jacqueline Baxter to Peter Chester, London, Dec. 27. He is a bandleader-songwriter and son of comedian Charlie Chester.

Loretta Stephen to Martin Aston, London, Dec. 31. Bride is a show girl in the "Sunday Night at the Palladium" series; he's a drummer in the "Do-Re-Mi" orch.

Loretta Stephens to Martin Aston, London, Dec. 31. Bride is a dancer with "Sunday Night at the Palladium"; he's Max Bygraves' drummer.

Judie Ehler to Charles Benci, Las Vegas, Jan. 3. He's pianist at Golden Violin there.

Michal Edwards to Ernie Gruber, Jan. 6, New York. She's advertising manager of Theatre Arts Mag. He's an advertising executive.

Emily Ruhberg to Allan Louw, Jan. 14, Boston, Mass. She's an actress; he's a member of The Frisco Four.

Caral Gimbel to Marion J. Lebworth, Jan. 6, New York. She's the daughter of Bernard F. Gimbel, chairman of the Board of Gimbel Brothers, Inc.; he's an independent film producer.

Ruth Crilly to George Paterson, Glasgow, Jan. 2. He is trumpeter with Clyde Valley Stompers.

Lynda Baron to Carol London, London, Jan. 10. Bride is appearing in the revue, "One Over the Eight"; he's a hairdresser.

Sally Miles to Gerald Frow, London, some eight weeks ago, just disclosed. Bride is the actress-producer daughter of Bernard Miles; he's a playwright and, until recently, an exec of the Mermaid Theatre.

Joan Burnell to Danny Ashcroft, Leeds, Eng., Jan. 7. Bride is a member of the aerial ballet in Billy Smart's circus; he's a chimpanzee trainer in the same show.

Jo Warring to Gordon Mills, London, Jan. 6. Bride is a model; he's one of the Viscounts vocal group.

Joan Tabor to Broderick Crawford, Las Vegas, Jan. 4. Bride is an actress; he's the actor.

## BIRTHS

Mr. and Mrs. James Triano, daughter, Jan. 5. Father is printer at Rogowski Press, printers of VARIETY.

Mr. and Mrs. George Madden, daughter, Jan. 13, New York. Father is the brother of VARIETY staffer, John Madden.

Mr. and Mrs. Harvey Matofsky, daughter, London, Dec. 29. Father is ad-pub director of Morningside Charles Schneer Worldwide Pictures.

Mr. and Mrs. Maurie Fields, son, Melbourne, Australia, Dec. 18. Mother is tv comedienne Val Jellay; father is tv comic.

Mr. and Mrs. Ray Watt, daughter, Melbourne, Australia, Dec. 13. Mother is tv choreographer Coral Deague.

Mr. and Mrs. Milt Willis, daughter, Houston, recently. Father is a staffer of KXYZ in that city.

Mr. and Mrs. Peter Butterworth, daughter, London, recently. Father is a stage and tv comedian; mother is an actress.

Mr. and Mrs. Yale Roe, daughter, San Francisco, Jan. 5. Father is assistant general sales manager of ABC's KGO-TV there.

Mr. and Mrs. Bernard Eaton, son, Wembley, Eng., Jan. 5. Father is press officer for Granada-TV.

Mr. and Mrs. Laurence Joachim, son, New York, Jan. 2. Mother is actress Barbara Loden; father is a film producer.

Mr. and Mrs. Jack Dabdoub, son, New York, Jan. 8. Father is a singer.

Mr. and Mrs. Pat Devlin, son, Chicago, Jan. 13. Father is account exec with TvAR rep firm there; mother was formerly with Leo Burnett agency.

Mr. and Mrs. Bob Shanks, son, Dec. 19, New York. Father is a member of the Jack Paar staff.

Mr. and Mrs. Julius Sprechman, son, Jan. 5, New York. Father is controller of Embassy Pictures Corp.

Mr. and Mrs. Michael Allinson, son, New York, Jan. 13. Mother is a dancer; father is an actor.

Mr. and Mrs. Jack Cassidy, son, Santa Monica, Cal., Jan. 4. Mother is actress Shirley Jones; father is an actor.

# Obituaries

Continued from page 65

the business side, acting as Chicago representative of the Gus Sun circuit, a smalltime operation out of Springfield, O. He had returned to the old organization in recent years after an interim of producing flash acts, agenting and managing in other sections of the midwest.

Survived by his wife, Jackie Powell.

### FRANK RICHARDS

Frank Richards (real name Charles Hamilton), 86, author, died Dec. 24 in Broadstairs, Eng. He created a fantasy world of schoolboys and schoolgirls for his stories in children's magazines. Writing under many pen names, he turned out thousands of words a week.

His show biz connection came when his famed character, Billy Bunter, was adapted to the stage and television. Richards, a bachelor, rarely contributed to these plays and programs but, until his death, took an active interest in advising the team of writers.

### NORMAN R. SHEEHAN

Norman R. Sheehan, one of the four brothers long associated with 20th-Fox, died Dec. 23 in Miami. For 25 years he had charge of advertising at 20th's Buffalo branch office.

He was the brother of Winfield R. Sheehan, general manager and v.p. of 20th-Fox who died in 1945. Two other brothers, Clayton P. Sheehan and Howard J. Sheehan, former general manager of the company's foreign exchanges and v.p. of the firm, respectively, are now out of the pic biz.

### DUCI DE KEREKJARTO

Duci de Kerekjarto, 61, concert violinist, died Jan. 3 in his sleep of a heart attack in Hollywood. He was a child prodigy who performed before royalty in Belgium, Austria, Bulgaria, Italia and Rumania in the early 1900's. His American debut was in 1920 at Carnegie Hall.

In recent years he had appeared in Hungarian gypsy roles in pix. He also had a role in MGM's 1951 pic, "Rich, Young and Pretty." De Kerekjarto had planned a concert tour in India for the spring.

His wife survives.

### LUCILLE CUNNINGHAM

Lucille Cunningham, 38, singer, accordionist and night club owner, died in Dallas, Jan. 9, following surgery for a brain hemorrhage. She and her husband, Johnny Kramer, owned a suburban nitery, Herb's, in that city. She collapsed while singing there New Year's Eve and never regained consciousness. Her first record album, "Laugh With Lucille," was released last month.

Survived by her husband, daughter and her parents.

### FRED ZIEG

Fred Zieg, 69, radio pioneer in the midwest who was president and first owner of WOWO, Fort Wayne, Ind., died Jan. 9 in that city. He also owned WGL at one time.

Zieg sold WOWO to Westinghouse in 1936. The station then was a 10,000-watter and shared time with a Wheeling, W. Va., outlet. WGL has been credited with airing the first man-on-the-street type broadcast.

His wife and three sons survive.

### ERNEST JONES

Ernest Jones, 78, cinema manager, died recently in Birkenhead, Eng. He began his career as a copy reader with the Daily Mail, London, and after war service joined the firm of Jason & Montgomery, theatrical agents, as business manager.

Entering the cinema business, he joined Circuits Management Assn. at the Queen's, Birkenhead, where he was manager for 17 years until his retirement in 1949.

### DAN LENO JR.

Dan Leno Jr., 70, pantomime and vaude comedian and writer, died Jan. 2 in London. Born Sydney Paul Galvin, he was the son of a comedian and wrote his first panto when he was 14 after his father died in 1904.

Leno Jr. not only appeared consistently in pantomimes, usually as Dame, but also wrote them. To his last years he used and adapted some of the elder Leno's jokes and situations.

### IMOGENE STANLEY

Imogene Stanley, 62, newspaper reporter and promotion manager, died in San Antonio Jan. 6 from complications after breaking a hip in a fall at her apartment. She left New York in the early 1930s to become a film writer in Hollywood.

Miss Stanley came to San Antonio 20 years ago to work for WOAI. She served as promotion manager for WOAI and WOAI-TV until two years ago.

### NICHOLAS VANDENSTEEN

Nicholas Vandensteen, 67, veteran foreign title film editor, died Jan. 14 in Ridgewood, N.J. He was one of the film industry's most experienced title writers in preparing foreign versions of U.S. films. During his 35-year career, he worked on thousands of films distributed abroad by United Artists, 20th-Fox and Paramount among others.

His wife survives.

### JERRY "POP" BURNS

Jerry "Pop" Burns, 73, veteran vaudeville performer, died Jan. 4 in New York. He appeared as a dancer in a vaude act known as Burns & Burns, which played all the major vaude houses including the Palace. In later years, he operated his own dancing school in Coney Island, Brooklyn.

His wife, two sons, daughter and two sisters survive.

### PATRICK TERRY

Patrick Terry, 44, general manager of the Covent Garden Opera Company and the English Opera Group, died Dec. 17 in London. He wrote the libretto for the John Gardner opera, "The Moon and Sixpence" and also adapted Evelyn Waugh's "Vile Bodies" as a musical which will be presented later this year. Survived by his wife, opera singer Barbara Britton.

### FRANK FOUCE

Frank Fouce, 62, theatre and tv station owner, died Jan. 11 in Hollywood after a month's illness. Owner of the Million Dollar and Mayan theatres in downtown Los Angeles, he specialized in Mexican language films. He was co-owner of tv station XETV, Tijuana, Mexico and had other holdings in Mexico and South America. He came to Hollywood as an actor.

He leaves his wife and a son.

### IKE HATCH

Ike (Isaac Flower) Hatch, 69, singer, died Dec. 26 in London. The Negro entertainer left the U.S. for Britain in 1925. He appeared in vaude and on radio and tv, but scored his biggest success as a member of the BBC's Kentucky Minstrels.

For the past five years Hatch had been appearing in cabaret at Mayfair's Starlite Room.

Survived by wife and daughter.

### GRACE H. MORREY

Mrs. Grace Hamilton Morrey, 84, onetime concert pianist, died of a heart attack Dec. 31 in Columbus, O. She had played with symphony orchestras in New York, Chicago, Pittsburgh, Cincinnati, Miami, and Columbus. Between concerts, she operated the Morrey School of Music, Columbus. She retired in 1935.

Two daughters and a son survive.

### ARNOLD L. BELCHER

Arnold L. Belcher, 81, onetime Pathe News cameraman in New York and manager of the first Paramount-Associated Press studios there, died Jan. 5 in Concord, N.H.

He had photographed every President of the U.S. since Theodore Roosevelt and had covered many top events during his 60-year career.

### GARY R. NOTTINGHAM

Gary R. Nottingham, 60, San Francisco area bandleader, died Jan. 12 in Oakland. A trombonist he came to San Francisco in the 1930's after touring with a number of bands. He formed his own orchestra and played for years at the old Bal Tabarin, then at the Italian Village.

Wife, daughter and son survive.

### BOOTH P. LUCK

Booth P. Luck, 52, radio actor who used to bill himself as "Man of 100 Voices," died Jan. 13 in an auto accident at Richfield, Ill. He had played character roles in old radio shows as "Fibber McGee and Molly," "Lum and Abner" and "One Man's Family." On television he did voice effects for the Alka Seltzer commercials.

Wife and three sons survive.

### BERNARD BERQUIST

Bernard (Whitey) Berquist, 48, retired conductor of the NBC studio orch in Chicago, died of a heart attack Jan. 13 in Hollywood, Fla. He retired in 1957 after 30 years with NBC. During the vaudeville era he had been pianist with a musical group, the Seattle's Harmony Kings, which played the Orpheum circuit.

Daughter and son survive.

### PAUL RICHTER

Paul Richter, 65, silent screen star and more recently a legit and tv actor, died Dec. 30 in Vienna. German-born, he played the lead in "The Nibelungen," one of Germany's first big budget silent features.

Richter, who came to Vienna in 1927, appeared there in the Josefstadt Theatre.

### HERB CARNES

Herbert W. Carnes, 48, manager of the Kimo Theatre, Kansas City, art house operated by the Dickinson circuit, died Jan. 10 in K. C. He suffered a heart attack about two years ago. Born in Macon, Mo., he went to Kansas City in 1950.

Survived by wife, son, brother, sister and mother.

### MICHAEL REILLY

Michael Reilly, 29, parachutist, was killed when jumping from a plane Jan. 10 near Newhaven, Eng. He was doubling for Robert Wagner in Col's "War Lover." Reilly was captain of the British parachute jumping team.

A London University lecturer, he was one of many civilian parachutists cooperating on the film.

### NORMAN MACOWAN

Norman Macowan, 84, playwright, died Dec. 31 in Hastings, Eng. He wrote many plays, notably "The Infinite Shoeblack" (adapted from his own novel), "Glorious Morning," "The Chalk Line" and "The Blue Lagoon."

He also acted in "The Infinite Shoeblack," several plays by J. M. Barrie as well as in many films.

### WILLIAM KIMBER

William Kimber, 88, singer and musician, died Dec. 26 in England. With Cecil Sharp, he helped found the English Folk Dance and Song Society 72 years ago.

He broadcast frequently, and on a concertina recorded centuries old songs and dances which had been handed down over the years.

### ERNST ARNOLD

Ernst Arnold, 70, songwriter who turned out many hits in German-language countries, died Jan. 5 in Vienna following an appendix operation.

Arnold, whose real name was Jeschke, started his career as an operetta singer in 1912.

### ROBERT E. PERRY

Robert E. Perry, 83, actor and restaurateur, died Jan. 8 in Hollywood. He had appeared in many pictures and on tv.

Before coming to Hollywood he operated Perry's Grill in N.Y., frequented by sports and theatrical figures.

### CHARLES A. HARRIS

Charles A. "Honey" Harris, 75, retired minstrel man, hooter, singer and legit actor, died Jan. 10 in San Ysidro, Cal. He was with the Lasses and White minstrel show years ago, and had also been a stage actor.

There are no survivors.

### SYLVIA WEISBERG

Mrs. Sylvia Weisberg, former actress with the Jewish Theatre, died Jan. 12 in Philadelphia.

Her husband, Murray Weisberg, manager of Philly's Town Hall and former manager of the Forrest Theatre, survives.

Mother, 71, of William Feibel, floor supervisor of the Rogowski Press in the Bronx, printers of VARIETY, died Jan. 15 in Brooklyn. Her husband, Carl, now retired, for many years in the same chapel, also survives.

# Europe Feels Travel Falloff

Continued from page 2

Oberammergau Passion Play, the Olympic Games in Rome and the World Eucharistic Congress in Munich, it was estimated that about 750,000 Americans made the trek to Europe that year. Hotels and restaurants and airlines had been prepared for even bigger business in 1961.

Sour grapes were being thrown in some quarters of Europe on Kennedy's emphasis on "Buy American." The German Lufthansa Airline pointed out that it had spent $236,000 in advertising in America. The German Tourist Assn. had upped its budget for advertising in the U.S. to about $250,000 during '61.

**$194,000,000 From U.S.**

In 1960, Germany took in about $505,000,000 from the international tourist trade, of which $194,000,000 came from America. Now the gripe is against the Americans staying at home. Last year, Germans were spending in other lands.

Another blow for the pub and club business in Germany, France and England was the midnight curfew slapped on the 500,000 U.S. servicemen stationed in Europe. The U.S. Army's commander in Europe, General Bruce Clarke, ordered his men to be back in barracks by midnight six nights a week, with stayup time one hour longer for Saturday nights.

That meant that plenty of the clipjoints, strip centers, beer taverns and variety shows in Germany, France and England suddenly lost some of the lucrative late-hour GI trade.

**Paris Complains Over Spending**

And from Paris came another complaint. The general director of the luxurious Meurice Hotel noted that the Americans who arrive in Paris are generally out to impress their relatives, friends and neighbors with what they've seen. Also that the new crop of travelers is rather stingy. The Yank who comes overseas now is liable to be shocked at the high tab of a luxury restaurant, he said, and may feel that he's been taken. He doesn't want it to happen again—so he'll skip the tips, and go to cheaper inns to order the lowest priced food. And maybe cut out the wine.

"Nine out of 10 Americans now have a fixed vacation budget," he said. "They figure out just how much they could spend and if they overspend one day, they skimp the next."

The Englishman is the one who no longer watches his money and is considered the traveler who knows how to live it up abroad now. Italy today is loaded with a new crop of millionaires who know how to throw their lire around. The worst of the tourists, the Frenchman admitted, are the French themselves, who keep an eye out for the cheapest accommodations and the most conservative vacations.

But West Germany, it's just been revealed, now has over 10,000 "millionaires"—residents whose worth exceeds $250,000. And these people, plus the Italians and the English and some of the newly-rich French, represent the current cream of the European tourist trade.

German cities which have missed the regular American business are now catering to the tastes of the German traveler. And it's been noted that while the cheaper rooms-without-water in private homes are going empty, or are being booked by a few economy-class Americans, the higher-priced reservations are being taken.

**Complain Over 2 Sets of Prices**

Americans abroad long griped that there were two sets of prices—one for the natives and a considerably higher set for the "rech" Americans. But now it seems that the once low-priced lands of Italy, Austria and Spain have decided that they'll have to nick the natives as well. Prices for food, rooms and entertainment went considerably up over last year's tariffs for the same set.

The Europeans are constantly so close to the Russian conflict over Berlin that they're probably considerably less scared than the U.S. folks about journeying to troubled areas. However, a German tourist association first reported that during the fighting in Bizerte, only one of the hundreds of tourists booked for vacations in that sunny land backed out—a middle-aged woman. And North Africa is still getting its share of the European business.

But for many a harried innkeeper, nightclub owner and restaurant operator, it seemed as if there was a crying need for making a bid for the francs, pounds, lire, pesos and marks because practically no one was around clinking silver dollars into the show biz cash registers overseas.

# Sillman's Take

Continued from page 1

tion, he gets 1½% of the gross for the use of his trademarks, "Leonard Sillman's New Faces" and "New Faces." A minimum of 6% of the gross is to be split among the various authors, composers and lyricists connected with the venture.

Frank Productions, as compensation for "its advise and consultation on music and production of show," is to get a half of 1% of the gross until production costs are recovered and then 1% of the gross. The revue in which Harris Masterson is listed among the backers with a contribution of $65,375, is capitalized at $200,000 with provision for 10% overcall.

The revue is scheduled to open Feb. 1 at the Alvin Theatre, N.Y.

# 25c Tea a Drag

Continued from page 1

tonese and English) speaking town.

Take nightclubs to start with. They depend solely on imported talent but top Yank or Japanese acts seldom, if ever, come here. Inability of niteries to pay prices asked by artists is the chief reason. Niteries here must rank among the lowest priced in the world. They don't charge cover, for one thing, and operate strictly, with a few exceptions, on a minimum tea charge of 25c, the bulk of the clientele being Chinese.

Doing bonanza business, however, are Hollywood films which easily outclass other imports in boxoffice receipts and popularity with the viewing public. This year, three pictures, "The Guns of Navarone" (Columbia), "Ben-Hur" (Metro), and "Spartacus" (U), finished first, second and third, respectively, in the b.o. parade netting $185,535, $153,990 and $117,273. None of the other foreign imports come anywhere near these marks. One significant fact is that net receipts of anyone of these films easily beat 1959's No. 1 boxoffice attraction, "Solomon and Sheba" (UA), which had netted $82,000.

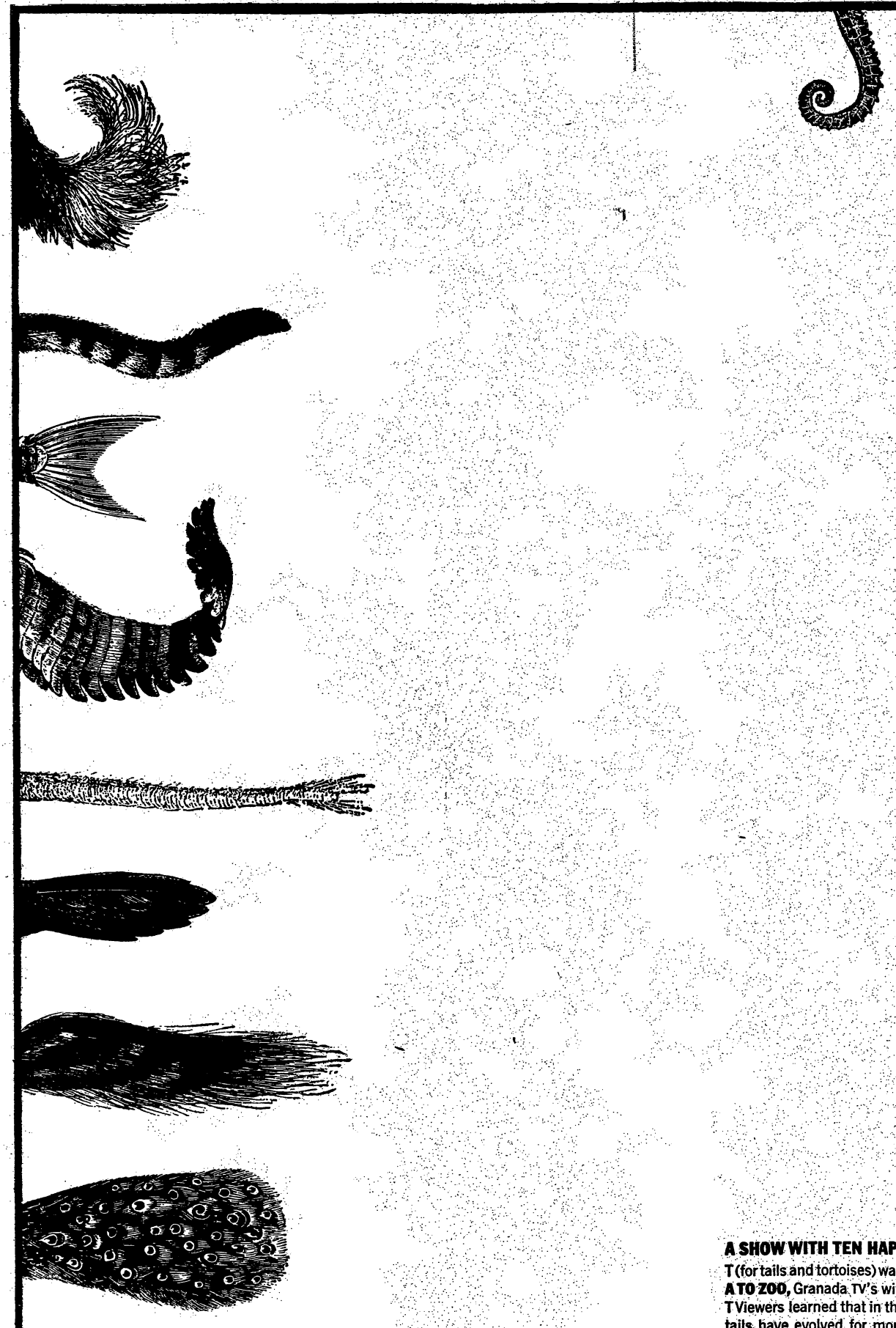
A semblance of competition is being provided by Italian and Japanese films, but they have only limited appeal and don't pose much of a threat to Hollywood product.

Concert artists playing here were pianist Rudolf Serkin, violinist Ruggiero Ricci and American harpist Mildred Dilling but concerts in Hong Kong has never really amounted to much. Colony has no permanent concert hall. The situation in 1962 will be changed with $4,000,000 City Hall having a concert hall with seats for 1,540. Opens in March. Five concerts, highlighted by a performance by the London Philharmonic Orchestra, will be presented during the first week.

# 2 Show Mags Change

Continued from page 2

cate the elder sister click. For fiscal '61 (ended last June 30), Playboy's newsstand profit was $1,058,279, up from previous year's $604,772. Subscription profit hit $259,818, up from $169,397. Monthly circulation is now 1,250,000 (it was less than 100,000 in its first months). Part of the fiscal '61 profits are admittedly resultant from upping single copy price from 50c to 60c. Advertising for the year netted $438,973 on a gross of $3,063,549.



**A SHOW WITH TEN HAPPY ENDINGS**

T (for tails and tortoises) was the subject of **A TO ZOO,** Granada TV's witty programme. TViewers learned that in the animal world, tails have evolved for more specific use than balancing or fly flicking. The dingo, for example, hoists his tail as a sign he is leader of the pack. (You hear that Frankie?) The gila monster, a kind of lizard, uses his tail as a larder in which he stores food. Sea horses, kangaroos, kinkajous and tortoises were also dealt with. A fascinating subject, all in all very much the audience's cup of T.

***GRANADA TV NETWORK, ENGLAND***

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# VARIETY

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# FLORIDA AVEC FRENCH TOUCH

## Television's $1,000,000 (When & If) Manshoot; Lotsa Prestige & Intrigue

By ART WOODSTONE

The television and radio networks are going to spend $1,000,000 or more to cover the orbital flight of Lt. Col. John H. Glenn Jr., but infinitely more important to the webs than this sizeable expenditure is what it will mean in terms of prestige. There are two obvious ways for broadcasting to gain prestige—one is with the public, the other is with Washington.

The timing of the first U.S. manned flight in the space around the earth seems to have had much to do with making Washington prestige even more important this time than the other kind. The Glenn shot was first planned for yesterday (Tues.), almost as a preliminary to the FCC hearings in Washington at which the three networks are the chief participants. Then the shot was shifted to today (Wed.), then delayed to tomorrow and then to Saturday (27), which may still not be final. Nat-

(Continued on page 46)

## German Pastors Vs. Silly Season

Frankfurt, Jan. 23.

The tense situation in Berlin and the strictness of the West German church are expected to cut down on West Germany's silly season, the Fasching time, when the nightclub and pub owners generally expect their biggest business of the year.

Fasching, the pre-Lenten carnival season, is celebrated with street parades, costume balls, and jillions of parties, with just about every West German city having several weeks of non-stop entertainment at the top clubs, gambling casinos, restaurants and spas.

Actually, the Fasching gets started on the elevensies—eleventh month, eleventh day, eleventh hour. But last November, with spirits dampened by the split

(Continued on page 71)

## Crosby Enterprises Holds 'West' Cinerama Songs; Precedent for Metro

Hollywood, Jan. 23.

Plans revealed by Bing Crosby Enterprises for marketing tunes from "How the West Was Won," produced jointly by Metro and Cinerama, draws trade notice to the fact that it's the only feature ever made under Metro banner where company doesn't own the score via pic company's subsid, Robbins-Feist-Miller tune publishing combine.

Bing Crosby triggered the "West" film. Three years ago, sometime

(Continued on page 17)

## MARIO DEL MONACO OFF LA SCALA & MET

Milan, Jan. 23.

Mario Del Monaco, leading tenor, is not billed on this year's roster at La Scala, and thereby hangs the proverbial reason-why. It's first come, first served with him, says the tenor. "I cannot pass up securely-deposited money for vague possibilities."

This is a reference to his being spoken for by La Scala director

(Continued on page 20)

## CLASSY, COSTLY STILL APPLIES

By ABEL GREEN

Miami Beach, Jan. 23.

Like the "standing film set" called Las Vegas, a repeat once-over of the Miami Beach scene, after a lapse of six seasons, is also an eyeopener. Apart from the almost uniform French influence on the key hotels—Eden Roc, Fontainebleau, Deauville, Monte Carlo, Carillon, Beau Rivage—lush standards for plush vacationers continue unabated. In many respects, the best traditions of the Cote d'Azur tourist catering have been

(Continued on page 54)

## JOSH GIRL TRUMAN SAW AS 'L'IL MISS CYANIDE'

Washington, Jan. 23.

Washington's Saint and Sinners Club (P. T. Barnum Tent) shifted its razzle-dazzle buffoonery built around Hearst columnist Ruth Montgomery from the noon to dinner hour Saturday (20), which allowed numerous New Frontiersmen and other VIPs to come

Bert Wheeler and Hal LeRoy were the stars of the show which,

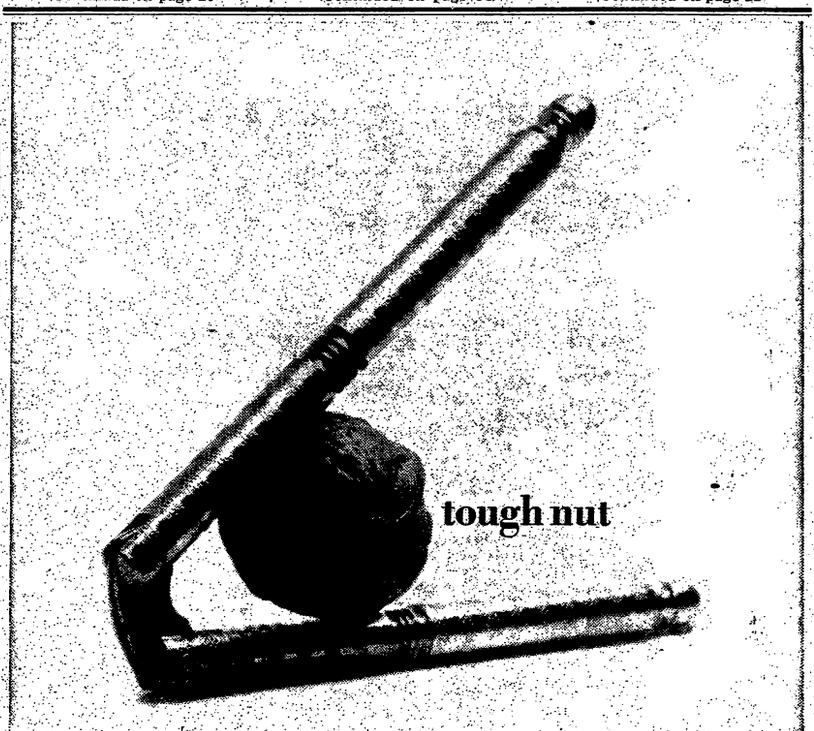
(Continued on page 22)

## Yank-Soviet Together on Feature Film About Clash of Scientists

What may turn out to be the first American-Russian film coproduction is now being mapped by indie producer Lester Cowan and author (and former atomic scientist) Mitchell Wilson. The pair reported in New York yesterday (Tues.) that they have already reached agreement in principle with the Soviets, with only the specifics still to be settled. With U.S. State Department approval, Cowan and Wilson leave for Moscow next week to make the final arrangements.

The property is to be a screen adaptation of Wilson's 1961 novel, "Meeting At A Far Meridian," the first novel by an American author to be published simultaneously in the U.S. and Russia. Associated in the venture, being worked out in accordance with the U.S.-Soviet Cultural Exchange Agreement,

(Continued on page 23)

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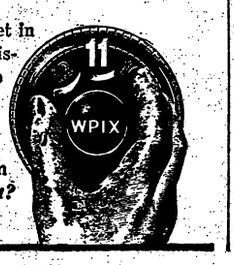


## 'Mouse' Amused U.S., Not Blighty

"Mouse That Roared," British comedy turned out by the Carl Foreman London-based independent production unit, proved a smash success in the United States, with $2,000,000 in estimated rentals, but only modest in native England, where the gross was about $200,000. Film, done on an unelaborate scale, was strictly British in flavor—typical Blighty. The major boxoffice click had been looked for on home grounds but it turned out the other way around.

Persons connected with the Columbia release now offer a Monday-morning-quarterback explanation. Characters in the satire, they say, showed reluctance to join the army of their mythological country in time of need. This hardly can be construed as a comedy situation to Britons. On the other hand the Yanks just accepted the laughs and the pic became a U.S. winner.

## Harold Robbins Rushing Another Novel; Levine Again Gets Pic Rights

Novelist Harold Robbins, who previously sold his "Carpetbaggers" to Embassy Pictures, has followed up by dealing the Joe Levine indie his next, "A Stranger in the House."

Robbins is now at work on the tome, holed up in Norwalk, Conn., and expects to have it completed by the end of April. Simon and Shuster will publish, probably in September of '63. It is stated that "Stranger" will get Robbins out of film industry though story con-

(Continued on page 71)

# Capsule Pans 'Malicious' in London; They're Just Fair Comment in N.Y.

By HAROLD MYERS

London, Jan. 23.

A dispute between The Observer, a leading London Sunday sheet, and the Society of West End Theatre Managers, has been referred by the latter organization to the Press Council. The Council is an organization set up by Parliament following the Royal Commission on the Press some years back. It has authority to investigate complaints against the press by individuals or organizations.

Towards the end of last month, all members of the Society withdrew their classified ads from The Observer. According to the paper, the action was the result of objections by the West End Theatre Managers to an Observer feature called "Quick Theatre Guide," which had been published monthly under the pseudonym "Mr. Puff." The feature gave a roundup and capsule comment on the London shows.

According to an editorial comment in the paper, the Society had repeatedly made it clear to the Observer that the West End Managers did not like the feature. It had been argued that it was a "restraint of trade and malicious" for a drama critic, once he had expressed an unfavorable view of a

(Continued on page 69)

## ART LINKLETTER SETS OHIO LEGIT DEBUT

Art Linkletter, radio-television personality, will make his legit debut this year as a summer theatre headliner. He's scheduled to appear next June in "Father of the Bride" at the Ohio chowcases operated by John Kenley in Warren and Columbus. Linkletter will play a week at each place, opening June 12 at the 2,600-seat Packard Music Hall in Warren and June 19 at the 4,000-seat Veterans Memorial Auditorium in Columbus.

Other personages being sought by Kenley for the Warren and Columbus spots next summer include Jane Powell, Van Johnson and Hugh Downs. Kenley has had Downs on his starring roster the last two seasons with the tv emcee-announcer playing to wow business, first in "Anniversary Waltz" and then in "Under the Yum-Yum Tree." The vehicle, for which he's wanted this year, is "Who Was That Lady I Saw You With?"

Kenley hopes to get Miss Powell for "Most Happy Fella" and Johnson for "Music Man," in which he's currently starring in London. Johnson, incidentally, is scheduled to costar in a projected Broadway production of Garson Kanin's "Come On Strong." Kenley operates his summer theatres on a low-admission price policy, the top at both spots last summer being $2.20.

### DROP PRESTIGE BALLAST

**Garland, Clift Lighten Status For Oscar 'Supporting' Try**

Both Judy Garland and Montgomery Clift, who get star (above the title) billing in Stanley Kramer's "Judgment at Nuremberg," have been designated as "supporting performers" to qualify for Oscar nominations in the supporting actor and actress categories.

United Artist is distrib.

## 'Judgment,' 'Hustler' U.S. Pix Named on List For Brit. Academy Awards

London, Jan. 23.

Two Hollywood films are on the short list of 11 titles from which the British Film Academy will pick the best film of the year and also the best British pic. Results of the voting will be made known at a Dorchester dinner on April 5.

The two Yank contenders are "Judgment at Nuremberg" (UA) and "The Hustler." Five British pix are short-listed as well as one apiece from Russia, France, Italy and India.

Among the six contestants for the best British screenplay are Carl Foreman ("Guns of Navarone") (Col) Ted Willis ("Flame in the Streets"), and Wolf Mankowitz and Val Guest ("Day the Earth Caught Fire.")

Piper Laurie, Sophia Loren and Jean Seberg are among the candidates for the best foreign actress; and Montgomery Clift, Paul Newman, Sidney Poitier and Maximilian Schell for the best foreign actor.

It's a straight fight between Dick Bogarde and Peter Finch for the male British actor accolade, and a three-way contest between Dora Bryan, Hayley Mills and Deborah Kerr for best British actress.

## OLD VAUDE SHOWMEN CHUMS EYE YOUNGMAN

Comic Henny Youngman, who has severed with General Amusement Corp., was booked by Dick Heckenhamp into the Crescendo, Hollywood for two weeks opening Feb. 14. While on Coast he's to be screen-tested by Stanley Kramer for "Mad, Mad World."

Vaudevillian will also be scrutinized while west by two former theatre operators, Sol A. Schwartz of Columbia Pictures and Robert Weitman of Metro.

Meantime Youngman does the 10-performances-in-eight-days routine starting Jan. 26 at the Cavalcade, Miami Beach.

JUDITH KRANZE

Writing in Maclean's Magazine, says: "There is not a country in the world where PAUL ANKA is not popular. In Japan, when the Canadian Cabinet Minister paid a formal call on the Minister of Finance, the first words his host greeted him with were—'Do you know PAUL ANKA?'"

## Playwright Bill Hoffman Passes; Colorful Figure Of Air Media & Bway

By ROBERT J. LANDRY

Bill Hoffman, 44, who died suddenly Monday afternoon (22) in his Manhattan apartment at 309 East 17 Street was one of the most colorful figures at the Columbia Broadcasting System under the successive regimes of Douglas Coulter, Davidson Taylor and Hubbell Robinson when the CBS radio program department was rated the pace-setter of the industry. A gregarious personality with warm attachments and some violent antipathies, at CBS and elsewhere, he was known to a whole generation of N.Y. script writers and widely among the actors and directors of the town.

Hoffman always signed his work by his nickname Bill, though born Elwood C. in Detroit where his parents and a sister still reside. He sometimes denied, and sometimes boasted of having been an actor in his earlier years. His widow is the radio-tv and stage actress, Toni Darnay.

During World War II Hoffman was exempt from military service because of a back injury which later necessitated a fusion of vertebrae. After serving in Washington with the Office of War Information he joined CBS in New York in 1943. Later he became senior editor in the Division of Program Writing under its then-director, Robert J. Landry. Two of the other script editors on a writing staff of 15, at the time the largest in broadcasting, are also deceased, James Hart and Charles S. Monroe.

Two of Hoffman's plays are currently under option. They are "Helen of Troy", with an old Offenbach score, held by Walter Freed and "Forever Galatea", held by Jay Julian. Another play, "Two Queens of Love and Beauty" was tried out at Bucks County Playhouse, New Hope, Pa. last summer with Ann Harding (and Toni Darnay) in the cast.

It was in the fall of 1960 while working on the Offenbach libretto for a production at the Cambridge (Mass.) Festival that Hoffman suffered a fairly severe heart attack. He has since been under medical supervision. His wife sought emergency aid when noticing symptoms of a seizure but it arrived too tardily. Producer John Gerstad and lawyer John Wharton, warm personal friends, took charge following death. The body was removed to Campbell's on Madison and 82 Street. Funeral is tomorrow (Thursday) 2:30.

Under the old radio program

(Continued on page 69)

## Falla's 'Atlantida' Set For Philharmonic Hall in Fall

Manuel de Falla's posthumous work, "Atlantida" which had its first concert presentation last fall in Barcelona, Spain, and will have its world premiere as a staged opera at La Scala at Milan, Italy, in June is to be heard in Manhattan next September at Philharmonic Hall.

Latter is believed to have outbid the American Opera Society.

## Culture Exposure in U.S. Sticks

Culver Military Academy in Indiana which has $15,000 a year for fees to pay concert and other performing talent in its 1,550-seat Eppley Auditorium recently made a survey of the "culture" experiences of 800 students in county schools near the town of Culver and of 140 students in the local high school. These are the results:

| | County | H.S. |
|---|---|---|
| study musical instrument | 37% | 52% |
| has attended a symphony | 14% | 35% |
| has seen a live ballet | 1% | 9% |
| has seen a professional play | 9% | 45% |
| has seen Shakespeare on stage | 8% | 14% |
| has seen Shakespeare on tv | 11% | 15% |

# Woman Authors, Produces, Directs Feature In Which Her Child Stars

Boston, Jan. 23.

Shooting on a feature film, "Tears Are For Tomorrow," by Carmen Productions, has begun at Castle Hill, Ipswich, Mass., and will also be filmed around Boston and Newport, R. I. Financial sources and distribution arrangements are unrevealed.

Jean Carmen Dillow, author, producer and director of the film, which she wrote for her son, "Buzzie" Dillow, who plays a nine-year old war orphan, chose the locations for their similiarity to Budapest.

The picture is scheduled for nine weeks shooting in this country and five weeks shooting in Switzerland, Austria and Italy.

The demolished West End of Boston, which was torn down to make way for modern apartment projects, is serving as the bombed area backgrounds of Budapest during the Hungarian revolution.

Miss Dillow has an unknown cast of actors for the leading roles and is herself playing an American news correspondent. Lisa Jonson, Roger Landry, and Lou Steele, New York actors, have arrived here.

"Consulting producer" is Ben Berk; Frank Lybarger is director of photography.

### TAX BLOW TO TALENT

**New Wording Limits To 50% Of Entertainment**

Washington, Jan. 23.

House Ways & Means Committee has adopted new language under which only 50% of night club and theatre entertainment would be deductible. Luncheon-dinner tabs still safe.

This looms as disastrous to talent spots.

## Geo. C. Scott-Ted Mann Now Planning Film, TV, Plus Legit in Detroit

Detroit, Jan. 23.

Film-legit actor George C. Scott and New York producer Theodore Mann are expanding their Theatre-of-Michigan Corp. from legit into tv and film productions. They have a three-year contract with ZIV, United Artists' tv producing company, calling for Scott to star in a series about an international newspaperman.

This is in addition to the previously arranged deal for ZIV to invest receipt of $75,000 in Theatre-of-Michigan for its first legit production, "General Seeger." The Ira Levin play, to star William Bendix is scheduled to open Feb. 12 at the Shubert Theatre here.

(Continued on page 71)

## SUNDAY FILMS AS CONCERT ASSASSIN

Toronto, Jan. 23.

Due to withdrawal of broadcasting sponsor, plus new-to-Ontario Sunday film competition, pop concerts of the Toronto Symphony have been discontinued after 15 years.

Disastrous decline of attendance and resultant b.o. revenue in turn influenced Simpson-Sears Ltd., and Canada Packers Ltd. not to re-sign.

## MUSIC HALL, N.Y., SETS 1ST GUEST DIRECTOR

Radio City Music Hall, N.Y., is employing guest directors for its stage shows for the first time. The theatre is augmenting its regular production staff, headed by Leon Leonidoff and Russell Markert, with the engagement of Coast choreographer Marc Platt as guest producer for its next show. The production will accompany the new pic, "Lover Come Back," slated to open next month.

Platt's temporary stint marks a new policy similar to that already instituted for choral groups and with guest performers. Originally a dancer, he performed with the Ballet Russe. He also danced the "Curly" role in "Oklahoma," and did the choreography for the ballet "Ghost Town" for which Richard Rodgers wrote the music.

1/24

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# FRONT-MONEY-&-'OVERCALL'

## Income Tax Seers: B.O. To Be Okay

Washington, Jan. 23.

The outlook for a continuing upbeat in film box office has been underscored again with the submission of President Kennedy's budget to Congress.

Internal Revenue Service crystal ballers count on a healthy three million dollar increase in the yield from Uncle Sam's admissions levy, bulk of which comes from picture houses.

Admissions tax projections contained in the budget were as follows: for fiscal 1961, $37,000,000; fiscal 1962, $40,000,000; and fiscal 1963 (beginning next July 1, $43,000,000).

## Lull Until March 15 at 20th Lot

### 1963 Schedule Then Gets Going — Levathes Currently on Overseas Check

Hollywood, Jan. 23.

Camera action on the 20th-Fox lot will take a three to four after Jerry Wald's "Mr. Hobbs Takes a Vacation" winds in a day or so. No cameras will grind at 20th-Fox until March 15, at least, when it's hoped that producer Henry T. Weinstein can get started on "Something's Got to Give" with Marilyn Monroe.

On Feb. 14, Irwin Allen will begin a week's work on "Five Weeks in a Balloon" and then take the unit to Hawaii for about a week, returning to finish up at the Westwood lot.

Nothing is definitely set to go outside of these two pix on the local lot.

Wald's other pic "Adventures of a Young Man" is winding in Italy. It started here Sept. 25.

Four other 20th pix being made abroad are approaching windups of essential filming. "Cleopatra" is now slated to end camera work in Italy and Egypt in March. "The Longest Day" is rushing to end principal lensing the end of next month. "The Lion" and "Nine Days to Rama" are skedded to end European activity by spring.

From all appearances, concentration of 20th's 1963 production will begin in mid-February and end in December. The company's 1962 releases will be canned by mid-February. These will not embrace "Cleo," set for November, and "Longest Day," both specials, the former on roadshow basis with like possibility for the latter.

Production head Peter G. Levathes who went to England for a visit after a looksee on the "Cleo" campus in Rome, has just made another stopover in Gotham before returning to the studio Jan. 15.

Prior to planing to Rome, Levathes left with exec committee in New York list of 30 properties he'd like to draw for 1963 studio state. He hopes to come back with

(Continued on page 20)

### PAR ROLLS 9, EARLY 1962

#### But As To Jerry Lewis, The Word Is Unsure

Paramount is beginning the new year with a schedule of nine features going before the cameras in 1962's first four months. Excluded from the schedule for the present, at least, is anything with Jerry Lewis, who's engaged in a contractual row with the company.

First starter in January is Jack Rose's production of "Who's Got the Action," starring Dean Martin, Lana Turner and Eddie Albert.

## Columbia O'Seas Runs 15% Ahead Thanks To 'Guns'

Columbia business overseas for the first 33 weeks of the current fiscal year is running 15% ahead of last year, Mo Rothman, exec v.p. of Col International, reported in New York this week, following a two-month trip around the world. This is all the more impressive, he said, in view of currency devaluations in such countries as Brazil, Venezuela, the Philippines and total loss of Cuba.

Largely responsible for the upbeat is Carl Foreman's production of "Guns of Navarone" which will equal and perhaps exceed Col's previous record holder, "Bridge on the River Kwai," Rothman reported. "Navarone," he said, has topped the best of Col's everything in Great Britain with rentals of $2,000,000. Another record is in Japan, with $1,500,000. He cited numerous other areas where the billings have been in orbit.

Another angle behind the overseas success story lies in the marketing of relatively inexpensive but exploitable pictures such as "Homicidal" and "Scream of Fear." These were given the same kind of promotional push as in the States with the result that the grosses

(Continued on page 17)

## Loew's Theatres' Net Up to 528G In Qtr.

Loew's Theatres pocketed a net of $528,400, equal to 20c per share of common stock, in the first quarter of fiscal year ended last Nov. 30.

Laurence Tisch, board chairman, said that gross revenues for the period reached $10,305,000, compared to $9,890,000 for the like period a year ago, when the company's net amounted to $403,800 or 15c. a share.

## Sid Deneau Exits Par

Sidney G. Deneau is exiting this week as v.p. and assistant general manager of Paramount Film Distributing after an eight and a half year association with the company. He had been specializing in circuit sales.

Deneau's future in negotiation. Ditto his successor.

Before joining Par Deneau was v.p.-general sales manager of the Selznick Releasing Organization and g.s.m of the Schine Theatre Circuit.

## Wheelwright Shuttling L.A.-N.Y.-Madrid For Bronston Productions

Ralph Wheelwright, longtime publicity exec at Metro and author of several screenplays, has joined Samuel Bronston Productions as ad-pub v.p. He'll maintain offices in Los Angeles, New York and Madrid. His recent assignments have included coordination, for Metro, of the campaign for Bronston's 'King of Kings,' and Bronston's rep in the promotion of "El Cid," via Allied Artists, in key American cities.

Heretofore Bronston's major domo in the ad-pub field was Robert S. Taplinger, who heads his

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## BILL SCHNEIDER TO SERVE BRONSTON IN N.Y.

Bill Schneider, well known in film circles as a member of the Donahue & Coe agency, has resigned to join Samuel Bronston Productions on a fulltime basis in Manhattan.

He did the art work for the "El Cid" campaign, which was received favorably by producer Bronston.

## RITTER SYNDICATE IN MAIDEN TRY

By GENE ARNEEL

Theatrical Interests Plan, active in various phases of legit production, is entering the motion picture field and will engage in same along the fiscal lines which obtain in legit. Ted Ritter, head man of TIP, disclosed that the film rights to "Shame of Our Wounds," a novel by Arthur Roth, have been acquired, Frank Gilroy has signed to do the script and Daniel Petrie is set to direct. Both Gilroy and Petrie have had substantial credits in past.

While this is an initial film venture for TIP, the move could have more than ephemeral meaning, for this outfit is well established. Active in both producing and financing Broadway plays, the stockholder roster numbers 840. A click picture certainly will mean follow-ups.

The feature film endeavor is to be set up on a limited partnership basis at a front-money budget of $200,000 with an overcall provision of 20%. Plan is to start the camera work in New York next summer.

Ritter disclosed TIP has no immediate distribution plans, instead prefers to complete production, have "people" see the finished product and then consider a release agency. The angle here is the obvious one; a post-production deal can be negotiated lots more favorably if the given production has merit.

TIP two years ago produced the national company of "Look Homeward Angel," will co-produce with Louis Allen "Devil's Palm," which starts rehearsals in London in March. Other legit productions on the agenda are "Dance to the Piper" by Agnes DeMille and "Angel, Angel Down We Go" by Robert Thom.

## Knightly Combo Looks Good B.O.

Reports vary as to the success so far of Metro's program of placing an extensive list of oldies into reissue via states rights distributors. But this much seems for sure: the packaging of "Ivanhoe" and "Knights of the Round Table" as a dual bill is going over strong.

There already have been a couple of instances where the double feature has been held over—Indianapolis and Toledo. This is unusual for re-releases. And there's been a moveover for a second week in Hartford.

Both pictures did well for MGM at the beginning. A bolstering factor for this second time around, according to some insiders, is that Elizabeth Taylor has the femme lead in the two productions. And the recent publicity anent Miss Taylor, mainly concerning "Cleopatra" and 20th-Fox, has been extraordinary.

## JOHNSON TO U.S. FOR LEGIT, FILM CONFABS

London, Jan. 23.

Nunally Johnson planed out for the U. S. with a stopover in N. Y. before heading for Hollywood. In Manhattan, he will gander the Broadway presentation of "Take Her, She's Mine," which 20th-Fox has bought. He then proceeds to Hollywood to discuss with 20th the setting up of his latest script, "Stranger in Golah."

Also on his agenda during his coast stay will be confabs with Peter Levathes on the scripting and production of his daughter Nora's novel about adolescents, "World of Henry Orient," for which he hopes to have Hayley Mills as star.

## 20th-Fox Shares Climb Though Wall St. In Slump Last Week; Action Stirs Trade Speculation

By VINCENT CANBY

Has 20th-Fox really turned the corner towards fiscal recovery?

The question obviously is being asked in the vicinity of Wall Street where last week, in the face of a bearish market, 20th shares continued to climb, closing Friday (19) at 38⅝, a new high for the new year. Why the sudden strength in the shares which last year went rocketing up to 55¼, only to fall even more rapidly to a 1961 low of 29⅝?

Barring some unknown, behind-the-scenes manipulations, there appear to be several conventionally appropriate reasons for the upbeat trading, despite the fact that 1961 will probably go down as one of the darkest in 20th's fiscal history. For one thing, the company's $11,544,007 loss for the third 1961 quarter ended Sept. 30 (including "special write-offs of $9,200,000), apparently has helped clear the decks for a "better" fourth quarter and then a dramatic upswing, perhaps even into the black, for the first 1962 quarter.

Most obviously, of course, 20th has some money-making pictures in release at the moment, in contrast to the situation a year ago when the company went from the November, 1960 release of "North to Alaska" to the April, 1961 release of "Return to Peyton Place" with nary a money-maker in between those two.

Right now, the company has at least four sizably profitable pix going—"The Comancheros," "The Hustler," "Second Time Around" and "The Innocents." There are even indications that the comparatively modest comedy, "Bachelor Flat," will go into the black, which would have been big news last year. Still an uncertain quantity, since it's just now playing its first dates, is "Tender Is The Night." Pic is doing nicely in New York, despite mixed reviews, but has a

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### KEEP SETTLEMENT SECRET

#### Cy Howard Sued Lewis & Par Re 'CinderFella'

Hollywood, Jan. 16.

An out-of-court settlement has been reached in producer-writer Cy Howard's $250,000 suit against Jerry Lewis, Jerry Lewis Productions, Paramount Pictures and Frank Tashlin over a Howard screenplay allegedly the basis for the Lewis starrer "CinderFella."

Howard sued in Superior Court last June 21 for $200,000 plus $50,000 exemplary damages, contending that a screenplay he wrote for producer Hal Wallis as a Martin-Lewis vehicle when M&L were under contract to Wallis, was the basis for the "CinderFella" film. He claimed Lewis had learned of the screenplay while under contract to Wallis.

Amount of the settlement was not disclosed.

## 'We're Sorry' Too Often Reiterated By Film Trade

Eric A. Johnston, president of the Motion Picture Assn. of America, alternately rapped and praised the film industry in a talk in Hartford, Conn., Monday (22). The words of affection for the business he fronts for came as no surprise, of course. In sharp contrast were his words of condemnation.

Johnston, addressing the Men's Club of Temple Beth Israel, accused the picture trade of perhaps being an "industry of apologists," asking for a pardon from charges levelled against it instead of letting "a little more courage to break out once in while."

He suggested that public confidence is lacking and this is perhaps due to the industry's own apologies anent the making of mature picture. And yet it was a "must" that the Production Code be amended in order to reflect contemporary society.

He said, too, the "we're sorry" attitude has been expressed in the face of allegations about runaway production and yet the opening of the world market for Yank pictures, through ingenuity and persever-

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## Metro's Titanus Rights Sans Certain Markets

Hollywood, Jan. 23.

Metro has set three European co-production deals, two with Titanus Films of Italy and one with Jacques Bars Cipra Co. of France, under which it will receive worldwide distribution rights with exception of a few Continental countries. Exceptions on the two Italian films are France, Italy and Spain; for French film, France, Belgium, Luxembourg, West Germany, Austria and Holland.

Titanus duo include "The Golden Arrow," starring Tab Hunter, currently shooting, and "Arturo's Island," both produced by Geoffredo Lombardo. Cipra production is "Monkey in Winter," to star Jean Gabin and Jean Paul Belmondo.

## R. H. O'Brien O'Seas

Robert H. O'Brien, recently elevated to exec v.p. at Metro, off over the past weekend for London and a few spots on the Continent, to look in on both production and distribution activities.

The calendar apparently is crowded, for he'll be gone only just about one week.

## Leo J. Horster Winds U.S. Trip With Batch Of B Pix for Germany

Leo J. Horster, producers' rep in Germany for a number of American, British and French interests, winds up a two-week stay in New York Friday (26) with more than 50 American features in hand for his German distrib clients.

Principal object of his current visit, Horster reported at his suite at the Warwick Thursday (18), has been the acquisition of B pix, in the action-exploitation genre. With the decline in B-pix production in the States, finding such product is no longer easy, he said. However, there remains a lucrative, if limited, market for this material in Germany.

Horster said that the kind of German audience which patronizes this fare is comparatively faithful in that it is not the type that has tv sets at home or is spending its leisure time indulging in any of the newly available entertainment activities. Of Germany's approximately 6,000 theatres, about 750 specialize in action-exploitation stuff. Horster's distrib clients pay between $3,500 and $5,000 flat for a five-year release deal for Germany-Austria. Costs of dubbing, making accessories, prints, etc., usually bring the prerelease investment in such a pic to as high as $25,000, he says.

Horster, who lived in New York for 10 years between 1925 and 1934, worked for both the old First National Co. and Paramount. For many years he was also the German rep for Samuel Goldwyn and Walt Disney. Presently, he also is exclusive agent in Germany for product of Britain's Independent Television Corp.

# 'Not Running Away, But Bringing U.S. Something': Bronston Credo

Samuel Bronston this past week contributed a new twist in thinking about so-called runaway production. The American producer has been functioning in Spain, and will continue to do so, and thus it was a natural that the question of runaway should come up within the course of a press conference.

Filmmaker put it this way: "We're not running away; we're bringing in something."

His point is that he engages in international bartering deals of the type which came into vogue shortly after World War II. These yield to him a flock of Spanish pesatas. He uses the latter currency to make globally-flavored pictures in and around Madrid. These in turn are converted into American dollars for the Yankee market. "King of Kings" and "El Cid" are examples. They are contributing to the economy of the United States industry via distribution (Metro and Allied Artists) and exhibition.

His next two, "55 Days at Peking" and "Fall of Rome," also are to be made in Spain. Beyond these is "The French Revolution." Bronston said he favors Spain because of its "relaxed atmosphere" and because it's a point from which "creative activity is accessible."

Bronston also elaborated on his preference of territorial distributors around the world rather than a production-distribution partnership with an American major company. The international "collective" (as it was headlined in VARIETY last week), plus specifically-drawn schedules, provide him with an immediate crack at the various markets once a picture is completed. There are no delays and, consequently, no protracted interest charges on production borrowings.

He noted that "Kings" was ready in April but did not get a U. S. opening until October. This was last year. In contrast, the "Cid" print was ready just two days in advance of its opening. Ralph Wheelwright, new ad-pub v.p. for Bronston Productions, offered a startling commentary on how openings can sometimes be put off. He noted that Samuel Goldwyn's "Porgy and Bess" is four years old but has yet to play London because of the local booking setup. This Columbia release must await the windup of "South Pacific" at the Empire Theatre and this run is just going on and on.

Bronston now off to the Paris opening of "Kings" and the Tel Aviv bow of "Cid."

## Spain More Like Rome?

Film delegation out of Rome called upon Samuel Bronston asking that his future production of "Fall of Rome" be lensed in the Eternal City. He said no, it will be produced in Spain.

Bronston reasoned that the Rome of today is not at all like it was at the time of the fall.

# Cuevas To Agata; Dibildos' O'Seas Rep, Zuleta

Madrid, Jan. 23.

Antonio Cuevas, former sub-director of Suevia Films—Cesareo Gonzalez Productions, was named director last week of Agata Films by Jose Luis Dibildos. Agata Films was founded by Dibildos who turned it into one of the few successful banners on the local scene when he introduced a new vogue on Spanish screens with a frivously gay but harmless type of modern comedy.

Another Dibildos appointment was his assignment of ex-San Sebastian Film Festival director Antonio Zuleta as head of Agata's foreign department. With this appointment, Agata switched from national product to ambitious co-productions—the most important of which partnered Dibildos with Carlos Ponti and Alliance Films of France in the Sophia Loren-starrer, "Mme. Sans Gene."

Antonio Cuevas was for years a prominent figure in the entertainment sindicato before joining Cesareo Gonzalez in a top executive post. He also represents Uniespana on the board of directors of the San Sebastian Film Festival.

By naming Cuevas to the director's desk, Dibildos will now be free of administrative entanglements and have a free hand to roam the Continental coproduction circuit for stepped-up copartnering.

# Ask $125,500,000 For USIA Beef-Up

Washington, Jan. 23.

U.S. Information Agency is asking Congress for a bulging $125,500,000 budget to help spread the good word about Uncle Sam around the world next year.

President Kennedy's spending plans for the upcoming fiscal year (beginning July 1) calls for a giant increase from $111,487,000 actually allowed USIA by Congress last year.

Of the hike, about $2,100,000 will go for stepping up USIA's motion picture, television and publications operations overseas, while $2,800,000 is earmarked for acquiring facilities for Voice of America.

USIA's Motion Picture Service is down for a $1,167,000 hike for a total of $7,163,000 to spend next fiscal year.

While Director Edward R. Murrow seeks to expand USIA's official propaganda channels, the budget confirms the previously reported policy of downplaying agency support of commercial film distribution via the Informational Media Guaranty Program.

The President asked for an increase from $1,500,000 to $4,300,000 in actual appropriations to help take care of the fund's sizable impairment. The message said this would allow an increase of $2,300,000 in the total amount of contracts issued under the program. IMG gives publishers, film distributors etc. a dollar return on

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## N. Y. to L. A.

Irving Drutman
Hillard Elkins
Joan Hackett
Jerome Hill
Wesley Ruggles Jr.
Tim Whelan Jr.

## Europe to U. S.

Alain Bernard
Art Buchwald
Tom Curtiss
Zara Dolukhanova

## L. A. to N. Y.

Paulette Attie
Karl Bernstein
Guy della-Cioppa
Alexander H. Cohen
Bob Crane
Mort Curtis
Bill Devaney
L. Wolfe Gilbert
Robert Gist
John Griggs
Bernard Kranze
Lou Levy
Tony Owen
Peter M. Piech
Anthony Quinn
Robert Rossen
Bianca Stroock
Three Stooges
Leslie Uggams
John Wayne
Robert Wise
William Wyler

## U. S. to Europe

Pat Boone
Samuel Bronston
Colette Brosset
Cheryl Crawford
Robert Dhery
I. A. L. Diamond
Richard W. Dinsmore
Ben Henry
Sophia Loren
Doc Merman
Stuart Millar
Hayley Mills
Larry Peerce
Martin Poll
Peter Riethof
Maximilian Schell
Rossana Schiaffino
Lawrance Turman
Billy Wilder

# MILLIE PERKINS INTO 'DULCINEA' AT MADRID

Madrid, Jan. 23.

Millie Perkins went before cameras last week in Spanish-Italian-German coproduction "Dulcinea" under the direction of Spain's Vicente Escriva with a cast that includes Cameron Mitchell, Folco Lulli (in the role of Sancho Panza), Argentine actor Andres Mejuto and locals Jose Rubio and Ana Maria Noe.

Vicente Escriva's adaptation of the French play written by Gaston Baty was initially planned as a Spanish coproduction with Yank Vinod Pathak, but the latter's recent financial demise on the unfinished Diana Dors-starrer "Majorca Encounter," veered Escriva's Aspa Productions toward a continental tie-up with Italy and Germany.

In the Cervantes classic, Dulcinea is a non-existent idealization of romantic womanhood created in Don Quixote's imagination. The Escriva-Gaston Baty version brings her to life and omits Quixote entirely except by indirect reference. Filming is now in progress at CEA Studios.

# Par Tint TV Sets Via Tokyo's Sony

Sony Corp., Tokyo outfit which has gained global prominence in the electronics field, has entered a deal with Paramount to work jointly in the manufacture and marketing of the Par-owned Chronatron color television tube and associated apparatus. The Chronatron was invented by Dr. Ernest O. Lawrence.

Par president Barney Balaban, v.p. Paul Raibourn and other officials feel the tieup is a major step toward the global marketing of an improved full color tv set at prices lower than the present market level. The manufacture and sale of Chronatrons agreement is in the form of a technical assistance contract which Sony has with Par.

# Columbia Idling Pro Tem But 'Playboy' Readying; Sol A. Schwartz's Credo

By WILLIAM ORNSTEIN

Hollywood, Jan. 23.

Columbia studio head, Sol A. Schwartz is in a play-for-it-by-ear mood, believed reinforced by strictures from the Manhattan homeoffice. Per Schwartz himself, the intention is to keep production plans fluid, i.e., contingent on properties as they come along.

Production at the Gower St. lot is idling (albeit two pix, "Lawrence of Arabia" and "War Lover," are shooting abroad). There's a backlog of projects awaiting the go-ahead for lensing here, but no indications on starts—and some outsider surmising has it that some of the projects won't.

Schwartz and Columbia rate as marketable the just-completed deal for "Playboy," the young le sexy hot publisher Hugh Hefner saga which Tony Curtis will do for the studio under his Curtleigh banner. There's been no revealed budget, but it's believed the cost will be about $2,000,000 with Col assertedly sole bankroller.

This is the project first "announced" for Universal where Curtis maintains an office and has a five-picture player pact), but apparently he got an improved deal to produce "Playboy" on the Columbia lot.

Shooting is due to start and wind this year, but so far "Playboy" appears to be the only project with a production greenlight. Others are being prepped by Sam Katzman, Philip Barry Jr., and Jerry Bresler (via a third "Gidget" outing), and at least two other producers are waiting on script approval. Also, Freddie Brisson has the screen adaptation of "Yum Yum Tree" in preparation. But withal, no hard production dates on any of these activities.

# New York Sound Track

**Cornel Wilde**, carving a new career as producer, acquired Universal's rights in "Ataturk," story of the founder of presentday Turkey. It will probably be a coproduction with the same Yugoslav partners of his "Lancelot and Guinevere," latter being prepped in Britain and which U will also release . . . U's **Phil Gerard** was in Boston yesterday (Tues.) showing New England exhibs "The Outsider," yarn of Pima Indian war hero **Ira Hayes** with **Tony Curtis** starred . . . Even if she doesn't cop a thesping prize this year, **Doris Day** rates as the screen's top fashionplate. She's on the Fashion Foundation of America's best-dressed list, which measures 'em from various fields on the ability to wear apparel.

Huge turnout for the first annual IFIDA dinner-dance at the Astor last Tuesday (16) night was evidence of the new esteem with which importing and indie-distributing are now held by the industry at large. Among the non-IFIDA people on hand: **Manny Silverstone**, 20th International veep; **Cy Malumed** of Columbia; **Herb Golden**, **Bosley Crowther** (on the dais), **Harold** and **Lillian Rand**, **Myrna Loy**, **Rita Gam**, and others . . . Also spotted: **Bill Reich**, former AIP exec, who now heads his own Major Film Distributors . . . One newsman, who had also dined in the Astor ballroom earlier in the day at the Variety Club luncheon, suggested, in a burst of inspired altruism, that "this food should be exported to all the other film-producing nations of the world." He asked: "Do you realize that Astor Hotel chicken is practically unknown outside New York?"

*"Bang bang, you're dead!"* has now been replaced by San Francisco kiddies with atom age *"Ssst ssst, you're sterile!,"* reports CBC interviewer **Gil Christie** from the coast.

Child star **Hayley Mills**, after gandering her poppa, **John Mills**, in "Ross" on Broadway, a U. S.-to-Europe item, enrolling in a private Swiss school. She's set for her third Disney stint, "Mother Carries Chickens," to film this summer, but apparently won't do **Ross Hunter's** "Chalk Garden" . . . The **Barbara Ellen Livingston-Paul Shobet** (non-pro) nuptials were Sunday (21) in the Bronx. She's the daughter of **Milt Livingston**, Universal tradepress-mag contact, and **Beatrice Livingston**, Variety Club Tent 35 secretary.

It's a busy week for the UA people who meet planes: **Billy Wilder** and **I.A.L. Diamond** passed through town over the weekend en route from Hollywood to Paris to scout "Irma La Douce" locations. **William Wyler** arrived Monday (22) to promote his "Children's Hour." Producers **Stuart Millar** and **Lawrence Turman** also passed through Monday en route to London to make production arrangements on the upcoming **Judy Garland** starrer, "A Lonely Stage."

Universal's remake of its "Phantom of the Opera" (this edition by Hammer Films) will have yet British thesp **Ian Wilson** (426 screen appearances to date) as the eponymous phantom. **Lon Chaney**, the elder, did the original—and silent—1924 version, which U reissued with sound five years later. A 1943 reincarnation starred **Claude Rains** as the distorted little man.

"Real Love Affairs," 25c monthly magazine published by Planned Periodicals in Manhattan, carries in its March issue a piece by **Lawrence J. Quirk** entitled: "Hollywood's Brat-Pack," and asking the question, "Are They Making Juvenile Delinquents out of our kids." The Bratpack is identified as including **Natalie Wood**, **Warren Beatty**, **Sean Flynn**, **Creryl Crane**, **Eddie Robinson Jr.**, **Troy Donahue**, **Lili Kardell**, **John Barrymore Jr.**, **Tony Perkins**, **Tuesday Weld** "and on and off **the Crosby Boys.**" Article implies coltishness, lack of discipline, but is broadly generalized. Companion magazine of same house, Hollywood Tattler, also with a piece about **Troy Donahue**, has a picce entitled, "Do Foreign Sex Films Menace Our Youth's Morals?" with synopses and stills from Italian and French releases.

"The portrayal of the Jewish human being in films" was the topic of a recent lecture by **Max Lippmann**, director of the German Institute for Film Research (Wiesbaden) at the Jewish community centre in W-Berlin. Lippmann, a Jewish victim of the Nazi regime, said that before 1933 nobody really cared for a special typification of the Jew on the screen. Lippmann revealed that Goebbels still in 1945 planned another such big-scale anti-Semitic film, "The Merchant of Venice," derived from Shakespeare. Veit Harlan was to direct this one, too, with **Werner Kraus** as Shylock, plus **Ferdinand Marian** and Harlan's actress-wife, **Kristina Soederbaum**. Lecturer combined his lecture with excerpts from the German "Jew Suss" (1940), the Italian documentary, "October 16, 1943" (1960) and the Italian-French feature, "Kapo" (1960). The latter two films were to show how foreign filmmakers treated the fate of the Jews on the screen.

Reader **Ronald Weinfeld** of Far Rockaway writes: "A year ago this week, the RKO local circuit house had "North to Alaska" and "Goddess of Love." **Ernie Kovacs**, in "Alaska," was killed in an auto accident last week. **Johnny Horton**, a warbler, met death the same way in November, 1960. He sang the title song in the pic. **Belinda Lee**, of "Goddess" also met death in an auto accident last summer."

**Maximillian Schell** in town to receive his New York Critics' prize for "Judgment at Nuremberg" at Sardi's Saturday (20) evening . . . Metro's "Sweet Bird of Youth" gets an A-III (morally unobjectionable for adults) rating from the Legion of Decency, with this observation: "This picture is being advertised as adult entertainment."

20th-Fox's chief counsel, **Otto Koegel**, has been awarded the Citation of Merit of the American Scenic and Historic Society for his work in preserving national landmarks. Koegel was particularly active in preservation of Bedford House, home of John Jay in Westchester County . . . Bon Ami Film Distributing Corp. has joined IFIDA with **Jackson Dube** repping the firm on the IFIDA board of directors . . . **Jennifer Jones**, **Jason Robards Jr.**, **Joan Fontaine** and **Lauren Bacall**, heading the star list at Thursday (18) night's preem of "Tender Is The Night" at the Paramount.

Add two more names to the already crowded marquee list for **Darryl F. Zanuck's** "The Longest Day": **John Wayne** and **Richard Beymer**. Wayne will play Lt. Col. Benjamin Vandervoot and Beymer Pvt. Arthur "Dutch" Schultz . . . Director **J. Lee Thompson** ("Guns of Navarone," "Taras Bulba") gets a sharp change of pace in his next production: 20th-Fox's macabre morality drama, "The Visit," starring **Ingrid Bergman** and **Anthony Quinn**. It's due to start in September.

First New York theatre date for the House UnAmerican Activities pic, "Operation Abolition," will be at the New Yorker Jan. 29. On the same bill will be another version of the pic (same picture print but with a soundtrack prepared by the American Civil Liberties Union). Also on the program will be a 28-minute short, "Wasn't That A Time," made by **Michael** and **Philip Burton**, about the subsequent experiences of three people after they'd been investigated by the House committee.

Arthur ("Young Doctors") Hailey of Toronto has won Doubleday's $10,000 prize for his novel "In High Places."

Film, stage and television performer **Andy Griffith**, a native of Mount Airy, will visit Charlotte in April for a citation for making North Carolina well known. It's stunt of Charlotte Sales and Marketing Executives Inc.

**Ed Kingsley** is planning to bring British author **Kingsley Amis** over for the opening of the Peter Sellers starrer, "Only Two Can Play," based on Amis' novel, "That Uncertain Feeling." Pic is due to open at the Fine Arts following "One, Two, Three," with no date yet in sight . . . Publicist-writer **Al Sherman** is working on a history of the art house in the U. S. and is interested in acquiring some early programs,

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# ROME AFIRE WITH FILM DEALS

## Kearns the Censorship-Lover

Washington, Jan. 23.

Strictly oddball but worth watching nonetheless is a bill authored by Rep. Carroll Kearns (R-Pa.) which would impose a censorship-classification scheme for motion pictures, legit productions and broadcasting in the nation's capital.

The District being under the federal aegis, the bill would lend the dignity of Uncle Sam's imprimatur to censorship throughout the states.

Kearns' measure is the first to be dropped in the Congressional hopper in recent years which proposes a direct scheme of film or legit censorship.

(There have been censorship bills for broadcasting, however, one introduced by Kearns last year).

Unless the climate of opinion takes a drastic turn for the worse, Kearns would have to unscrew the dome of the Capitol to get his bill out.

## Swaffer Was Good, and He Knew It; Profile of an Unabashed Egotist

By HAROLD MYERS

London, Jan. 23.

Death at 82 last Tuesday (16) of Hannen Swaffer, journalist, dramatic critic, egotist, confidant of ministers, friend of show business and ardent spiritualist, drew obituary notices in the press, on tv and radio beyond those usually accorded leading statesmen. Typically, however, he wrote his own obit for the Daily Herald, the sheet with which he had been associated for many years up to the time of his death. That was published last Thursday.

For more than 30 years Swaffer was a neighbor of VARIETY. His apartment on the fourth floor of a building overlooking Trafalgar Square—his vantage point, as he said, to report the revolution — was above this paper's former London bureau. He was a regular contributor to VARIETY between the wars, but in the postwar period confined himself to writing specials.

One of those specials was his obit of George Bernard Shaw, with whom Swaff had a close personal frendship. His obituary, acclaimed at the time as one of the best and most intimate accounts of the great playwright, was written without reference to notes of any kind. There was no question of Swaff having to go down to a newspaper morgue to check his facts. His memory was prodigious, and his VARIETY story accurately recorded dates of outstanding events in the life of G.B.S. and conversations between them. He also continued to write for VARIETY'S anniversary numbers, though had not done so for several years. He regarded that chore as an effective way of letting his legion of friends in the United States know that he was still living.

**Blew Up Storms**

Swaff's first close association with the world of show business came in the late 1920's when he became drama critic of the Daily and Sunday Express. With characteristic immodesty, he described himself as the greatest of all critics.

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### He Who Gets Slapped

Hannen Swaffer is one of a number of critics who have, in the course of time, been publicly slapped by an actress. In Swaffer's case it was an American, Lillian Foster. Nobody seems to remember why, but she was real vexed at time.

Vienna was edified about two years ago when an actress there slapped a local reviewer. It is believed there are a number of other instances of the kind.

## Arthur Watkins On Film Business And Festivals

By DICK RICHARDS

London, Jan. 23.

Anyone who still fails to accept that the film world is now a completely international industry is refusing to be realistic. That is the opinion of Arthur Watkins, president of the British Film Producers Assn. One of the points on which both he and the members of his association feel keenly is that of Film Festivals.

"Certainly we in the BFPA believe in their value, though that does not necessarily imply that we are fully satisfied with the way they are run," Watkins told this reporter. "Equally, the International Federation of Film Producers' Associations is constantly reviewing the handling of Festivals and seeking ways of improving them."

Watkins believes that there are too many Festivals but sees no practical way of rationing them. To say, imperiously, to any country: "There are too many Festivals—you must not run one—would be impossibly arbitrary. The fact is that there are not really enough good films to go round, so that the quality of the Festivals is bound to vary. In the end it is probable that some Festivals may fail through lack of support and that an even level of the world-wide Festivals may then be found."

Prexy Watkins continued on the lines of the need for the encouragement of Film Festivals to develop their own characteristic flavor. "Some have always shown themselves more interested in the artistic side of films whereas

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## 300 Toast Bill German

Film company officials, theatremen and other tradesters—300 in all—attended the annual Federation of Jewish Philanthropies luncheon at New York's Hotel Astor last Thursday (18) honoring William J. German, head of W. J. German Inc. This distributor of Eastman Kodak professional film was cited for his leadership in charitable endeavors.

Total of $250,000 was raised for the Federation, according to Leo Jaffe, film industry division chairman.

## SAN JUAN BOSCO TO WINNERS COME JAN. 31

Madrid, Jan. 16.

Sindicato Nacional del Espectaculo will hand out over a million pesetas (around $20,000) this month at the annual San Juan Bosco Awards, Spain's equivalent of the Academy Oscars.

There will be two major awards of 250,000 pesetas. First will go to the motion picture that best exalts this country's moral, spiritual, political or sindicalist precepts, while the second will be prized for artistic superiority. Three pix in the artistic category will receive runners-up prizes of 150,000, 125,000 and 100,000 pesetas. Other cash benefits will be bestowed for performance, screenplay, direction, photography, art direction and right down the line to include the best film unit, best cast, crew, lab personnel and contingent of extras.

Spanish Oscars will be presented at the annual Sindicato dinner on Jan. 31—anniversary of the film industry's patron saint, San Juan Bosco.

## NEGULESCO'S ZEST FOR 'BEING FREE'

It may be rather difficult to get director Jean Negulesco to go back to a major company-studio setup after he's tasted the freedom of being an indie. Negulesco, now prepping the U. S. release (via United Artists) of "Jessica," an Italo-French coproduction (for Dear Films of Rome and Arianne Films of Paris), has breathed the fresh air of autonomy and likes it fine, even the technical and fiscal details which used to be handled by the Big Brother who runs every major studio.

In New York this week, Negulesco reported that by acting as his own boss in preparing the production, he had readied the "Jessica" package for all of $50,000—that included his scouting of Sicilian locations, transAtlantic travel, putting the script in shape, etc. If he had been working under a studio setup, he estimates the preproduction work would have come to over $250,000. Pic, budgeted at $1,000,000, was shot principally on Sicilian locations (near Taormina), with about one-third of the work being done in studios in Rome.

Negulesco seems particularly proud of "Jessica" because it has been "his" production all the way. He recalled that before production he had submitted a copy of the script to the Production Code Administration and had been told that it was quite unsuitable. After some soul-searching, and conferences with his colleagues, he had decided to go ahead and shoot anyway. He did, and has now got PCA approval. Under other circumstances, the picture probably would have been abandoned, he said, or it would have been so rewritten as to lose the quality with which he finally emerged. And, he emphasizes, the finished "Jessica" is substantially the same script he first gave to the PCA.

**Legion Angle**

He also is confident of getting an approved rating from the Roman Catholic Legion of Decency, he says, noting that Monsignor Little, of the Legion, had made certain small suggestions, which he had accepted. "Jessica" is a sort of modern "Lysistrata," set in a small Sicilian town whose ladies go on strike to make sure that a pretty American midwife, of whom they are all jealous, will have no future reason for hanging around town. Film stars Angie Dickinson, Maurice Chevalier, Noel-Noel, Agnes Morehead and a number of other top Italo and French actors.

It may also be unique in that it marks Negulesco's debut as a dubbing actor—the director wound up by dubbing the English voice for Noel-Noel, under the somewhat caustic direction of Miss Morehead and Mrs. Negulesco (Dusty Anderson). ("Watch out," said Miss Morehead at one point, "You're beginning to sound like Gregory Ratoff." Miss Anderson thought he had "too much tenor" in his voice.)

**Happy Excitement**

Negulesco, whose home is in Hollywood, also liked the excitement and enthusiasm he found in working in Italy. The director, who started something of a trend with his extensive use of the Roman locale for 20th-Fox's "Three Coins in The Fountain," describes Rome today as the center of the film-making world. Hollywood, he says, played a great part in the development of motion pictures, but the excitement has now vanished and can now only be experienced in Rome. "Everybody's making pictures. Everybody's making deals."

Some of that activity is mighty loose and casual, he says, with many of the pictures, as well as the deals, being made long before there are any scripts. He reported the happiness of one actress, shortly after she had completed a film, when she received the script of the picture just shot and found it closely resembled the material they had photographed. Alain Delon, he says, was quite unsettled when he was dickering with Negulesco re "Jessica" and found the

(Continued on page 22)

## Staid Ads, In Longhair Tradition, Other Gimmicks Boom 'Rosenkavalier'

By HAZEL GUILD

Frankfurt, Jan. 23.

A novel publicity campaign and a highly unusual presentation has created a success in West Germany for the J. Arthur Rank film "Der Rosenkavalier" has brought people into the cinema who are not usual film-goers.

Theory in Europe is generally that, just as it's thought that U.S. musicals often don't click here, so it is equally impossible to present a straight filmization of an opera. But the click of "Rosenkavalier" proved all the predictions wrong.

Paul Czinner shot "Der Rosenkavalier" at the Salzburg Festival during the summer season of 1960, actually filming it for only five nights after the regular opera performances had ended. He has used similar techniques for shooting the Russian Bolshoi Ballet and the London Royal Ballet, but this was the first time that the actual performance of a full-length opera has been shot as a film.

Pic was given its start in West Germany on a test basis with a glamor opening in Bonn on Oct. 17, and has done business that has exceeded even the most optimistic hopes of its producers and distributor.

Gimmick is that the entire film has been handled, in its publicity and advertising and in the showing, like a genuine opera.

Under the publicity and ad campaign master-minded by Rank's German publicity chief Tommy Tominski, the ads, instead of the usual sereen copy, were put on the newspaper pages reserved for concert and stage performances. And the ads were discretely worded, with styling similar to the German opera inserts, announcing "the original Salzburg festival offering with Elisabeth Schwarzhopf, Sonia Jurinac, etc., and Herbert von Karajan directing the Vienna Philharmonic Orchestra."

The theatres (first-run houses, also unusual for such a film) were booked on a split basis, so that for a two week run, the house placed the film for three days, then offered it a month or so later for another two- or three-day showing.

(Continued on page 15)

### WB-Eddie Fisher Apart

Hollywood, Jan. 23.

The announcement not long ago was given wide press coverage. Warners had entered a deal with Eddie Fisher who would produce four features. Two of them would star his wife, Elizabeth Taylor. WB would finance and distribute.

Now the deal is called off. Explanation is that WB didn't see fit to go along with story properties projected by Fisher. New Frontier Productions is the unit set up by Fisher.

## Rome's Updated Technique for '61' Musicalized Epic

Rome, Jan. 23.

This season's most ambitious musical is "Enrico 61" the story of a Roman hatter, Enrico Venutti, who was born in the year Italy became a nation, and who is therefore as the play closes 100 years old. The musical unfolds as a cavalcade of comedy and pathos in which Renato Rascel, actor-song writer ("Arrivederci Roma") is starred. He impersonates the hero's father at the beginning in 1870 when he took part in the storming of the gate of Porta Pia in Rome and ends as a centenarian alone on stage in a wheelchair talking to the family cat on his lap. There are lots of digs at politics, laughs and pretty musical turns in between.

The theatre is provided, not with revolving stages but with three mechanical strips which allow entire new scenes to slide in and out, one behind the other, thus obtaining "dissolving" effects such as the movie screen generally provides. The authors have stated that they "are out to merge the old-type musical with the legitimate play." They are the Gilbert and Sullivan of Italy's mid-20th Century. Every sketch and dance number is as an essential part of the story.

The lead is played by a newcomer Ombretta di Carlo but many well known faces of the musical and legit stage pepper a cast of forty who manage to get into and out of over 600 different costumes in the course of the three-hour spectacle which still manages not to seem overlong.

## ALLEN KLEIN'S DISTRIB ADJUNCT ORGANIZING

III Task Pictures, indie production company headed by Allen Klein, plans the formation of its own distribution arm following the completion of "Wounds of Hunger," currently shooting in Mexico.

Purpose of the distrib company, says Klein, is to serve indie producers, both here and abroad, who have been unable to get major company affiliation and have thus been stymied in finding a release for their pix. Saul Swimmer, Tony Anthony and Brud Talbot are associated in the venture, which expects to set up representation in Hollywood, Mexico City, Rome and Berlin, with New York as h.q.

### Quine-Brisson To Produce 'Yum Yum' For Columbia

Richard Quine Productions and Frederick Brisson have formed a new combo with one project in immediate mind, this being a filmization of the legiter, "Under the Yum Yum Tree," for Columbia release. Quine will direct and Brisson will produce the comedy.

Lawrence Roman has been signed to do the script from his original Broadway play.

## MORT NATHANSON EXITS UA FOR JOE LEVINE

Mort Nathanson, just resigned from United Artists as national publicity director, takes over the ditto assignment for Joe Levine's Embassy Pictures. This is the job vacated recently by Ed Feldman, who ankled for veepcy stripes at Seven Arts.

Nathanson, who starts with Embassy Feb. 5, has pubrel credits with Samuel Goldwyn, Liberty Films and Paramount, and also worked as a theatrical pressagent.

Burt Solomon, also ex-UA, continues in the No. 2 publicity slot for Embassy.

## Chicago Rally Hears Of UA's 'West Side' Ballyhoo

Chicago, Jan. 23.

United Artists execs were hosts here today (Tues.) to 50 exhibs from around the country and a score of company sales reps from the U. S. and Canada at a special seminar on the sales and promotion of "West Side Story." Seminar was actually launched with a screening of the pic last night (Mon.) at the Mike Todd Theatre.

Presiding at today's allday session was Milton E. Cohen, UA's national director of roadshows, with other speakers including Leon Roth, Mirisch Co. veep; Fred Goldberg, UA's exec director of ad-pub and exploitation; Al Fisher, exploitation manager; Herb Pickman, Marshall Migatz and Sy Freedman, of UA's roadshow department; David E. Weshner, Mirisch sales rep; and Guy Biondi, Mirisch's eastern publicity director.

## Sergeants 3
(PANAVISION—COLOR)

**"Gunga Din" in American west. Kidding reproduction, presided over by "Group" leader Sinatra. Likely money-maker.**

Hollywood, Jan. 18.

United Artists release of Frank Sinatra production. Stars Sinatra, Dean Martin, Sammy Davis Jr., Peter Lawford, Joey Bishop; features Henry Silva, Ruta Lee, Buddy Lester; introduces Phillip, Dennis and Lindsay Crosby. Directed by John Sturges. Screenplay, W. R. Burnett; camera (Technicolor), Winton Hoch; editor, Ferris Webster; music, Billy May; assistant director, Jack Reddish. Reviewed at Fox Wilshire Theatre, Jan. 18, '62. Running time, 113 MINS.

| | |
|---|---|
| Mike Merry | Frank Sinatra |
| Chip Deal | Dean Martin |
| Jonah Williams | Sammy Davis Jr. |
| Larry Barrett | Peter Lawford |
| Roger Boswell | Joey Bishop |
| Mountain Hawk | Henry Silva |
| Amelia Parent | Ruta Lee |
| Willie Sharpknife | Buddy Lester |
| Corporal Ellis | Phillip Crosby |
| Private Pate | Dennis Crosby |
| Private Wills | Lindsay Crosby |
| Blacksmith | Hank Henry |
| Col. Collingwood | Richard Simmons |
| Watanka | Michael Pate |
| Celeb | Ermand Alzamora |
| White Eagle | Richard Hale |
| Morton | Mickey Finn |
| Corporal | Sonny King |
| Ghost Dancer | Eddie Littlesky |
| "Cettie" | Herself |
| Irregular | Redd Redwing |
| Colonel's Aide | James Waters |
| Mrs. Parent | Madge Blake |
| Mrs. Collingwood | Dorothy Abbott |
| Telegrapher | Walter Merrill |

"Sergeants 3" is warmed-over "Gunga Din," a westernized version of that screen epic, with American-style Indians and Vegas-style soldiers of fortune. The essential difference between the two pictures, other than the obvious one of setting, is that the emphasis in "Gunga" was serious, with tongue-in-cheek overtones, whereas the emphasis in "Sergeants" is tongue-in-cheek, with serious overtones. The revised concept, though it naturally dilutes the story, is fundamentally sound from a box-office standpoint, since adventure-happy moppet customers will take it seriously anyway, while most adult audiences will take one look at the cast and come prepared for the humorous approach.

Moreover, this being the first summit meeting on the screen since the board of directors convened for "Ocean's 11," the Frank Sinatra production is covered with ample "Group" insurance against the unlikelihood of any boxoffice accident. The United Artists release is, to use the appropriate vernacular, no gasser, but seems to have plenty of commercial horsepower.

Although, unaccountably, no mention is made of the obvious source in the screen credits, W. R. Burnett's screenplay not only owes its existence to that story, but adheres to it faithfully, with one noteworthy exception — "Gunga" does not die for his heroism. It's peaches and cream all the way.

The "Big Three" of Sinatra, Dean Martin and Peter Lawford reenact the parts played in the original by Cary Grant, Victor McLaglen and Douglas Fairbanks Jr. Of the three, Martin seems by far the most animated and comfortable. Sinatra and Lawford coming off a trifle too businesslike for the irreverent, look-ma-we're-cavalrymen approach.

Sammy Davis Jr. gives a likable, enthusiastic performance as a jazz-came-up-the-river variation of the rootin', tootin' hornblower. Joey Bishop deadpans his way through his role, and has one good drunk scene. Henry Silva plays forcibly and believably as the baddest Injun on the premises, and Ruta Lee is attractive in the only important distaff role. It seems as if half the performing denizens of Vegas went along for the ride, among them Buddy Lester, Hank Henry and three of the Crosboys —Phillip, Dennis and LIndsay. Henry has a good card-playing bit. Balance of support is competent.

John Sturges' direction is brisk and humorously alert. The boisterous, slapstick brawls and battles of the first half of the picture contain some pretty amusing fistic choreography, explosive strategy and daring stunt maneuvers.

Winton Hoch's expansive, color-sensitive photography is invigorating. Great panoramic views of the Kanab and Bryce Canyon regions of Utah have a breathtaking picture-postcard flavor. Ferrie Webster's editing is neat and quick, the latter attribute a sizeable assist to the humor. Frank Hotaling's art direction imparts authenticity, as does Vic Gangelin's carefully detailed set decoration. Other valuable ingredients are Billy May's inventive score and Harold Lewis' keenly balanced sound. Second unit director Al Wyatt and lensman Carl Guthrie merit praise. Exec producer was Howard W. Koch. *Tube.*

## The Valiant
(BRITISH)

**Somewhat protracted war-time suspense yarn based on real life incident. Sound performances by John Mills, Robert Shaw, Liam Redmond even if film lags.**

London, Jan. 16.

United Artists release of a Jon Penington production. Stars John Mills. Features Ettore Manni, Robert Shaw, Roberto Rissi, Liam Redmond. Directed by Roy Baker. Screenplay by Willis Hall, Keith Waterhouse, based on Robert Mallet's play, "L'Equipage Au Complet"; camera, Wilkie Cooper; editor, John Pomeroy; music, Christopher Whelen. At Odeon, Leicester Square, London. Running time, 100 MINS.

| | |
|---|---|
| Captain Morgan | John Mills |
| Luigi Durand de La Penne | Ettore Manni |
| Emilio Bianchi | Roberto Rissi |
| Lt. Field | Robert Shaw |
| Surg. Comm. Reilly | Liam Redmond |
| Commander Clark | Ralph Michael |
| Chief Gunner's Mate | Colin Douglas |
| Norris | Dinsdale Landen |
| Bedford | John Meillon |
| Rev. Ellis | Patrick Barr |
| Turnbull | Moray Watson |
| Medical Orderly | Charles Houston |
| Payne | Gordon Rollings |
| Admiral | Laurence Naismith |

Once again John Mills gets into naval uniform, wears his widely-known stiff upper lip and copes with a problem based on a real life wartime incident. It would be foolhardy to suggest that the formula is wearing dangerously thin, but the suspicion is sound. The fact is that "The Valiant," despite its acceptable and suspenseful core of an idea, does not rise to more than a routine drama in which patience is strained with many missed opportunities. The problem is over protracted but an all-male cast serves producer and director soundly.

The scene is Alexandria in 1941, and the battleship, The Valiant, is about to put to sea. Italian frogmen set out to mine the ship and two of them are captured. Item one. Did the Italians succeed in their mission? Item two. If so, where is the bomb based? Item three. How much time has the ship before it is blown up? Skipper Morgan (Mills) faces these problems with puckered brow and set chin. The two Italians should obviously be treated as prisoners of war. One of them is wounded and should have medical attention.

But, obstinately, Mills determines to break them and get the necessary information. He decides that they will sweat it out with the British crew. The Italians refuse to crack and Mills becomes more worried as he realizes that several of his officers find his methods unjustifiable.

This clash and mental struggle between two enemies who respect each other and also the inner struggles of all the men concerned should have built up an atmosphere of sweaty tension. But it doesn't. The brief tension fades ploddingly almost to anti-climax, which is the fault largely of the scripters, Keith Waterhouse and Willis Hall. Roy Baker has directed in fairly straightforward way but has, in doing so, dodged most of the moral issues.

Mills gives his usual confident performance in a role in which he could have had little heart. Liam Redmond makes a dour ship's medical officer and Robert Shaw has one of the more interesting roles, which is scarcely developed, of an officer with twin loyalties, since he is married to an Italian girl. Ettore Manni and Roberto Rossi are the two Italian frogmen, presented as pleasant, intelligent and sympathetic characters. In fact, they are indicative of the normal run of British war films. That war must be presented without hate. A very worthy theory but not necessarily conducive to the sock, stark type of film that makes top boxoffice.

Capable lensing by Wilkie Cooper, coupled with Egi Woxholt's underwater photography. Christopher Whelen's score and Wally Weevers' special effects are plus marks in a film which is worthy but, it is to be feared, will be strictly unmemorable. *Rich.*

**Frank Sinatra** joined Sammy Davis Jr. starrer, "Whisper in the Wind," which Edmond Chevie will produce under his Harcourt Productions banner.

## The Three Stooges Meet Hercules

**Typical Stooges slapstick. For the moppets.**

Hollywood, Jan 11.

Columbia Pictures release of Norman Maurer production. Stars The Three Stooges (Moe Howard, Larry Fine, Joe De Rita). Directed by Edward Bernds. Screenplay, Elwood Ullman, from story by Maurer; camera, Charles W. Welborn; editor, Edwin Bryant; music, Paul Dunlap; assistant director, Herb Wallerstein. Reviewed at the studio, Jan. 11, '62. Running time, 89 MINS.

| | |
|---|---|
| Moe, Larry, Curly Joe | The Three Stooges |
| Diane Quigley | Vicki Trickett |
| Schuyler Davis | Quinn Redecker |
| Ralph Dimsal | George N. Neise |
| Odius | George N. Neise |
| Hercules | Samson Burke |
| Ajax | Mike McKeever |
| Argo | Marlin McKeever |
| Shepherd | Emil Sitka |
| Thesus | Hal Smith |
| Ulysses | John Cliff |
| Achilles | Lewis Charles |
| Anita | Barbara Hines |
| Hecuba | Terry Huntington |
| Helen | Diana Piper |
| Simon | Gregg Martell |
| Captain | Gene Roth |
| Freddie | Edward Foster |
| Matron | Cecil Elliott |
| Philo | Rusty Wescoatt |

There always seems to be a niche in the moppet market for the Three Stooges, just about the last surviving practitioners of the clonk-on-the-noggin, custard-pie-in-the-kisser school of screen comedy. Aimed specifically at this audience, the Norman Maurer production and Columbia release should get by at the ticket windows.

The comic style of the Three Stooges bears a striking resemblance to the technique of the animated cartoon. Violence is heaped upon violence, yet not an ounce of blood is shed, nary a feature truly disfigured, with immediate recovery a foregone conclusion even in the face of apparent disaster. The natural audience, then, is precisely the one for whom the traditional cartoon short is designed—a group thoroughly dominated by children, but containing scattered easygoing adults. The nature of such comedy, however, makes it ideal for the brisk pace of a short subject. The sustained force of the slapstick is bound to be diffused over the feature length course, and this inevitably puts a strain on comic invention and limits appeal and response.

This one incorporates elements of "The Time Machine" and "Ben-Hur" as it turns the heroes loose in Ithaca, Greece, circa 961 B.C., where they engage the strong man and various other superhuman monsters in an effort to shape history in the accepted image. Elwood Ullman's screenplay, from a story by producer Maurer, provides ample excuse for the patented messy pratfalls of the starring trio.

In addition to the Stooges, others of central importance are Vicki Trickett, Quinn Redecker, George N. Neise and Samson Burke, latter as a slow-witted version of the muscleman of the title. The McKeever Twins, Mike and Marlin, of football fame, are "seen" as a Siamese twin cyclops.

Edward Bernds' capable direction is backed up by the resourceful assists of art director Don Ament, editor Edwin Bryant, composer Paul Dunlap, cameraman Charles S. Welborn and soundman James Flaster. *Tube.*

## Saintly Sinners

**Amiable, lower-berth item. Spiked with sentiment, making it especially suitable as support for family style attractions.**

Hollywood, Jan. 18.

United Artists release of Robert E. Kent production. Stars Don Beddoe, Ellen Corby, Stanley Clements, Paul Bryar. Directed by Jean Yarbrough. Screenplay, Kevin Barry; camera, Gilbert Warrenton; editor, Robert Carlisle; music, Richard LaSalle; assistant director, Frank Mayer. Reviewed at Goldwyn Studios, Jan. 18, '62. Running time, 78 MINS.

| | |
|---|---|
| Father Dan | Don Beddoe |
| Duke | Paul Bryar |
| Slim | Stanley Clements |
| Mrs. McKenzie | Ellen Corby |
| Joe | Ron Hagerthy |
| Sue | Erin O'Donnell |
| Idaho | Clancy Cooper |
| Horsefly | William Fawcett |
| Monsignor | Addison Richards |
| Uncle Cleto | Earl Hodgins |
| Phineas | Norm Leavitt |
| Harriban | Willis Bouchey |
| Mrs. Madigan | Marjorie Bennett |
| Mike | Tommy Farrell |
| Hank | Robert B. Williams |
| Sam | Max Mellinger |
| Tubber | David Tyrell |
| Attendant | Bob Watson |

A pleasant departure from the customary crime melodrama and sagebrush formulas generally, "Saintly Sinners" will make an apt companion feature on twin bills directed at family audiences. Though liberally sprinkled with saccharine and given to caricature and coincidence, the Robert E. Kent production is a gentle, whimsical, good-natured little picture.

Actually, the film is a kind of minor league cross between a warmhearted, "Hoodlum Priest" and a small town, poor man's version of "Guys and Dolls." Parishful of Miracles is the general idea of Kevin Barry's quasi-Runyonesque screenplay, which describes how a kindly old priest, through a mixture of sweet naivete and uncompromising faith, generates reform among the lovably larcenous faction that flocks to his humble parish. For a picture constructed on such a modest expenditure, there is actually some pretty witty dialog in Barry's work, making up, in some part, for the scenario's contentment with two-dimensional stereotype and occasional disregard of normal behavior patterns.

Don Beddie strikes the right note of innocent sweetness as the compassionate cleric. Ellen Corby is convincing as his skeptical housekeeper. Stanley Clements and Paul Bryar contribute fun as a pair of hapless crooks. In the chief romantic roles, Ron Hagerthy is sympathetic as a clean-cut ex-con and pretty Erin O'Donnell spirited as his spunky young wife. On the ball in top support are Addison Richards, Clancy Cooper and William Fawcett.

Jean Yarbrough's direction is not as taut and histrionically demanding as it might be, but, under the stringent circumstances, he has done a very satisfactory overall job. Production aid from cameraman Gil Warrenton, editor Robert Carlisle and composer Richard LaSalle is on a uniformly efficient level of skill. *Tube.*

## Siege of Syracuse
(ITALIAN—DYALISCOPE—COLOR)

**Overstuffed costume epic from Italy, this time centering on the exploits of Archimedes. An ornate hunk of pseudo-history hampered by clumsy editing and dubbing. Passable as a filler item for the least selective filmgoer.**

Hollywood, Jan. 17.

Paramount release of Enzo Merolle production. No character names given. Stars Rossano Brazzi, Tina Louise with Enrico Maria Salerno, Gino Cervi, Alberto Farnese, Luciano Marin, Alfredo Varelli, Sylvia Koscina. Directed by Pietro Francisci. Screenplay, Francisci, Giorgio Graziosi, Ennio de Concini; camera (Eastman), Carlo Carlini; music, Francesco Lavagnino. Reviewed at the studio, Jan. 17, '62. Running time, 97 MINS.

The Italian cinema counterpart of the American hoss opera is the toga opera. In the past few years, the U.S. domestic marketplace has been crowded with such. "Siege of Syracuse" is the latest such arrival.

Haphazardly trimmed and edited and erratically post-dubbed, with the result that performances emerge ludicrous and story senseless, the Enzo Merolle production has merit only as a means for emotional escape on the part of customers who seek nothing beyond that in their screen pursuits. The Paramount release, in its present scissored state, is serviceable as a supporting attraction and occasional filler in only the least sophisticated situations.

The screenplay welds two basic dramatic elements: the geographical vulnerability of neutral Syracuse, Sicily, wedged between the warring Roman (cowboys) and Carthaginian (Indians) legions, and the romantic travails of scientist Archimedes (Rossano Brazzi), the Greek mathematician here interpreted as a nobleman of Sicily and key political figure of the period. As an example of the esteem with which this film regards the experimental techniqques of Archimedes' science, his discovery of the utilization of solar energy is depicted as an accident in which he sets fire to Tina Louise's B.C. bikini during an experiment in heat reflection via mirrors. Fortunately, Miss Louise is not in her bikini at the time. She is swimming nearby, in the nude. Needless to say, Archimedes, renowned for his appreciation of figures and proportions, is delighted by his discovery.

Brazzi, an accomplished actor, does his career no service with this portrayal. The voice heard is not his; his lines are dubbed. Miss Louise plays mechanically, but her running parts are in good order. Physically, the production is fairly impressive, but Pietro Francisci's direction is stiff, disjointed and shallow. *Tube.*

## Throne of Blood
(JAPANESE)

Hollywood, Jan. 13.

Brandon Films release of Toho production. Directed by Akira Kurosawa. Screenplay, Hideo Oguni, Shinobu Hashimoto, Ryuzo Kikushima, Akira Kurosawa; camera, Asaichi Nakai. Reviewed at Toho La Brea Theatre, Jan. 13, '62. Running time, 105 MINS.

| | |
|---|---|
| Taketoki Washizu | Toshiro Mifune |
| Asaji, His wife | Isuzu Yamada |
| Noriyasu Odagura | Takashi Shimura |
| Yoshiaki Miki | Minoru Chiaki |
| Yoshiteru, his son | Akira Kubo |
| Kuniharu Tsuzuki | Takamaru Sasaki |
| Kunimaru, his son | Yoichi Tachikawa |
| Weird woman | Chieko Naniwa |

From a purely cinematic standpoint, this Japanese adaptation of Shakespeare's "Macbeth" into the historical fabric of their own culture is noteworthy for the remarkable manner in which it explores and extends the possibilities of the medium as an instrument for exciting the nerves, the senses and the emotions of an audience. It is all motion picture, an achievement of mood and photographic invention that deserves to be seen for academic purposes alone by every student of the cinema, novice through professional. Yet, admiration for the Toho production-Brandon Films release must be tempered by recognition of the enormous loss of lyric poetry suffered in translation from one culture to the other. For little but the embellished plot skeleton of Shakespeare's masterpiece survives.

In effect, what has transpired is a deemphasis of poetic language values in favor of an assault of pure sight and sound. The imagery of words is replaced by the all-seeing eye of an artistic camera. But no camera can match the suggestive beauty of language. The experience is akin to hearing a performance of Beethoven's Fifth Symphony accompanied by the lyrics of "When Johnny Comes Marching Home." Shakespearean buffs may be interested, but not necessarily pleased. Something significant is lost, for example, when Macbeth's opening remark, "So foul and fair a day I have not seen," becomes, according to the sub-titles, "What weather. I've never seen anything like it."

Nevertheless, there is no overlooking the masterful direction of Akira Kurosawa, nor the agile, energetic and explosive camera-work of Asaichi Nakai. It is a film of shattering silences and overpowering bursts of action, of moments when the attention is stimulated only by the sinister rustle of silk and others when the screen reverberates with uninhibited sound and fury. Incidentally, those who deplore violence had better come prepared. Nothing is spared for the climax, in which "Macbeth" is felled by dozens of arrows, one smack through the jugular.

Leading Japanese actor Toshiro Mifune gives a ranting, raving, rooting, tooting performance in the central role. Isuzu Yamada is calm, cool, collected and appropriately despicable as Lady M. The picture has been filmed in black-and-white. At first this seems odd, considering the Japanese reputation for color reproduction and the pageantry inherent in this play. But the element of surprise vanishes when one beholds what has been accomplished by these artisans in the two basic shades. *Tube.*

## Only Two Can Play
(BRITISH)

**Peter Sellers leads an accomplished team into a light-hearted wander into the land of "The Seven Year Itch." It's played mainly for laughs and they come freely**

London, Jan. 16.

British Lion release through BLC of a Leslie Gilliat-Frank Launder-Sidney Gilliat production. Stars Peter Sellers, Mai Zetterling, Virginia Maskell. Directed by Sidney Gilliat. Screenplay by Bryan Forbes, from Kingsley Amis' novel, "That Uncertain Feeling"; camera, John Wilcox; editor, Thelma Connell; music, Richard Rodney Bennett. At Columbia Theatre, London. Running time, 106 MINS.

| | |
|---|---|
| John Lewis | Peter Sellers |
| Liz | Mai Zetterling |
| Jean | Virginia Maskell |
| Probert | Richard Attenborough |
| Jenkins | Kenneth Griffiths |
| Mrs. Davies | Maudie Edwards |
| Mr. Davies | Frederick Piper |
| Hyman | Graham Stark |
| Bill | John Arnatt |
| Mrs. Jenkins | Sheila Manahan |
| Salter | John Le Mesurier |
| Vernon | Raymond Huntley |
| Beynon | David Davies |
| Clergyman | Meredith Edwards |

Kingsley Amis' novel, "That Uncertain Feeling," has had some of its cool sting extracted for the

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# A TAG FOR MEXICO: LAG

## [Ponce Probes Film Faults]

By EMIL ZUBRYN

Mexico City, Jan. 23.

Manuel Barbachano Ponce, one of Mexico's inner circle of dedicated producers, a restless personality always seeking new techniques of expression, outspoken in his scoring of Mexican film industry "problems," places all blame squarely at the doors of the industry's own policies and practices.

"Mexico's producers are to blame," Ponce explained, "because they have pursued an ostrich-like attitude in recent years, do not pay heed to the fact that the entire world motion picture industry is in a state of evolution. The unions are also a major negative factor for they have consistently shut their doors to new, youthful elements with talent and ideas."

Milder in his criticism of the government, which here has a major stake in the film industry, Ponce did say that sales and promotional efforts, especially in development of new foreign markets, have been less than effective to date. This is not so much the fault of federal officials, as of producers, who have not shown smartness in aggressively pushing their product.

**Bickering Aplenty**

Instead of coordination of effort, there's dissension and personal bickering. This is reflected in indifferent success of Mexican product in foreign markets. Producers, and not federal officials, should take charge, for it is they who are fully oriented in the motion picture world.

"Another thing, and it pains me to say this," Ponce continued, "our films, in the main, with the usual exceptions which fully reveal the undeniable gifts of producers, directors, talent and technicians, have quality standards so low that it seems that they have been made for and by illiterates.

"The tragedy of this backwardness is that illiteracy is being conquered throughout the world. And moronic type pictures just can't get exhibition dates in today's competitive market."

Ponce believes that what the Mexican industry urgently needs is a total renovation of its antiquated old order. Producers and union leaders have been blind to the fact that constant change and adaptation is a law of life. And that's why, now, the government is stepping more and more into the picture. Whether this is good or bad is a point Ponce preferred to sidestep. But he stressed that, as individuals, or with the enforced intervention of the government, Mexico's film movie makers must yield to the inevitable that new values must be injected into the local industry.

**Young Promise**

This tentatively has begun, with youngsters such as Alex Phillips Jr. as cameraman and Servando Gonzalez, director of experimentally made "Yanco." But even here unions only gave in grudgingly to commercial exhibition of a picture that was made without benefit of union elements.

Ignacio Lopez Tarso is most outstanding of the "new" in acting talent, with Pina Pellicer and Ana Luisa Peluffo (not exactly a new wave b t an oldtimer who had to get a start by disrobing before the camera) representing the female contingent.

**Police heavily scored the "closed door" policy to good native talents, with this possibly leading to an exodus of elements wooed by American, Venezuelan, French, Brazilian and other foreign film industries.**

"A closed door policy also leads to the frustration of youth, a killing of ambition," Ponce added. "Youth should be welcomed with open arms and not 'drowned' by ridiculous and arbitrary rulings invoked only to defend the mediocrity of a few (or many) whose only merits are that they are the so-called old timers."

The old order has shown that it is aligned against "freedom" of work, association and new ideas, Ponce charged. He pointed up fact that new unions of young bloods, which attempt to come into being to give youth a chance, are inevitably beaten down.

And so the same vicious circle goes on: the turning out of the same films that have saturated Mexico's traditional markets in Latin America and Spain. Now the national industry must face up to, and cope, with a growing competition in its own back yard as Cuba, Puerto Rico, Venezuela, Brazil, even Colombia (and other Latin nations) initiate their own small industries. Their product may not be much better than Mexican pictures, but it does displace latter in these matters. Ponce said that his observations, based on personal visits to Latin American production centers, show a new and youthful vitality, and a sincere effort to produce pictures better than those churned out in Mexico.

"All is not lost, however," Ponce said, "if our movie makers will only get over their blindness, open doors to youthful initiative. But if they continue to dally, it may be too late when they finally wake up.

"All the countries of the world are giving opportunities to the so-called 'new wave.' Everywhere, except in Mexico, that is," Ponce stated. "And we, as a young nation, have the duty of giving even greater opportunities to our youth."

"In a nut shell, the problem of the Mexican picture industry," Ponce summarized, "is that the essential problem is not so much of prices or markets. It is of new, vigorous ideas and quality. And the old guard, again with the customary exceptions, has shown that it is not capable of making the transition as required by advancing times."

Although Ponce's words are the severest criticism of the industry, echoed and re-echoed by a hard core of sober-minded producers and directors who fear the industry will go bankrupt if it does not take a long hard look of reappraisal soon, he admitted that he still is an "optimist."

"It is a mania of mine, I guess," he said. "But I think that sooner or later, and I fervently hope the former, the actual situation existing within our industry will take a sharp turn for the better. Here and there are slight indications of a break with outmoded tradition. If this can avalanche into an awareness of new ideas and lending an ear to new talents whose hands have been bruised by fruitless knocking on massive doors for many years, then Mexico will again surge to the fore as a major and serious center of film activity."

# Mexico's Long-Frozen 32c Boxoffice Top Finally Thawed; Yank Showmen Glad

## Fox-Denver Readies New Cinerama House

Albuquerque, Jan. 23.

One-million-dollar 850-seat Cinerama theatre is planned in Albuquerque, with construction to start in about six months, it was announced last week by Fox Intermountain Theatres Inc. of Denver.

House, expected to be completed by 4th of July, is planned at new $10 million shopping center in Albuquerque's growing northeast heights area. It'll be located at Winrock Center, owned in part by Winthrop Rockefeller.

The 15,000 square foot house, planned on a 2.5 acre plot, will utilize cinerama, cinemiracle and other 70 mm productions, according to Melvin Glatz, director of real estate development for Fox Intermountain.

Plans call for the house to premiere with the cinerama work, "Winning of the West."

Construction and equipment is expected to cost about $1 million.

Fox Intermountain also owns cinerama houses in Salt Lake City and Topeka.

## Montgomery Pards With Cagney on 2

Hollywood, Jan. 23.

James Cagney and Robert Montgomery are working on two properties now owned by a major studio which they expect to acquire for indie production under their Cagney-Montgomery. Productions banner. Filming would begin late this year. Both are dramas.

Aside from pix for his own company, Cagney said all films he makes will be for a straight salary and asserted he "does not believe in percentages because that gets into another man's business." He was on salary for "One, Two, Three" and will also be on salary for "The Last Westerner," his next film. Latter is for Steve Blauner and Don Siegel, with Siegel directing and Bobby Darin costarring.

Since release of "One, Two, Three," Cagney has had numerous offers, among them two Broadway musicals. One would be "Mr. President," new Irving Berlin musical with book by Lindsay and Crowse. Leland Hayward is producing, with Josh Logan directing. He has also been approached for a musical version of "Front Page," which Richard Gamin is writing.

Actor, who said he watches television about two nights a week, called this medium a good training ground for young performers. He likened it to repertory theatre because they do a different show every week. He pointed to James Garner and Steve McQueen as fine new talents who are developing from this field and to Jack Lemmon as a top new film personality. He says television has developed well, noting the "Dick Powell Show" is a good example of "a fine show, well thought out and treated with care."

Cagney thinks actors should not limit themselves to any one style of material, particularly advises to develop comedy and drama because they both go hand in hand. If he is nominated for an "Oscar," he will be the first actor to have been nominated in all areas, comedy, drama and music.

## Reissues Click Though Japan Requires Each To Have New Quota Status

Tokyo, Jan. 23.

Recent trend here which looms as success is showing of revivals, despite same requirement of import licenses as for new films.

Trend is sparked by shortage of good product and high cost of same to indie importers, compounded by additional 40 import licenses granted for current fiscal year.

"Waterloo Bridge," one of the all-time popular pictures here, is a hit again, roadshowing at Scala-za. A dubbed version of "Strangers on a Train" is making rounds after downtown screenings. Upcoming lineup of revivals includes "My Darling Clementine," "Stagecoach," "Shane," "Pepe le Moko," "Sands of Iwo Jima" and "Terminal Station."

Smash success of re-release of "Gone With Wind" (Metro) last summer is added factor of influence. Films appear to be chosen on strength of topline directors' names, such as John Ford, Alfred Hitchcock and George Stevens, previous strong entries in this market, and durability of star names. Westerns get nod also in some cases because of popular theme song and generally because they don't show age as do modern stories.

## DRIVE-INS MEET FEB. 7

Boston, Jan. 23.

Margaret G. Tywnan, director of community relations for Motion Picture Assn. of America, will be a speaker at the eighth annual all-day and luncheon meeting of the Drive-In Theatres Assn. of New England on Feb. 6, at 1200 Beacon Street Hotel, Brookline.

Eddie Lyder, president of the association, will chair the sessions. Carl Goldman, executive secretary, will coordinate the meeting.

A special discussion will involve concession problems, with topics on how to operate concessions; business builders, and maintenance problems.

## HANDLING EDUCATIONALS

**Holt, Rinehart and Metro Cooperate In Japan**

Holt, Rinehart and Winston and Metro - Goldwyn - Mayer have aligned to put out a program of motion pictures designed for educational presentation in schools.

First six films are now in preparation in Japan, with future series to be shot in other parts of the world, touching on culture, industry, farming, etc.

## 'Adults Only' Limit In Chicago For France's 'Liaisons Dangereuses'

Chicago, Jan. 23.

Chicago police motion picture censorship unit have issued what is believed to be the first "adults only" tag for a picture since the age category section was stricken from the city's censorship laws by the U.S. Court of Appeals in 1959. The picture to receive the restricted permit is Astor Films' "Les Liaisons Dangereuses," which is being distributed in the Chi area by Kermit Russell.

What's unusual about the age-limit permit is that although it was issued on the basis of the new Chi censorship ordinance passed three weeks ago, the machinery for the newly-formed Motion Picture Appeal Board has not been set up and probably will not be for several months. A spokesman for the mayor's office said that the candidates are being selected for the Board, but that the selection would not be complete and approved until the City Council meets again in April.

An attorney from the office of the Corporation Counsel (the city's legal advisor) said that pictures would be issued or denied permits on the basis of the new (and tougher) ordinance despite the fact that distributors will not have the right of appeal granted by the new law until April. The new ordinance lowers the "adults only" ticket level to 17 years of age. It was 21 under the old law. The permit for "Dangereuses," although age-restricted, was issued without any cuts in the picture.

## BERGER'S EMOTIONAL ABOUT UNITED ARTISTS

Minneapolis, Jan. 23.

Circuit owner Bennie Berger now is turning his guns on United Artists, putting part of the blame on it for the poor boxoffice showing of its "Pocketful of Miracles" at his local loop firstrun Gopher theatre.

At first, Berger only fired away at a newspaper critic — without mentioning him by name — who had panned the picture which the theatreowner, who staked his own judgment, says he considers one of the finest he ever has seen in all his long career as an exhibitor. After a miserable $2,500 opening Gopher week gross, Berger himself took large newspaper space for his own personal letter to the public lauding "Pocketful."

Trade circles' reports are that Berger, bidding competitively to land "Pocketful," won it with a $26,000 guarantee, a 60% split for it and a minimum of 10 weeks playing time. Despite its unsatisfactory grosses it has remained at the Gopher, being now in its fifth week.

As to United Artists' allegedly "falling down on its job," Berger flailed away thusly to a local trade paper: "It ('Pocketful') is a terrific picture, but it's dying. It's a perfect example of what happens when the distributor doesn't back up a picture with an advertising and exploitation campaign. We even couldn't get a press book on this one. We ourselves did what we could, even giving out apples to the downtown holiday crowds for it."

## Trans-Lux 5% Stock Divvy

Directors of the Trans-Lux Corp. have declared a 5% stock dividend.

It's payable April 2 to stock of record March 9.

From the point of view of the U. S. major distribs, the most significant development in the Mexican market in the last year has been the long-sought breakthrough in the admission price structure south-of-the-border, according to Robert J. Corkery, Motion Picture Export Assn. veep and director of the Latin American division.

In New York last week, shortly before returning to his Mexico City h.q. (by way of Puerto Rico, Venezuela and Ecuador), Corkery noted that although the costs of operating in Mexico had risen sharply since 1945 (wages to branch workers, for example, have increased by approximately 300%), U. S. distribs (as well as Mexican, of course) had been held to the 4-peso (32c) admission price ceiling all the while. Until 1955, the steadily rising cost of operations had been offset by the steadily expanding market, but since 1955, U. S. gross billings in Mexico have been holding even. (According to a survey of the Latin American market published in VARIETY Nov. 8, annual U. S. gross billings in Mexico have been running at about $8,000,000.)

The admission price breakthrough has been on three fronts so far: (1) an increase from three to four pesos on reissues, (2) an increase from four to five pesos on Metro's "Ben-Hur" (shown in Mexico in the 35m version), and the upcoming allowance to Universal to charge eight pesos for the release of the 70m version of "Spartacus," expected to open in Mexico City about the first of March.

**Important Change**

Questioned on the importance of the increase in the seat price charged for reissues, Corkery suggested that in Mexico, reissues have been and are playing a more important role in the exhibition picture than in the States. Also, he noted, the increase had come along early enough to benefit the tremendously successful reissue of Metro's "Gone With the Wind" last year. "Don't underestimate the meaning of that increase," the MPEA veep said. "GWTW" thus wound up with 25% more pesos than it would have earned otherwise.

While the other increases in seat prices had been allowed only to two specific films, "Ben-Hurr" and "Spartacus," Corkery believes that the precedent has now been set and the Mex government will have to grant comparable benefits to other films of "extraordinary" nature. Heretofore. U. S. distribs have had to "sacrifice" top films at bargain rates in Mexico, or keep their top pix out of the market entirely. Columbia, for example, has not yet given Mex release to

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## NOVELIST PRIMES 1890S FILM FOR ALBUQUERQUE

Albuquerque, Jan. 23.

"Staghorn" (formerly tagged "Saddle Tramp"), reputedly budgeted at $1,000,000, will be shot in Albuquerque this spring, per Wilfred McCormick, its writer who also owns a third of the production company.

McCormick, who has written a number of juvenile novels and scripted several tv shows, has completed the shooting script for the work. "Staghorn," his first adult novel, will be published by an unspecified company at the same time as the picture is released, he said.

Arthur Lubin is set to direct and David Garber will produce. Both men are partners with McCormick in the new venture.

Exteriors will be shot in and around Albuquerque, with many of them done in Albuquerque's Old Town, a romantic tourist attraction still fairly much intact as is was in the 1890's.

Plot of "Staghorn" concerns the failure of a smalltown bank that folded during the 1890's. The banker has disappeared and his lawyer-son is beaten up by enraged townspeople and thrown out of town. McCormick said the story mainly concerns the wanderings of the banker's son and his attempt to clear his father's name.

McCormick lives here.

# L.A. Solid; 'Street' Bangup $25,000, 'Town' Sturdy 19G; 'Majority' Boffo 16½G, 4th; 'Song' Rugged 21G, 5th

Los Angeles, Jan. 23.

Firstruns here continue in the ascendancy this week despite dismal weekend weather. Two newcomers for first general release are showing up well. Higher coin of these is going to "Back Street," with a hefty $25,000 in four theatres. "Town Without Pity," the other, is rated stout $19,000 or near in three.

"Flight of Lost Balloon" also is okay in two houses. "Majority of One" looms smash $16,500 in fourth round at the Village while "Breakfast at Tiffany's" is nice $15,500 in second for three locations.

"Lover Come Back" looms happy $12,000 in fifth at Warner Beverly. "One Two, Three" is rated strong $11,000 in sixth at Hollywood Paramount. "Flower Drum Song" looks fancy $21,000 in fifth session at Warner Hollywood.

Among the hardticket pix, "West Side Story" is doing smash biz in sixth at the Chinese with $25,000 in sight. "Judgment at Nuremberg" is after a big $26,000 in fifth Pantages week. "El Cid" is likely lush $17,000 for fifth at Carthay.

**Estimates for This Week**

**State, Hollywood** (UATC-FWC) (2,404; 856; 90-$1.50)—"Flight of Lost Balloon" (Indie) and "Jet Pilot" (Indie) (reissue). Okay $11,000. Last week, State with Iris, "Devil's Hand" (Indie) "Bloodlust" (Indie), $10,600. Hollywood with Los Angeles, "Bachelor Flat" (20th), $10,600.

**Orpheum, Pix, Crest** (Metropolitan-Prin-State) (2,213; 756; 750; 90-$1.50)—"Town Without Pity" (UA) (1st general release) and "Season of Passion" (UA) (reissue). Stout $19,000 or near. Last week, Orpheum, "Pocketful of Miracles" (UA), "Fastest Gun Alive" (M-G) (reissue) (3d wk), $2,800. Pix, Crest with Hillstreet, Baldwin, "Happy Thieves" (UA) "Have to Run Fast" (Indie), $16,500.

**Hillstreet, Iris, Wiltern, Baldwin** (Metropolitan-FWC-SW-State)—"Back Street" (U) (1st general release) and "Imitation of Life" (U) (reissue) (Hill, Iris, Wilt), "World Suzie Wong" (Par) (reis-

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## Key City Grosses

**Estimated Total Gross**

**This Week** ..... $2,422,300
*(Based on 23 cities and 269 theatres, chiefly first runs, including N.Y.)*

**Last Year** ..... $2,458,100
*(Based on 21 cities and 237 theatres).*

# '2d Time' Potent 7G in Slow Balto

Baltimore, Jan. 23.

"Second Time Around," on opener at the New, is the best news of week. Elsewhere, holdovers dominate and best of these are "King of Kings," nice in fifth week at the Town. "George Raft Story," fair in second week at the Hippodrome and "Flower Drum Song," warm in fifth week at the Stanton.

"Pocketful of Miracles" is still good in fifth at the Mayfair. "Roman Spring of Mrs. Stone" is down to fair total in fourth week at the Charles and "Purple Noon" is okay in fifth at the Cinema. "Double Bunk" is oke in first at the Playhouse as is "Cold Wind in August" in fifth at the Five West.

**Estimates for This Week**

**Aurora** (Rappaport) (367; 90-$1.50)—"Genevieve" (Cont) and "Titfield Thunderbolt" (Cont) (reissues). Oke $1,500. Last week, "Kind Hearts, Coronets" (Cont) and "Man in White Suit" (Cont) (reissues) (2d wk), $1,500.

**Charles** (Fruchtman) (500; 90-$1.80)—"Roman Spring" (WB) (4th wk). Down to fair $3,000. Last week, $4,000.

**Cinema** (Schwaber) (460; 90-$1.50) — "Purple Noon" (Times) (5th wk). Oke $1,500. Last week, same.

**Five West** (Schwaber) (435; 90-$1.50)—"Cold Wind in August" (Indie) (5th wk). Okay $1,400. Last week, $1,500.

**Hippodrome** (Rappaport) (2,200; 90-$1.50) — "George Raft Story"

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# 'Twist' Strong $12,000, L'ville; 'Mask' Sturdy 7G, 'Babes' Hep $6,000

Louisville, Jan. 23.

Conglomerate of novelties, h.o.'s and reissues, combined with weather of every type, luring customers to the downtown theatre area. During the sub-zero period of about two days, with light snow, this city just about closes shop. Leader this week is United Artists with "Twist Around Clock." "The Mask" at Mary Anderson also looks sturdy. "South Seas Adventure," new Cinerama entry at the Rialto, opened to strong biz. "Flower Drum Song" still is perky in 4th at the Kentucky.

**Estimates for This Week**

**Brown** (Fourth Avenue) (1,100; 75-$1)—"King and I" (reissue) (2d wk). Nice, $4,000 after last week's $4,500.

**Kentucky** (Switow) (900; 75-$1)—"Flower Drum Song" (U) (4th wk). Good $3,500 after third week's $3,800.

**Mary Anderson** (People's) (900; 90-$1.25)—"The Mask" (WB) and "Curse of Frankenstein" (WB) (reissue). Large $7,000. Last week, "Roman Spring" (WB) (3d wk), $4,500.

**Ohio** (Settos) (900; $1.25)—"Babes in Toyland" (BV) (5th wk). Lively $6,000 after fourth week's $5,000.

**Rialto** (Fourth Avenue) (1,100; $1.25-$1.50)—"South Seas Adventure" (Cinerama). Had big preem with invited press, and heading for fine $10,000 or close. Last week, "Cinerama Holiday" (Cinerama) (13th wk).

**United Artists** (Fourth Avenue) (3,000; 75-$1.25)—"Twist Around Clock" (Col) and "Everything's Ducky" (Col). Weekend helped by dancers from local studio demonstrating "The Twist" in lobby. Strong $12,000 or near. Last week, "Second Time Around" (20th) (3d wk), $8,000.

# Thieves' Modest $8,000, D.C.; 'Raft' Fair 11½G; 'Song' Lofty 11G, 5th

Washington, Jan. 23.

The holiday bloom is off the mainstem but some of the hotsy year-end entries are still packing enough steam to keep trade from lapsing into a genuine downbeat. Of the newcomers, "Happy Thieves" at the Keith's looks modest while "George Raft Story" initiating in two locations shapes fairish.

"Flower Drum Song" still is fancy in fifth week. "Liaisons" at the Playhouse remains torrid in fourth lap. "Innocents" at Trans-Lux stays hep, also in fourth. "West Side Story" heads for a big 10th session at Uptown.

**Estimates for This Week**

**Ambassador-Metropolitan** (SW) (1,480; 1,000; $1-$1.49)—"George Raft Story" (AA). Fairish $11,500 or near. Last week, "Babes in Toyland" (BV) (4th wk), $7,500.

**Apex** (K-B) (940; $1-$1.25)—"Purple Noon" (Times) (3d wk). Nifty $5,000. Last week, $6,500.

**Capitol** (Loew) (3,420; $1-$1.65)—"Flower Drum Song" (U) (5th wk). Lofty $11,000 or close. Last week, $13,500.

**DuPont** (Mann-K-B) (400; $1-$1.65)—"One, Two, Three" (UA) (5th wk). Fancy $7,000. Last week, $7,500.

**Keith's** (RKO) (1,839; $1-$1.49)—"Happy Thieves" (AA). Modest $8,000. Last week, "Pocketful of Miracles" (UA) (4th wk), $7,000.

**MacArthur** (K-B) (900; $1.25)—"Double Bunk" (Indie). Fair $3,000. Last week, "Call Me Genius" (Cont) (3d wk), $3,800.

**Ontario** (K-B) (1,240; $1-$1.49)—"Summer and Smoke" (Par) (4th wk). Oke $4,500. Last week, same.

**Palace** (Loew) (2,360; $1-$1.49)—"Bachelor Flat" (20th) (2d wk). So-so $8,000 after $11,500 opener.

**Playhouse** (T-L) (459; $1.49-$1.80) — "Liaisons Dangereuses" (Astor) (4th wk). Hep $7,500. Last week, $8,100.

**Plaza** (T-L) (278; $1-$1.80)—"Green Mare" (Zenith) (4th wk). Good $3,000. Last week, $3,400.

**Town** (King) (800; $1.25-$1.49)—"Roman Spring" (WB) (4th wk). Good $5,000. Last week, $5,600.

**Trans-Lux** (T-L) (600; $1.49-$1.80)—"Innocents" (20th) (4th wk). Hotsy $6,000. Last week, $6,900.

**Uptown** (SW) (1,300; $1.49-$2)—"West Side Story" (UA) (10th wk). Big $13,000. Last week, $14,000.

**Warner** (SW) (1,440; $1.80-$2.75)—"King of Kings" (M-G) (12th wk). Mild $5,000. Last week, $6,000.

# Snow Sloughs K.C. Albeit 'Flat' OK $9,000; 'Ship' Fair 7½G; 'Kings' 7G

Kansas City, Jan. 23.

The weather is by all odds the biggest factor in biz currently, as the city is blanketed by nearly two feet of snow from several storms. Severe weather has occurred with amazing regularity around the past four weekends, latest dumping being 14 inches of snow Thursday-Friday. Under such difficult conditions it's surprising that even reasonably good film business is being done, but the edge is off all around.

"Bachelor Flat" in the Uptown and Granada is fairly good, and may stay. Paramount's "Sail a Crooked Ship" also is holding its own against snow and cold. Holdovers of "Second Time Around" at Plaza, "Flower Drum Song" at Brookside and "King of Kings" at Capri are satisfactory.

**Estimates for This Week**

**Brookside** (Fox Midwest-Nat. Theatres) (800; $1-$1.50)—"Flower Drum Song" (U) (5th wk). Nice $3,500 or over. Last week, $3,700, slimmed by storm.

**Capri** (Durwood) (1,260; 90c-$2.50)—"King of Kings" (M-G) (11th wk). Good $7,000. Last week, same, under expectations at $6,800.

**Empire** (Durwood) (1,200; 90-$2)—"Cinerama Holiday" (Cinerama) (reissue). Battling snow and cold for okay $9,000; holds. Last week, "Seven Wonders of World" (Cinerama) (reissue) (9th wk), $5,000.

**Fairway** (FMW-NT) (700; $1)—"Watch Your Stern" (Magna) (3d wk). Oke $1,100. Last week, $1,500.

**Kimo** (Dickinson) (504; 90-$1.25)—"Truth" (Indie) (5th wk). Nifty $1,500; holds. Last week, $1,600.

**Paramount** (Blank-Up) (1,900; $1-$1.25)—"Sail a Crooked Ship" (Col). Fair $7,500 or near; may hold. Last week, "Hey, Let's Twist" (Par) and "Too Late Blues" (Par), $5,500.

**Plaza** (FMW-NT) (1,630; $1.25)—"Second Time Around" (20th) (4th wk-5 days). Happy $5,000. Last week, including Granada on 5 days, $9,000.

**Roxy** (Durwood) (850; $1-$1.50)—"Pocketful of Miracles" (UA) (5th wk). Fair $4,000. Last week, $4,500.

**Rockhill** (Little Art Theatres) (750; $1-$1.25)—"Devil's Eye" (Indie) (4th wk). Oke $1,000. Last week, $1,500.

**Uptown**, Granada (FMW-NT) (2,043; 1,217; $1-$1.25)—"Bachelor Flat" (20th). Fairly good $9,000. May stay on. Last week, Uptown only, "Babes in Toyland" (BV) (4th wk), $4,000.

## Broadway Grosses

**Estimated Total Gross**

**This Week** ..... $601,400
*(Based on 31 theatres)*

**Last Year** ..... $518,500
*(Based on 28 theatres)*

# 'Story' Stout 16G, Philly; 'Song' 15G

Philadelphia, Jan. 23.

Exhibitors here currently are looking only for real biz over the weekend, which fortunately this round was good. Holdovers continue firm. Actually gross receipts are running slightly higher than the same period a year ago. There's not a single newcomer this session.

"West Side Story" is showing the most strength of longruns with a socko take in 11th week at the Midtown. "One, Two, Three" looms fine in fifth at Randolph while "El Cid" is rated trim in fifth at Goldman. "Flower Drum Song" continues amazingly solid in fifth stanza at Stanley. "Roman Spring of Mrs. Stone" is only so-so in fourth at the Viking.

**Estimates for This Week**

**Arcadia** (S&S) (623; 95-$1.80)—"Summer and Smoke" (Par) (4th wk). Nice $8,000. Last week, $9,000.

**Boyd** (SW) (1,536; $2-$2.75)—"King of Kings" (M-G) (13th wk). Pushing to good $8,500 on closing notices. Last week, $7,200.

**Fox** (Milgram) (2,400; 95-$1.80)—"Pocketful of Miracles" (UA) (5th wk). Big $11,000. Last week, $12,000.

**Goldman** (Goldman) (1,000; $2-$2.75)—"El Cid" (AA) (5th wk). Trim $15,000. Last week, $14,500.

**Midtown** (Goldman) (1,200; $2-$2.75)—"West Side Story" (UA) (11th wk). Socko $16,000 or near. Last week, $16,500.

**Randolph** (Goldman) (2,200; 95-$1.80)—"One, Two, Three" (UA) (5th wk). Fine $10,000. Last week, $11,000.

**Stanley** (SW) (2,500; 85-$1.80)—"Flower Drum Song" (U) (5th wk). Solid $15,000. Last week, $16,000.

**Stanton** (SW) (1,483; 95-$1.80)—"Babes in Toyland" (BV) (5th wk). Fat $8,500. Last week, $10,000.

**Trans-Lux** (T-L) (500; 95-$1.80)—"Innocents" (20th) (3d wk). Oke $5,000. Last week, $6,000.

**Viking** (Sley) (1,000; 95-$1.80)—"Roman Spring" (WB) (4th wk). So-so $5,000. Last week, $6,000.

**World** (R&B-Pathe) (483; 95-$1.80)—"Five-Day Lover" (Indie) (3d wk). Nice $2,900. Last week, $2,800.

# 'Late Blues' NSG 8G, Buff; 'Song' Lusty 7G

Buffalo, Jan. 23.

Some new entrants here for a change but few of them are getting far in current round. "Innocents" is tops in this category with a nice take at Century. "Singer Not the Song" is soft at the Center while "Happy Thieves" is unhappy in first at the Buffalo. "Flower Drum Song" is rated strong in fourth at Lafayette, an unusually long run at this house.

**Estimates for This Week**

**Buffalo** (Loew) (3,500; 75-$1)—"Happy Thieves" (UA). Tepid $6,000. Last week, "Ivanhoe" (M-G) and "Knights Round Table" (M-G) (reissues), $9,000 in 8 days.

**Center** (AB-PT) (2,500; 70-$1)—"Singer Not the Song" (WB). Soft $6,000 or less. Last week, "Roman Spring" (WB) (3d wk-5 days), $6,000.

**Century** (UATC) (2,700; 70-$1.25)—"Innocents" (20th). Nice $12,000 or over. Last week, "Sail Crooked Ship" (Col), $9,000.

**Lafayette** (Basil) (3,000; 70-$1)—"Flower Drum Song" (U) (4th wk). Strong $7,000. Last week, $7,500.

**Paramount** (AB-PT) (3,000; 70-$1)—"Too Late Blues" (Par) and "Siege of Syracuse" (Indie). Routine $8,000 or less.

**Teck** (Loew) (1,200; $1.25-$2.75)—"King of Kings" (M-G) (5th wk). Okay $7,000. Last week, $7,500.

**Cinema** (Martina) (450; 70-$1.25)—"Carry On Constable" (Gov) (5th wk). Fine $2,500. Last week, $2,000.

# 'Flat' Lively $10,000 In Pitt; 'Roman' Good 11G; 'Song' Wow 10½G, 5th

Pittsburgh, Jan. 23.

"Bachelor Flat" at Fulton, "Roman Spring of Mrs. Stone" at Stanley and "Innocents" at the Penn are new entries on downtown scene currently.

"Flower Drum Song" at the Gateway remains wow in fifth round. Art houses continue boff with "Purple Noon" in fourth at Shadyside and "Mark" in second at Squirrel Hill. "King of Kings" is still firm in 13th at Warner on hardticket.

**Estimates for This Week**

**Fulton** (Associated) (1,635; $1-$1.50)—"Bachelor Flat" (20th). Exciting $10,000. Last week, "Sail Crooked Ship" (Col), $8,500.

**Gateway** (Associated) (1,900; $1-$1.50)—"Flower Drum Song" (U) (5th wk). Wow $10,000. Last week, $12,500.

**Penn** (UATC) (3,300; $1-$1.50)—"Innocents" (20th). Sad $8,000. Last week, "Happy Thieves" (UA) (6 days), $6,500.

**Shadyside** (MOTC) (750; $1.25)—"Purple Noon" (Times) (4th wk). Brilliant $3,000. Last week, $3,200.

**Squirrel Hill** (SW) (834; $1.25)—"Mark" (Cont) (2d wk). Hefty $3,600. Last week, $4,000.

**Stanley** (SW) (3,700; $1-$1.50)—"Roman Spring" (WB). Good $11,000 or close. Last week, "Babes in Toyland" (BV) (4th wk-4 days), $5,500.

**Warner** SW) (1,516; $1.50-$2.75)—"King of Kings" (M-G) (13th wk). Hardy $7,500. Last week, $6,000.

# National Boxoffice Survey

## Trade Uneven; 'Song' No. 1 for 3d Week in Row, 'Story' Again 2d, 'Cid' 3d, 'One, Two' 4th

Severe cold weather and heavy snowfall continues to plague first-run film biz in the middle-west, with unusually cold weather hurting some southern key cities and the Coast. The fact that many houses still have the same fare launched for the year-end holidays also is slowing up the b.o. pace. Also, some of the newcomers are not measuring up to hopes.

For the third week in a row, "Flower Drum Song" (U) is finishing in No. 1 spot. And again it is running nearly $100,000 ahead of its nearest competitor. This musical, playing in some 19 key cities covered by VARIETY is astounding exhibitors by holding up so well even in fourth and fifth sessions.

"West Side Story" (UA), which was second a week ago, again is winding in that position. "El Cid" (AA) is finishing third again, same as last round.

"One, Two, Three," another from United Artists, is capturing fourth spot, the place it held a week ago. "King of Kings" (M-G) is staying in fifth position.

"Pocketful of Miracles" (UA), still a bit spotty, continues in sixth place, same as last stanza. "Innocents" (20th), just getting started last session, is copping seventh spot.

"Roman Spring" (WB) is slipping to eighth position, being a bit uneven. "Bachelor Flat" (20th), which this week is not measuring up to its promise of last stanza, is managing to finish ninth.

"Sail a Crooked Ship" (Col), just getting around to any extent, is landing in 10th place.

"Second Time Around" (20th) is finishing 11th. It was in ninth spot last week. "Babes in Toyland" (BV), not having the benefit of much juvenile patronage, is dipping to 12th place. "La Dolce Vita" (Astor), "George Raft Story" (AA), "Summer and Smoke" (Par) and "Purple Noon" (Times) are the runner-up pictures.

"Tender Is Night" (20th) shapes nice on its initial playdates at N.Y. Paramount and arty Plaza there. "Too Late Blues" (Par), also new, is rated mild in Buffalo. "Lover Come Back" (U), due next at N.Y. Music Hall, still is hot in L.A.

"Singer, Not the Song" (20th), another newcomer, shows promise with a good showing in Cincy and trim taking in Providence. "Madison Avenue" (20th) looms fine in Boston. "Colossus of Rhodes" (M-G), also new, is big in Detroit.

"Happy Thieves" (UA) is rated disappointing this stanza. "Judgment at Nuremberg" (UA), still capacity in N. Y. at the Palace, continues big in L.A. "La Belle Americaine" (Cont), torrid in Boston, shapes smash in N.Y.

"Breakfast at Tiffany's" (Par), nice in L.A., looks great in Toronto. "The Mark" (Cont) looms fine in Chi, hefty in Pitt and socko in N.Y. "Back Street" (U) shapes hefty in L.A.

*(Complete Boxoffice Reports on Pages 8-9).*

# Snow, Cold Clip Chi Biz; '2d Time' Nice $21,500, 'Song' Big 25½G, 5th, 'One, Two' $13,400, 'Summer' 7G, 4th

Chicago, Jan. 23.

Despite a batch of fresh newcomers and several potentially potent holdovers, Chi firstruns continue to reel from the snow and bitter cold which has paralyzed biz for the fourth consecutive weekend. "Second Time Around" is opening to a smart $21,500 at the Roosevelt. Other preemers include "From a Roman Balcony," which looks okay at Carnegie, and the Monroe pair of "Wild Harvest" and "Fear No More," which shapes okay.

"The Innocents" is rated tidy in second Woods lap. Fourth round of "One, Two, Three" looks trim at United Artists. Same session of "Summer and Smoke" is nice at Esquire. "The Mark" looks bright in fourth at the Surf. "Call Me Genius" shapes smooth in Cinema fourth.

"Flower Drum Song" continues bright in fifth Chicago stanza. "Pocketful of Miracles" rates neat in Oriental fifth, but "Babes in Toyland" is only fair in fifth at State-Lake.

"El Cid," on hardticket, is tapering in its Cinestage 5th session while 14th week of "King of Kings" is rated slow at the Todd.

**Estimates for This Week**

**Carnegie** (Telem't) (495; $1.25-$1.80)—"From Roman Balcony" (Cont). Okay $3,500 or close. Last week "Joker" (Lope), $4,200.

**Chicago** (B&K) (3,900; 90-$1.80)—"Flower Drum Song" (U) (5th wk). Good $25,500 with two sneak previews. Last week, $25,000.

**Cinestage** (Todd) (1,038; $1.75-$3.50)—"El Cid" (AA) (5th wk). Modest $13,000. Last week, $14,600.

**Cinema** (Stern) (500; $1.50)—"Call Me Genius" (Cont) (4th wk). Smooth $3,100. Last week, $4,300.

**Esquire** (H&E Balaban (1,350; $1.25-$1.80)—"Summer and Smoke" (Par) (4th wk). Nice $7,000. Last week, $8,500.

**Loop** (Telem't) (606; $1.25-$1.80)—"Question 7" (Indie) (5th wk). Firm $10,200. Last week, $10,000.

**Monroe** (Jovan) (1,000; 65-90)—"Wild Harvest" (Indie) and "Fear No More" (Indie). So-so $4,200.

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## 'Kings' Great $18,000, St. L.; '2d Time' 9G, 4th

St. Louis, Jan. 23.

Best showing at firstruns here this stanza is being made by the extended-run pix. Only new entrants are a pair of reissues at State and an oldie combo at the St. Louis. "King of Kings" looks big in fifth round at Esquire. "Pocketful of Miracles" looks trim in fourth at Loew's Mid-City. "Flower Drum Song" still is sturdy in fifth at Ambassador.

**Estimates for This Week**

**Ambassador** (Arthur) (2,970; 90-$1.25)—"Flower Drum Song" (U) (5th wk). Sturdy $8,000. Last week, $10,000.

**Apollo Art** (Grace) (700; 90-$1.25)—"League of Gentlemen" (Indie) (3d wk). Oke $1,300. Last week, $1,500.

**Esquire** (Schuchart-Levin) (1,800; $1.25-$2.75) — "King of Kings" (M-G) (5th wk). Big $18,000. Last week, $20,000.

**Fox** (Arthur) (5,000; 90-$1.25)—"Second Time Around" (20th) (4th wk). Mild $9,000. Last week, $11,000.

**Loew's Mid-City** (Loew) (1,160; 60-90) — "Pocketful of Miracles" (UA) (4th wk). Trim $7,000. Last week, $7,200.

**State** (Loew) (3,600; 60-90)—"Ivanhoe" (M-G) and "Knights of Round Table" (M-G) (reissues). Nice $15,000. Last week, "Babes in Toyland" (BV) (4th wk), $10,000.

**Pageant** (Arthur) (1,000; 90-$1.25)—"Innocents" (20th) (2d wk). Fair $4,000. Last week, $5,000.

**St. Louis** (Arthur) (3,800; 75-90)—"King and I" (20th) and "Carousel" (20th) (reissues). Okay $10,000. Last week, "Mysterious Island" (Col) and "Two Little Bears" (20th) (2d wk), $6,000.

**Shady Oak** (Arthur) (760; 90-$1.25)—"Call Me Genius" (Cont) (2d wk). Fine $2,500. Last week, $3,500.

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

## 'Story' Smash 18G, Frisco; 'Song' 15G

San Francisco, Jan. 23.

Firstrun trade is okay here currently, with newcomers not shaping up too big. Best of these is "Sail a Crooked Ship," rated nice at Paramount. "Singer Not the Song" looks fair at the St. Francis.

"West Side Story" still is great in sixth session at the United Artists. "Flower Drum Song" shapes big in fifth stanza at Golden Gate, remarkable run for this house. "One, Two, Three" looms big in fourth at Esquire.

**Estimates for This Week**

**Golden Gate** (RKO) (2,859; $1.25-$1.50)—"Flower Drum Song" (U) (5th wk). Big $15,000. Last week, $16,000.

**Fox** (FWC) (4,651; $1.25-$1.50)—"Second Time Around" (20th) and "20,000 Eyes" (20th). Tepid $11,000 or less. Last week, "Babes in Toyland" (BV) and "Bashful Elephant" (Indie) (4th wk), $7,000.

**Warfield** (Loew) (2,656; $1.25-$1.50) — "Pocketful Of Miracles" (UA) (4th wk). Okay $6,500. Last week, $7,500.

**Paramount** (Par) (2,646; $1.25-$1.50)—"Sail Crooked Ship" (Col). Nice $15,000. Last week, "Hey, Let's Twist" (Par) and "Siege Of Syracuse" (Par), $9,000.

**St. Francis** (Par) (1,400; $1-$1.75)—"Singer Not Song" (WB). Fair $8,000. Last week, "Roman Spring" (WB) (3d wk), $7,000.

**United Artists** (No. Coast) (1,151; $1.50-$3)—"West Side Story" (UA) (6th wk). Great $18,000. Last week, $17,500.

**Vogue** (S. F. Theatres) (364; $1.50)—"Animas Trujano" (Indie) (5th wk). Oke $2,500. Last week, $2,800.

**Larkin** (A-R) (400; $1.25-$1.49)—"Five-Day Lover" (Indie). Trim $5,000. Last week, "Summer To Remember" (Indie) (4th wk), $1,800.

**Clay** (A-R) (400; $1.25-$1.49)—"Make Mine Double" (Indie). Fair $1,800. Last week, "Girl With Suitcase" (Indie) (4th wk), $2,400.

**Presidio** (Art Theatre Guild) (774; $1.25)—"Devil's Eye" (Indie) (2d wk). Okay $3,000. Last week, $4,000.

**Coronet** (United California) (1,250; $1.80-$2.75) — "King Of Kings" (M-G) (12th wk). Good $7,500. Last week, $8,000.

**Alexandria** (United California) (1,610; $1.49-$3)—"El Cid" (AA) (5th wk). Nice $13,000. Last week, $14,000.

**Metro** (United California) (1,000; $1.50-$1.80)—"Two Women" (Indie) (4th wk). Oke $5,000. Last week, $6,200.

**Esquire** (No. Coast) (846; $1.25-$1.50)—"One, Two, Three" (UA) (4th wk). Big $7,000. Last week, $8,800.

## 'Flat' Fair $6,500 In Port.; 'Song' 6G, 5th

Portland, Ore., Jan. 23.

Sudden below-freezing weather and transient shows will cut deeply into firstruns this stanza. Long-playing holdovers continue to fare best. "Flower Drum Song" is rated best bet although in fifth round at Broadway. "Bachelor Flat" looms as standout newcomer with a fairish take at the Fox, but "Happy Thieves," also new, is very sad at Paramount. "George Raft Story" is rated mild at Orpheum. "King of Kings" is steady in fifth round at Music Box.

**Estimates for This Week**

**Broadway** (Parker) (1,890; $1-

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## 'Story,' SRO in Tokyo, Does $70,000 in 3 Wks.

Tokyo, Jan. 16.

With push of New Year's week biz "West Side Story" (UA) is smashing house records at the Shochiku Piccadilly here.

Still playing to standees, picture figures to hit mark of around $70,000 for first three weeks in the 1,300-seater. "West Side" bowed here Dec. 23.

## 'Madison' Stout 11G, Hub; 'Story' 18G, 'Song' 15G

Boston, Jan. 23.

Picture biz continues firm in Boston with strong action at the boxoffice. Friday and Saturday nights are becoming sellout nights in all downtown deluxers. "Madison Avenue" looks fine at Paramount in first round. "South Seas Adventure" reissue at the Boston is solid in second. "The Mark" looks good at Fenway on opener.

"West Side Story" continues big in 12th week at the Gary. "Sail Crooked Ship" held in third at Pilgrim to nice trade. "Flower Drum Song" is swinging at Memorial in fifth week. "El Cid" is holding good at Astor in fifth round. "La Belle Americaine" picked up slick trade in fourth week at the Exeter. "One, Two, Three" is solid at Beacon Hill in fifth.

**Estimates for This Week**

**Astor** (B&Q) (1,170; $1.80-$2.70)—"El Cid" (AA) (5th wk). Good $15,000. Last week, $16,000.

**Boston** (Cinerama, Inc.)—"South Seas Adventure" (Cinerama) (reissue) (2d wk). Nice $14,000. Last week, $15,000.

**Beacon Hill** (Sack) (678; $1-$1.50)—"One, Two, Three" (UA) (5th wk). Fine $12,000. Last week, $11,000.

**Capri** (Sack) (900; $1-$1.50)—"Roman Spring" (WB) (5th wk). Perky $6,000. Last week, $7,000.

**Exeter** (Indie) (1,376; 90-$1.49)—"La Belle Americaine" (Cont) (5th wk). Hot $5,700. Last week $6,500.

**Fenway** (Indie) (1,350; $1.50)—"The Mark" (Cont). Good $4,500. Last week, "Green Mare" (Indie) (4th wk), $3,000.

**Gary** (Sack) (1,277; $1.50-$3) — "West Side Story" (UA) (12th wk). Socko $18,000. Last week, $19,000.

**Kenmore** (Indie) (700; $1.50)—"Carry On Constable" (Gov) (5th wk). Peppy $6,500. Last week, $7,500.

**Metropolitan** (NET) (4,357; 90-$1.25) — "Second Time Around" (20th) and "Jet Storm" (Indie) (2d wk). Slow $7,000 or close. Last week, $9,000.

**Memorial** (RKO) (3,000; 90-$1.49) — "Flower Drum Song" (U) (5th wk). Smash $15,000. Last week, $16,000.

**Orpheum** (Loew) (2,900; 90-$1.49) "Ivanhoe" (M-G) and "Knights of Round Table" (M-G) (reissues). Wow $18,000 for combo. Last

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## 'Rhodes' Hot $12,000, Det.; 'Flat' 15G, 'Innocents' Big 15½G; 'Song' 20G, 4th

Detroit, Jan. 23.

Biz is very good among the downtown deluxe houses this week. "Bachelor Flat" looms loud at Fox. "Colossus of Rhodes" looks big at the Adams. "Innocents" shapes smash at the United Artists, all being newcomers.

"Flower Drum Song" stays wham in fourth session at the Michigan. "Pocketful of Miracles" looms sock in fifth at Grand Circus. "Babes in Toyland" looks nice in fifth stanza at the Madison. "El Cid" rolls along nicely in fifth week at the Music Hall. "One, Two, Three" is great in fifth round.

**Estimates for This Week**

**Fox** (Woodmont Corp) (5,041; 75-$1.49)—"Bachelor Flat" (20th) and "Code of Silence" (Indie). Sharp $15,000. Last week, "Twist Around Clock" (Col) and "Jazz Boat" (Col) (2d wk), $8,000.

**Michigan** (United Detroit) (4,036; $1.25-$1.49)—"Flower Drum Song" (U) (4th wk). Wham $20,000. Last week, $23,000.

**Palms** (UD) (2,995; $1.25-$1.49)—"Journey to Seventh Planet" (Indie) and "Lost Battalion" (Indie) (2d wk). Good $14,000. Last week, $17,000.

**Madison** (UD) (1,408; $1.25-$1.49)—"Babes in Toyland" (BV) (5th wk). Fine $12,000. Last week, $16,000.

**Grand Circus** (U) (1,400; $1.25-$1.49)—"Pocketful of Miracles" (UA) (5th wk). Great $13,000. Last week, $15,000.

**Adams** (Balaban) (1,700; $1-$1.25)—"Colossus of Rhodes" (M-G) Big $12,000. Last week, "Gone With Wind" (M-G) (re-release) ($4,000.

**United Artists** (UA) (1,667; $1.25-$1.80)—"Innocents" (20th) Smash $15,500. Last week, "King of Kings" (M-G), $6,000 in six-day 11th week.

**Music Hall** (Cinerama, Inc.) (1,208; $1.20-$3)—"El Cid" (AA) (5th wk). Fine $12,000 or near. Last week, $12,900.

**Mercury** (UM) (1,465; $1-$1.50)—"One, Two, Three" (UA) (5th wk). Great $9,000. Last week, $11,000.

## B'way Marking Time; 'Night Bright' $58,000, 'One, Two' Hot 39G, 'Story' Wham 46G, 'Majority'-Stage 145G

Broadway firstrun business is lagging in the current session as many theatres await the arrival of new product early next month. With numerous spots still playing the films they launched for the year-end holiday, it is only natural that some are feeling the strain of the extended runs. The weather, for the most part, has been favorable for this time of year.

Lone newcomer, "Tender Is Night," looks to land fancy $58,000, daydating at the Paramount and the Plaza. "View From Bridge" opened Monday (22) at the arty Sutton.

Champ moneygetter is "Majority of One" with stageshow which looks to hold with a big $145,000 in second session at the Music Hall. Pic is staying a third week. "Judgment at Nuremberg," playing on hardticket, still is capacity at $37,000 in fifth week at the Palace.

"One, Two, Three" looks to hold with big $39,000 in fifth stanza, daydating the Astor and Fine Arts. Film continues, naturally, "Bachelor Flat" is heading for a good $9,300 in current (2d) week at the Forum.

"Roman Spring of Mrs. Stone" looks like mild $19,500 in fourth session daydating the Capitol and arty Trans-Lux 85th St. "Pocketful of Miracles" was down to fair $17,200 for fifth stanza, daydating the Victoria and arty Trans-Lux 52d St.

"West Side Story" is continuing near-capacity $46,000 in 14th round at the Rivoli on hardticket. "El Cid" was robust $36,000 in fifth week at the Warner. "King of Kings" is heading for a sturdy $29,000 in 15th session at the State.

"Les Liaisons Dangereuses" is down to okay $16,900 for fifth week at the Henry Miller, and comes out soon. It's due to open on moveover in about three weeks. "La Belle Americaine" held with big $12,500 in fifth round at the Paris, where it now is in sixth week.

**Estimates for This Week**

**Astor** (City Inv.) (1,094; 75-$2)—"One, Two, Three" (UA) (5th wk). This round ending today (Wed.) looks like big $24,000 after $24,500 for fourth. Stays.

**Capitol** (Loew) (4,820; $1-$2.50)—"Roman Spring" (WB) (4th wk). This session winding today (Wed.) looks like mild $19,500 after $21,000 for third week. Stays, with "Sergeants Three" (UA) due in Feb. 3.

**Criterion** (Moss) (1,520; $1.25-$2.50) — "Innocents" (20th) (5th wk). Fourth week ended Sunday (21) was fair $13,000 after $20,000 in third. Stays until "Sail Crooked Ship" (Col) opens Feb. 2, daydating with 72d St. Playhouse.

**DeMille (Reade)** (1,463; 90-$2.75)—"Summer and Smoke" (Par) (10th wk). This round ending today (Wed.) is heading for fair $12,000 after $13,500 for ninth week.

**Embassy** (Guild Enterprises) (500; $1.50-$2.50)—"La Dolce Vita" (Astor) (7th wk). Sixth stanza finished yesterday (Tues.) was great $17,000 after $20,000 for fifth week. Daydating with Beekman.

**Henry Miller** (Gilbert Miller) (800; $1.50-$3)—"Les Liaisons Dangerous" (Astor) (6th wk). Fifth round finished Sunday (21) was okay $16,900 after $20,200 for fourth, playing on hardticket, three-a-day. Pic is now scheduled to close here in a few weeks, with a moveover run scheduled to get underway in about three weeks.

**Palace** (RKO) (1,642; $1.50-$3.50)—"Judgment at Nuremberg" (UA) (6th wk). Fifth session ended last night (Tues.) was capacity $37,000 after same in fourth week. Stays indef., with tickets now printed until July.

**Forum** (Moss) (813; 90-$1.80)—"Bachelor Flat" (20th) (2d wk). This week ending tomorrow (Thurs.) looks to hit good $9,300 after $17,000 for opener. Will stay, with "The Victim" (Indie) due Feb. 5.

**Paramount** (AB-PT) (3,665; $1-$2)—"Tender Is Night" (20th). Initial session ending tomorrow (Thurs.) is heading for nice $41,000. Stays. Opened with special preem performance the night of Jan. 18.

**Radio City Music Hall** (Rockefellers) (6,200; 90-$2.75)—"Majority of One" (WB) with stageshow (2d wk). This week ending today (Wed.) looks like big $145,000 or near after $151,000 for opening stanza. Holds a third week, with "Lover Come Back" (U) due next, but not likely until Feb. 8.

**Rivoli** (UAT) (1,545; $1.50-$3.50)—"West Side Story" (UA) (14th wk). This round winding today (Wed.) looks to hit near-capacity $46,000, same as in 13th wk. Continues, natch!

**State** (Loew) (1,900; $1.50-$3.50)—"Kings of Kings" (M-G) (15th wk). This frame ending today (Wed.) is heading for solid $29,000

(Continued on page 18)

## 'Ship' Okay $10,000 In Cleve.; 'Song' 11G, 4th

Cleveland, Jan. 23.

A few new entrants here this stanza but bulk of strength still is with the extended-runs. "Sail Crooked Ship" is rated routine in first at the Allen while "Bachelor Flat" looms light on opener at Palace. Best bet of longruns is "Flower Drum Song," with big take in fourth session at the Hipp. "King of Kings" is rated slow in 10th at the Ohio.

**Estimates for This Week**

**Allen** (Stanley-Warner) (2,866; $1-$1.50)—"Sail Crooked Ship" (Col). Routine $10,000 or over. Last week, "Babes in Toyland" (BV) (4th wk-4days), $6,500.

**Colony Art** (S-W) (1,354; $1.50)—"Double Bunk" (Indie) (2d wk), $2,500. Last week, $1,700.

**Continental Art** (Art Theatre Guild) (900; $1-$1.25)—"Joker" (Indie), $1,800. Last week, "Man Who Wagged Tail" (Indie) (2d wk), $1,700.

**Heights Art** (Art Theatre Guild) (925; $1-$1.25)—"Devil's Eye" (Indie) (2d wk). Good $2,300. Last week, $2,600.

**Hippodrome** (Eastern Hipp) (3,700; $1-$1.50) — "Flower Drum Song" (U) (4th wk). Biggest consistent puller with big $11,000. Last week, $10,000.

**Ohio** (Loew) (2,700; $1.25-$2.50)—"King of Kings" (M-G) (10th wk). Slow $7,000. Last week, $8,000.

**Palace** (Silk & Helpern) (2,739; $1-$1.50)—"Bachelor Flat" (20th). Slow $7,000. Last week, "Roman Spring" (WB) (3d wk), $4,300.

**State** (Loew) (3,700; $1-$1.50)—"Ivanhoe" (M-G) and "Knights Round Table" (M-G) (reissues). Okay $13,000. Last week, "Pocketful of Miracles" (UA) (3d wk), $8,500.

**Stillman** (Loew) (2,700; $1.50)—"Pocketful of Miracles" (UA) (m.o.). Fair $7,000. Last week, "Happy Thieves" (UA), $6,000 for six days.

**Westwood Art** (Art Theatre Guild) (855; $1.25-$1.50)—"Two Women" (Indie) (reissue) (2d wk). Okay $2,600. Last week, $3,700.

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# Johnston Gives Cannes, Venice Fest Chiefs New U.S. Ideas on Festivals

Paris, Jan. 23.

Motion Picture Producers Assn. prexy Eric Johnston met here this week with Robert Favre Le Bret, head of the Cannes Film Fest, and Domenico Meccoli, director of the Venice Film Fest. They heard new Yank attitudes and suggestions about future U.S. film biz participation in the major festivals. Johnston met with the fest prexies along with Fred Gronich, Motion Picture Export Assn., Continental rep and Leo Hochstetter, repping the MPEA Mediterranean region.

Le Bret was told that a special American committee, set up to deal with film fests, has propounded certain suggestions which it hopes the festivals can meet. It is apparent that Yank companies have recognized the prestige of some fests but want to protect themselves even though going all the way in appearing at them.

Main problem that the Americans would like resolved is the fest ruling which eliminates all films that have been shown outside the country of origin. Johnston pointed out that high cost pix could not be held up for fests and that the U.S. was making fewer films which made rapid distribution even more vital.

Le Bret retorted that the fest had previously waived prior British openings of U.S. pix because of the same language setup, and could even give special dispensations to wanted films. However, he felt that if the film had obtained too wide distribution, it would not arouse the desired interest at fests.

**Cite Growth of Big Scale Pix**

MPEA also pointed up the growing big-scale spectacle pix, as becoming one of the more important Yank staples. Festivals were asked if they could not do away with the present prize setups of choosing the best pix and instead initiate prizes by film categories. Since these pix were geared for the world, and special, it was felt they were not of the type to be lumped with other films for prizes.

It was also felt that these type pix would be submitted more often and in competition if the fests would go along on these suggestions. Spec pix usually have been shown out of competition at Cannes and Venice and some have gotten good publicity values from this kind of showing, like "Ben-Hur" (M-G), "Around World in 80 Days" (UA) and "Exodus" (UA).

But now these films would be in the running if some modus vivendi with the fests could be arrived at. Le Bret promised to discuss these suggestions with the fest committee.

It seems likely that a possible new prize category could be added for specialized films but the present system of "bests" would be kept up. Special dispensations to films already shown abroad might also be forwarded.

The renewed Yank interest in fests as a positive factor instead of a necessary evil was noted by Le Bret. But Yanks have been more and more cooperative with fests in the last few years as foreign income has grown somewhat and the important aspects of fest prizes and public relations have become clearer.

This has to be ironed out, but the U.S. also has to try to pick its best not its biggest films, pointed out Le Bret.

## Yuraku-za House Ace Tokyo Roadshow Spot

Tokyo, Jan. 16.

The Yuraku-za Theatre topped the seven Toho foreign film roadshow houses in this city at the wickets for 1961 by registering some $4,142,000 in revenue from 6,572,000 admissions during the year. These Toho theatres include most of this city's choice showcases for foreign fare.

The lineup at the Yuraku-za in 1961 was "Spartacus" (U), "Porgy and Bess" (Daiei), "Les Liaisons Dangereuses" (French), "Un Deux, Trois, Quatre" (French), "Gums of Navarone" (Col) and the domestic blockbuster, "Sayka" (Life of Buddha). In order of earnings, the other Toho roadshow houses tabulated in the following order for 1961: Hibiya, Scala-za, Theatee Tokyo, Imperial (Cinerama), New Toho and Marunouchi Toho.

## 'Bread' Sans Dialog

Berlin, Jan. 16.

Heinrich Boell, 44 years old and postwar Germany's most successful writer (his books have been translated into 18 languages) has gone into the German film business. Boell's book, "The Bread of Former Years," is currently being filmed in West Berlin.

It looms as an unusual production. "Bread" is being shot without dialog. Director Herbert Vesely and Boell have agreed that the author will write all dialog after the shooting has been completed. Boell has been given the privilege of giving the final okay on the film. Vesely, an avantgardist short film producer, is directing the film his first directorial assignment of a feature pic.

Cast of "Bread" is composed of relatively unknown players. There are only five principal players, Christian Doermer, Vera Tschechowa, Karen Blanguernon, Eike Siegel and Gerry Bretscher.

## BRITISH TV CO. INTO BOWLING ALLEY BIZ

London, Jan. 23.

Associated TeleVision, through its subsidiary Ambassador Bowling Ltd., has launched its first tenpin bowling centre in Ipswich, Suffolk. Apart from its Muzak operation, this is ATV's first major diversification into non-showbiz fields. The Ipswich bowl is part of a $2,800,000 scheme to launch 10 centres in various cities.

Currently, two further alleys—one at Stevenage and another at Portsmouth — are under construction and should be operational by the fall. On the same style as the Ipswich centre, they will be 24-lane constructions with every facility.

According to Bill Michael, general manager of Ambassador Bowling, ATV will have 10 centres in action by the end of 1963 and if reaction to bowling measures up to expectations, the company expects to double that total in the future.

## Hammer Films Spending $4,200,000 on 6 Films

London, Jan. 23.

Hammer Films, the British production outfit helmed by James Carreras, is to spend $4,200,000 this year on a program of six pictures, all of which will be in the gimmick category. Carreras claims that "This is the day of the colossal spectacle and the gimmick picture, and straight routine productions no longer attract audiences.

"Spectacles," he added, "are beyond the resources of Hammer, but gimmick pictures and action stories are very much our cup of tea."

The new program will tee off in May with J. B. Priestley's "The Old Dark House," to be made in association with William Castle, from a scrpit by Ray Russel, who did the "Psycho" screenplay. Later in the same month, filming will start on "Maniac," from an original story and screenplay by Jimmy Sangster, to be followed by "One More River" and "Quatermass and the Pit."

## OSAKA FESTIVAL ACTS

Tokyo, Jan. 16.

Artists from six countries will participate in 1962 edition of the Osaka International Festival, slated from April 12 to May 5, with the Amsterdam Concertgebouw Orch under baton of Eugen Jochum in the curtain raiser.

Other foreign artists presented will be the Comedie Francaise, the Virtuosi di Roma, a German opera ensemble headed by Christel Goltz, Spanish harpist Nicanor Zabaleta and French cellist Andre Navarra.

In addition, two Japanese symphony orchs, a Noh drama troupe and some Japanese opera singers will appear. An innovation in the upcoming fest will be an evening of orchestra music devoted entirely to works of contemporary Japanese composers.

## 'Grass' Gets Novelty Press Preem in Paris

Paris, Jan. 23.

A new wrinkle in pic film preems for Paris was instituted here via the five showings during one day, Tues. (16), of Elia Kazan's "Splendor in Grass" (WB) at the arty firstrun Le Publicis. Pic will not open till next April. Crix were guests but the public paid.

Director Elia Kazan was in to meet the press after the film's preem. Publicis programmer Sammy Siritzky felt this would give the film a good talking base with the public and press before its actual opening. Siritzky has made the Publicis a paying Champs-Elysees firstrun house for foreign and local offbeat pix.

# ACCT Sets Drive To Halt British Entry Into ECM

London, Jan. 23.

A major union offensive against Britain's entry into the European Common Market is to be launched by the Assn. of Cinematograph, Television and Allied Technicians at its annual conference in March.

The general council of the union has tabled an emergency motion which declares that application of the Treaty of Rome to the British film and tv industry could "only mean the eventual destruction of any truly national culture in films and television, and economic disaster for the workers in those industries."

The ACTT annual conference will be asked to express its vehement opposition to joining the ECM, and to urge the general council to campaign against it with "all vigor."

The general council's decision to take emergency action followed discussion on a report by general secretary George H. Elvin on the recent international union conference in Brussels.

On that occasion, the participating unions from all parts of Europe recommended the setting up of an international consultative committee, and a meeting is being arranged during the Cannes Film Festival in May. Elvin was named provisional secretary of that committee.

## 1st British Pact With Minimums for Scripters

London, Jan. 16.

The first-ever pact setting out minimum terms for scriptwriters was signed here last week by the two British producer organizations and the Television and Screen Writers Guild. The only pact previously negotiated by the two sides applied solely to screen credits.

Although maintaining the traditional custom that writing fees be settled by individual negotiation, the agreement lays down the minimum scales to be paid for treatments, draft and final screenplays for first and second feature pix. There are separate rates for full and associate members of the Guild.

For a first feature treatment, the minimum is $420 for a full member and $210 for an associate; for the draft screenplay, $3,780 (full), $1,890 (associate); and for the final screenplay, $1,400 (full), $700 (associate). Second feature minima are: treatment, $210 (full), $140 (associate); draft, $700 full, $490 (associate); final, $350 (full), $140 (associate).

## Moliere Toujours

Paris, Jan. 23.

This doesn't happen in theatres very often. For a special performance of "L'Avare" by Moliere, honoring the 340th anniversary of his birth, the entire Comedie Francaise company gathered on stage for some speech-making.

At the end of which the audience voluntarily and in its entirety rose to its feet to applaud the company.

# *International Sound Track*

## London

**Maurice Cowan** has acquired screen rights to an American novel, "Whisper Town," and will film it for his Chiltern Productions. **Jeffrey Dell** assigned to write the screenplay . . . Tv and radio personality **Peter Haig** has set up his own production outfit, and has picked "The Boys" as his first project. It will be made for Gala Film Distribs . . . **Annie Israel**, who believes herself Britain's oldest film extra, celebrated her 84th birthday last week by putting in a full day at Bray Studios on "The Phantom of the Opera" . . . The Bray lot, by the way, is going dark for a few weeks so that builders can repair damage caused by fire last year and also extend the existing accommodation.

## Paris

Author **Jean Giono** has gotten back film rights to one of his books from Caravelle Productions which company never got around to producing. Giono had to pay a small sum for it for he had pledged the book. Now he intends producing it himself with Mexican director **Luis Bunuel**. Giono will script with Bunuel. Book is "Le Hussard Sur Le Toit" (The Soldier on the Roof), about a cholera epidemic in France in Napoleonic times. It rolls in Southern France late this year . . . **Jean Rimoldi** is trying to have a new **Fernandel** pic change its moniker for he feels it is damaging to his private life and reputation. Pic is titled "Cet Imbecile De Rimoldi" . . . West German director **Wolfgang Becker** starting a U. S.-French-German coproduction in St. Moritz with **Lex Barker** and **Juliette Meyniel**. It is a thriller called "La Mort D'Un Play-Boy" (Death of a Playboy) . . . Reports here have it that Russo pic star ("The Cranes Are Flying") **Tatiana Samoilova** has been put in a Russo sanatorium with a severe nervous breakdown . . . **Maurice Chevalier** dedicated a plaque put up to the late great **Mistinguett** on the site of her Paris home.

Last Cannes Fest winning pic "Viridiana" of **Louis Bunuel** has won the best pic award in Belgium for '61 and may finally get a showing in France. It seems the Spanish obstructions to showing it there may be overcome . . . The Nouevelle Critique Prize, given by young film critics, went to "Lola" of **Jacques Demy** as the top French film of '61 and to **Joseph Losey's** "The Criminal," a British pic, as the best foreign pic given in France in '61 . . . **Marcel Pagliero** has replaced **Gabriel Ferzetti** in the French pic shooting in Cambodia, "Your Shadow Is Mine" after Ferzetti and director **Andre Michel** could not get along on the interpretation of his role in the pic . . . **Jean-Luc Godard's** new pic "Vivre Sa Vie" (Live Her Life), starring his wife **Anna Karina**, will improvise around the tale of a little salesgirl who goes from flirtations to prostitution . . . **Sidney Lumet** in to confab with French producer **Paul Graetz** on a film he will direct for him in France later this year. Pic is "Epitaph for An Enemy" which takes place during the D Day Landings. Pic will be made in French and English like the Graetz-Lumet "View from the Bridge." **Rene Havard** and **Roger Hirson** are scripting the French and Anglo versions respectively . . . Hollywood Oscar entries from France are the Venice Fest prizewinner of **Alain Resnais**, "Last Year in Marienbad," a full length documentary on a New Guinea expedition, "Sky and Mud," and a short "The Little Spoon" . . . Critic award, Prix Louis Delluc, went to **Francois Reichenbach** for his documentary feature "A Heart as Big as That," about a young African boxer's life in Paris . . . **Prince Napoleon Murat** bowing out of film producing to concentrate on manufacturing video sets. His Nouvelles Editions Des Films will be taken over by director **Louis Malle's** brother, **Jean-Francois**, but Murat will keep his interest in the company but have no say. Thus French filmmaking loses its only producer of royal blood. Murat produced the hit Malle pic "The Lovers" . . . **Danny Kaye's** "On the Double" (Par) did fine firstrun biz.

## Mexico City

Mexican industry again very optimistic about Hollywood influx, with officials and unions expecting shooting of 10 to 12 American pictures south of the border . . . Initial Hollywood production activity includes Phoenix Productions "The Time Trap," and "The Secret Garden" also is rolling. **Jose Luis Bueno's** coproduction with Hollywood, "Wounds of Hunger" is announced for end of January and **Jose Luis Celis** expects to shoot "Train to Tulancingo" in February, with this one starring **Jeff Hunter** . . . **Juan Bandera Molino**, forced to admit that Peliculas Mexicanas, official distributorship set up for handling Mexican product exclusively in Spanish language areas, was agent for United Artists in Venezuela and other undisclosed South American areas (and possibly also acting for other European film firms), lashed out at reporters who had dug up information. In his opinion film trade and general press reporters should not stick their noses in what he termed "the internal affairs of the distributorship." (News is not news, unless he hands it out.) Bandera said there will be no dropping of what is a "lucrative" business which may well get distributorship out of financial straits it has been in during past year. Mexico's industry is getting exploitation-minded and apart from setting up a series of "Mexican Film Weeks" in more than 20 States of the republic, idea is to be followed through in Ceneral and South America, with strong actor contingents accompanying Mexican pix . . . Mexican producers and officials finally hep to fact that Latin American audiences dote on personal appearances and if they find visiting stars, starlets "simpatico," then pix they appear in show a sudden upward boost at boxoffice. Highly touted and ambitious program of independent exhibitors, envisaging production of 30 films in 14 months, apparently running into difficulties, with Juan F. Lance, head of the Assn. of Independent Exhibitors now stating that only three pix will definitely go before cameras. Seems that around half of the 800 members of Association reneging in ponying up regular monthly quotas to build up a $1,600,000 production budget reserve . . . No firm word yet on Mexican-Hollywood coproduction of "The Miracle of Guadalupe," with **Jose Luis Celis** claiming he will advance Mexican capital for film. However, differences of opinion with his American associates have to be straightened out even though word is **Spencer Tracy** is being sought for this one . . . **Oscar J. Brooks** and **William Karoll** have agreed to do "Two Friends," German-Mexican coproduction to be shot here . . . Curious feud of **Jose Quiroga**, who operates the Playa Hornos Theatre in Acapulco, with the National Theatre Operating Co., is reacting to exhibitor's favor. "South Pacific" is going into its second year at house, and Quiroga now has added "Can-Can," with both films playing daily, with first showing at 6 and late show at 10:30. Exhibitor claims he is grossing $3,200 daily for two pix at the $1.60 boxoffice top permitted him here. Quiroga also mounts concerts, special stage shows from time to time.

## Berlin

In 1961, the German film reached its absolute low, both financially and artistically speaking. This unholy fact has inspired a series of German film publicists to come along with books on the what's-wrong-with-the-German-film question. Critic **Walther Schmieding**, in his book "Kunst oder Kasse" (Art or Cash), published by Ruetten and Loening Verlag (Hamburg), puts the blame on many if not everyone: The producers and distributors (their bad taste), the official and semi-official boards (for having misused their functions), the poor relationship between the German literature and film people, the ignorance of the film science (still neither a chair at a university nor a film academy in the country), the press (for giving gossip and scandal stuff too much space) and even large segments of "sincere" critics (often writing merely for writing's sake).

# Cantinflas Tops at Mex Boxoffice In 1961, 'Ben-Hur' Biggest Grosser; 'Come Sept.' Hits $80,000 in 5 Weeks

Mexico City, Jan. 23.

While Mario Moreno (Cantinflas) was top boxoffice draw in Mexico last year, "Ben-Hur" (M-G) held honors as top picture grosser, topping over $280,000 dollars during initial preem run in five theatres. Picture is still running at the Olimpia Theatre and during holiday weeks grossed better than $16,000 at the 40c admission. Story for "Ben-Hur" in provinces is the same, with this opus breaking b.o. marks. In Ciudad Jaurez, the film was booked into four houses and had another house added to take care of overflow.

More recent entry, "Come September" (U) carned approximately $80,000 in first five weeks at the Variedades Theatre, breaking former boxoffice records at this house. Film is still running.

Acapulco's Playa Hornos Theatre, the only one with 70m projection installation, has had a good year with "South Pacific," grossing nearly $100,000 for one-a-day night performances. House has sometimes held picture to weekend exhibition and during Christmas-New Year holiday week added other pix.

Cantinflas' "The Illiterate One" was top Mexican grossing pic although actual take has not been released. Other boxoffice hits for last year included "Bachelor Apartment" (UA), "La Dolce Vita" (Astor), "El Bello Antonio," "Juana Gallo" and "El Padre Pistolas." These are listed as tops by Peliculas Nacionales and the National Theatre Operating Company.

National Theatre Operating, the government-owned exhibition circuit, grossed nearly $24,000,000 in the more than 300 houses it directly controls, with $16,000,000 of this figure attributed to Mexican productions.

Outstanding foreign star in Mexico last year was Romy Schneider, whose "Sissi" series made a strong impression on the Mexican public.

Among Mexican players the top draws, apart from Cantinflas, included Maria Felix, Libertad Lamarque, Louis Aguilar, comic Lalo Gonzales and the comic duo of Viruta y Capulina.

## Landa Agrees to Remain Head of Nat'l Assn. Of Actors After Mass Plea

Mexico City, Jan. 23.

Rodolfo Landa, head of the National Assn. of Actors, has been prevailed upon to continue at helm of the union. There was consternation in ranks of actors when he tentatively indicated he'd like to give up office to someone else. In a mass demonstration of faith in his abilities, with words of praise spoken for Landa by top entertainers including Mario Moreno (Cantinflas), Andres Soler, Victor Junco, Pedro Armendariz and others, the performers appealed to Landa to continue his post.

Landa, who has led actors during the past eight years, with the last two the shakiest in the history of Mexican show biz, accepted the candidacy for another two-year term. Her reelection now is only a formality.

Cantinflas, describing the union as completely different from any other, a status attained by sacrifice and love on part of membership, said it was one big family and as such it appealed to Landa not to leave office "in these moments of danger for the Mexican picture industry." Junco, seconding the words of Cantinflas, said Landa was the best leader that the actors have ever had.

After Landa capitulated, visibly moved by esteem of his confreres, he was awarded a gold medal for his services by Cantinflas. Dolores del Rio presented him with a diploma, and congratulations came thick and fast from entire assembly.

The Landa leadership assures that there will be no division within the union, a possibility that threatened had he decided to definitely refuse another term.

## Film Technicians In Paris Due to Strike

Paris, Jan. 23.

A couple of strikes are due over film technicians being ousted from film studio jobs when the state tele setup takes over two pix studios, and video technicians for higher wages.

Steady film technicians have gone down from 1,100 in 1949 to 650 in 1961. Now the Joinville and Francoeur studios are being taken for vidfilms and at least 50 film workers may be out of a job with some younger workers kept. There may be a complete film strike to protest against this. Meanwhile, tv technicians have pulled several flash strikes recently and may go in for a general one to obtain reclassification and pay hikes.

## Negro Leads in Spoleto 'Carmen'

Rome, Jan. 23.

Gian-Carlo Menotti's Festival of Two Worlds at Spoleto, Italy, will present three operas as part of the 1962 season. One will have two American Negro singers, George Shirley and Verrett-Carter in the leads of Bizet's "Carmen."

Prokofieff's "Love Of Three Oranges" and Rossini's "Count Ory" are also set. Thomas Schippers is expected to conduct all three.

New York's Henry Street Settlement will send its ballet group to Italy to present Alwin Nicholais' version of "Nutcracker."

Also due at Spoleto: Jerome Kilty's new play made from Thornton Wilder's "Ides of March."

Costumes and scenery by Steinberg for Rossini's "The Count Ory." This opera and "Carmen" will be staged personally by Gian Carlo Menotti. "Ides of March," leads will be played by Rina Morelli and Paolo Stoppa, same couple which played "Dear Liar" at Spoleto last year. There will be new edition of "Album Leaves."

Verdi's "Messa da Requiem" will be given on the church square as every year, conducted by Thomas Schippers with the Philharmonic from Trieste.

There will be again a film festival of avant-garde films, an art show of African art and one of contemporary American design.

## Mex City to Preem 70m Pix in New 2,000-Seater

Mexico City, Jan. 23.

National Theatre Operating Company preems the new Diana Theatre on Paseo de La Reforma Feb. 5, with the showing of either "Spartacus" (U) or "King of Kings" (M-G). House, a 2,000-seater, has 70m projection system. Juan Pellicer, division head, said house has been leased on longterm from private builders.

The official circuit will rebuild the Lux and Rivoli nabe cinemas here, destroyed several years ago by an earthquake. In the provinces, the Olympia Theatre will go up in Tulancingo.

In step up of modernization of its firstruns, Pellicer revealed that 70m projection systems will be installed in the Chapultepec, Roble, Variedades and Latino first-run houses as well as in some key provincial cities.

## Kazan Bears Down On Bally for 'Splendor'

London, Jan. 16.

Elia Kazan is currently on a promotional kick for his "Splendor in the Grass," conducting concentrated campaigns in key European capitals. In London, during a three-day stopover, he met all the leading crix and also was interviewed on three tv programs.

He subsequently followed the pattern in Stockholm, Norway and Paris. Kazan winds his tour in Athens where he will stay to work on his next picture.

## French Interpretation

Paris, Jan. 23.

Critics have many times reached out to curious "reasons" for failure or success of plays they are reviewing. Leo Sauvage of Figaro found a new one in reviewing "Romulus" from New York.

Play was fine as written by Frederic Durrenmatt but Gore Vidal, who adapted it into English, was wrong for the job, felt Sauvage, since Vidal is primarily a "politically frustrated man, who lost out in the last New York electoral campaign."

## Stress Hispano's Counsel as Guide To Film Fest

Madrid, Jan. 16.

Spanish Producers Assn. manifested an unmistakable preference for 1962 film festivals that receive a prior seal of approval from the Union Cinematografic Hispano-America — Spanish-speaking confederation grouping producers associations of Spain, Argentina and Mexico.

Calling on local producers to line up product for upcoming film gatherings, the org listed Cannes, San Sebastian, Berlin and Venice as the four internationally-recognized festivals, but intimated that Hispano's point of view would be a dominant factor in determining the extent of Spanish participation. Implication is that Spanish-lingo fests as San Sebastian, Mar de Plata, Punte del Este and Acapulco will get fullest co-operation.

As for Cannes, Berlin and Venice, last year's policy of combined showmanship and propaganda under a catch-all UCH banner, will be continued and amplified at these three film festivals.

## UA to Make Test Case Of Tokyo's Attempt To Censor 'Nuremberg' Pic

Tokyo, Jan. 16.

United Artists of Japan will seek to make a test case of the Tokyo customs authorities' right to "censor" films in the matter of "Judgment of Nuremberg," which the officials want to clip. Scenes in controversy, adding up to less than one minute, are those from documentary footage which depict Nazi atrocities.

Although the company will not take legal action, it will make "respectful representation to the authorities," according to Geza Polaty, manager here for UA.

"We are not suing anybody," he said, "but we are not happy. I feel that this is not a fictional film, but a trial picture. How can the trial discuss something we don't show."

While customs authorities contend their right to "censor" is based on the Japanese Customs Tariff Law providing for embargo of all literature, art objects, etc. deemed injurious to public safety or morals, Polaty does not agree that they have the right.

# Merger with Gaumont-British Brings Many Changes in Rank Organization Mgt.; Boost Divisional Responsibility

London, Jan. 23.

Changes in the management structure in the Rank Organization following and facilitated by the merger with Gaumont-British, which took effect on New Year's day, have been revealed by John Davis, deputy chairman and managing director of the company.

All related activities within the group are now under common management, thus facilitating operation of the Organization's diversified activities, and increasing the responsibility of divisional chief executives.

As part of the reorientation of management, it is intended that in future all activities of the group shall trade under the Rank name, both overseas and at home.

Under the new setup, Earl St. John is chief executive for production, Frederick L. Thomas, for domestic film distribution; Colan W. P. MacArthur, for overseas distribution; and Kenneth Winckles, for the theatrical division. Last named, who is also assistant managing director of the Organization, has V. P. Powell as general manager of the theatre group.

The theatrical division, apart from embracing all picture houses in the United Kingdom, also includes catering, dance halls, the Victor Sylvester studios and the health studios.

Other divisional execs include Harold Shampan for film music publishing, William M. Harcourt and H. G. Barker for film processing, Ivor Smith for tenpin bowling and Brian Dowling for press and information.

## Frank Poole Leaving 20th-Fox for Rank

London, Jan. 23.

Frank S. Poole is leaving 20th-Fox to join Rank Film Distributors as assistant general sales manager. He is presently assistant sales manager at 20th and has been with that company since 1939.

He started with 20th-Fox as office manager in the branch here, was transferred to the shipping department in 1953, and a year later became branch manager in Leeds. In 1959, he returned to London to become a sales executive.

## Sindicato Loans Delay Deplored

Madrid, Jan. 16.

Board of directors of Uniespana (Spanish Producers Assn.) went on record as urging its parent body, the Sindicato Nacional del Espectaculo, to speed and increase sindicato credit funds.

Sindicato credit originally provided about 30% of each film budget, and became available generally to producers at some point prior to the half-way filming mark. During the latter half of 1961, sindicato credit funds were not accorded in many instances until shooting had terminated.

While the maximum sindicato loan does not exceed 1,500,000 pesetas ($25,000), this sum together with distributor guarantees constituted the fundamentals in film financing. Credit delays consequently made project financing a hazardous and uncertain venture. Film circles believe the entire sindicato credit system must be overhauled with added funds vitally needed to restore effective support in this area of government film protection.

## Prep Mar del Plata Fest Hope for Adequate Power

Buenos Aires, Jan. 16.

New airconditioning equipment, curtains and a new seating arrangement are to be installed in the Mar del Plata Casino Auditorium in preparation for the International Film Fest in Mar del Plata, scheduled for March. Ariel Cortazzo is this year's festival president while Hector de Olivera and Fernando Ayala are on the committee. Delegations are to be lodged at the Hotel Provincial (now in the hands of private concessionaires) while the Hotel's Grand Salon, facing the sea, will be available for the opening and closing receptions.

It is hoped that the city's power supply will be stronger this year and the airconditioner in the auditorium will be in operation.

## Assoc. British Picture Corp. Foresees Decline In 2d Half; 1st Soars

London, Jan. 23.

A dip in profits for the second half of current financial year is forecast by the board of Associated British Picture Corp.

An interim statement issued last week, however, reports that trading profits for the first half of the year, up to Sept. 30 last totalled $8,401,100, an improvement of $1,176,000 over the corresponding period in 1960.

Net profit before taxation amounted to $6,915,400, but the Inland Revenue will be collecting more than $3,990,000, leaving a net to the corporation of $2,924,793.

Interim dividend of 10% on the ordinary stock is equivalent to the 20% distribution a year ago because the capital was doubled via a scrip issue.

## Mex Film Unions Agree To Reduce Pay Scales

Mexico City, Jan. 23.

Mexican picture industry unions, anxious to get back Hollywood production here, have agreed to reduced pay scales. Hollywood producers would benefit from wage cuts up to 25% for technical crews, according to the Technicians and Manual Workers Section of STPC (Union of Film Production Workers). This policy inaugurated with "Secret Garden," now shooting here, and also for "Time Trap," a Phoenix Production set to roll here.

The director's section also has agreed to a 25% cut for assistant director. Reductions will be the rule until further notice, reflects the new policy of "cooperation" by Mexican unions.

The long dormant project of coproductions, with Hollywood and others is also being revived with producers Mario Zacarias, Jose Luis Celis, Jose Luis Bueno and Oscar Brooks among leading Mexican producers definitely setting productions. Bueno has announced that "The Wounds of Hunger," in coproduction with Hollywood, may go before cameras at end of this month.

# British Cinema Grosses Fell 7% in '61 From 1960; Paid Admissions Off 11%

London, Jan. 16.

Although the rate of decline has slowed down, paid admissions in British cinemas last year fell below 500,000,000 for the first time since the end of the second World War. The total as recorded by the Board of Trade, was slightly in excess of 460,000,000 a drop of 11% on the final estimate of 521,000,000 for 1960. In 1957 and 1958, admissions dipped by 17% and the decline reached 20% in 1959, but to 14% a year later.

Gross boxoffice receipts for 1961 are provisionally estimated at $170,800,000, a fall of nearly 7% from the 1960 figure of $183,120,000. Net boxoffice takings are provisionally estimated at slightly under $159,600,000, a decline of 4%, levy payments were estimated at $10,650,000, but there was no admission duty payable in 1961 against $5,880,000 in 1960.

Over the first six months of last year, admissions were less than 9% down on the corresponding period of 1960, but from June onwards the rate of decline was faster, reaching 16% in October and November. A relatively sharp rise in the average admission prices partly offset the effect in the fall of admissions.

The downward trend is further refleeted in BOT estimate that the number of theatres in commercial operation dropped from 3,050 at the start of 1961, to something under 2,800 at the end. The total closures compares with 400 during the previous year.

The BOT statisticians calculate that the rate of fall in admissions in 1961 of 11% was not much above the rate of theatre closures.

# FLASH!

# "TENDER IS THE NIGHT"

# CROCKS

## 2 N.Y. THEATRES

Paramount and Plaza

## 4 MIAMI THEATRES

Caribe, Miami, Miracle & 163rd St.

## AND EVEN FT. LAUDERDALE

# YOU'RE NEXT-YOU BET!

# Other Aspects in Denker Suit Stand

Despite the fact that the New York Court of Appeals ruled that author Henry Denker could not seek rescission of the contract by which "The Greatest Story Ever Told," was sold to 20th-Fox without cooperation of the other holders to the copyright heirs of Fulton Oursler Sr., (see VARIETY Jan. 3), two other causes of action in Denker's suit vs. 20th are still outstanding.

One is a suit for damages against the film company for not starting production of the film by the time which Denker alleges was specified in the contract. The other is a suit for damages on the grounds that 20th did not give Denker credit re "Greatest Story" in advertising and publicity as allegedly required by the contract. Denker and his lawyers are conferring on their next move in the case.

# Public's Beefing Stance in Focus Anew Re Projection Out of Focus

**Pleased Reader**
New York.

Editor, VARIETY:

A standing ovation to VARIETY for again focusing attention on the projection booth!

VARIETY is read by far more laymen—cinema, tv and theatre buffs who find the local papers all too lacking in news of show business—than those in the trade might realize.

If more of these readers would register protests as cleverly and completely as Paul Caster did in the current issue, they might *insist* that managers do their job and that projectionists earn their rather remarkable union scale.

Americans all too often happily praise the service, courtesy and efficiency of European waiters, hotels, taxi drivers, doormen, ushers, etc. etc.—but WHAT do we *do* about improving that of our own?

*Rusty Morris*

**Conscientious Boothman**
Charlotte, N. C.

Editor, VARIETY:

In reply to Paul Caster (P. 17, Dec. 27), he is so right—I think the projection in some theatres is the worst thing about them. All the new pictures coming from majors in Hollywood and London are almost perfect as far as focus and photography goes.

If you have good equipment in the booth the projectionist can give perfect projection if he—

(1) Focuses every reel.

(2) Checks frame line every reel.

(3) Adjusts arc lamp.

(4) Checks sound.

And if he does not do these things, give him a broom and let him take the porter's job.

*A man with 25 yrs. in the booth.*

**More From Paul Caster**
Glen Oaks, N. Y.

Editor, VARIETY:

Since my words regarding poor projection at Century's Meadows were printed in VARIETY recently, my telephone has been ringing. I have collected several amusing stories suitable for all audiences and—finally—I have been given a tour of the Meadows.

Allen Grant, a Century District Manager, conducted the tour. It's objective: To convince me of the fact that Century strives for quality, both in projection and condition of their houses. Inasmuch as it is far more difficult to knock than to boost, I regret to say that I AM close to convinced. Not convinced that our troubles are over, or that the big screen will be sharp and clear from this moment on; but convinced that if the quality of projection at Century houses is not perfect, it is not because they are not trying.

Let me state first that every complaint I had stated originally was a valid one. "Guns of Navarone" was seen half-in and half-out of focus; "Spartacus" displayed a glaring frame line at one point; "The Hustler" and several other films were also projected with poor focus. But there was more to the problem than met the eye. The gentleman who smothered my complaints ("Night scenes never look sharp; you can't expect perfection, etc.") was NOT, as I had assumed, the manager. He was the assistant manager.

The manager himself is an apparently conscientious fellow who was much upset by my writings. He made no attempt to deny that the theatre was at fault.

The Meadows installed a new reflector in one of their projectors last October. Life expectancy for such a reflector is two years, minimum. This particular reflector was a defective one, and they are replacing it now—in fact, it should be installed by the time I have written this. It was the reason for the glaring discrepancy between the two projectors.

*Paul Caster.*

## Ads in Longhair

Continued from page 5

Thus it was handled like the guest appearance of an opera company, with hefty advance ticket sale.

The film was not introduced with a trailer, but with diapositives showing stills from the opera, and head shots of the star singers and conductor, much as publicity is handled by the German opera houses.

The theatres were given a ten-part "command publicity campaign," insisting that they use the discreet underplayed type of publicity used for the opera houses here. Placards in front of house showed once again head shots of the stars, instead of the scenes from the production.

As in an opera, programs were sold for pfennigs each (about 12c) telling the careers of the singers, with attractive photos, and 75,000 of these full-color programs have been sold.

The lengthy film (three and a half hours) has two intermissions, and champagne — some with a "Rosenkavalier" brand name — is sold, just as it is at the operas.

And with the unusual length, generally there is just one evening performance, with weekend matinees, similar to the opera houses schedules. Ticket prices have been advanced accordingly to prices set at from 3 DM (75c) to 12 DM ($4), similar to the opera scale. Rank is collecting a 50% rental fee for the pic.

Overall result has been a sensation. The pic opened in Bonn in a downpour, despite which ambassadors from 37 nations were present, with the opening held under the patronage of the British Ambassador, Sir Christopher Eden Steel. The Metropol theatre was decorated like an opera house, with 10,000 roses, and a rose presented to every lady attending.

At Berlin's Zoopalast, it sold out 97.2% for the first two performances, 96.2% for the following two, at this major first-run house. At Frankfurt's first-run Metro in Schwan, the performances went 100%, 97.2%, 89%, 99.6%, and the January 11, 1962, playdate hit 100% again.

At Hamburg's Grindel, its first five dates were again at the 100% mark, followed by 81.9%, 88.2%, and 86%. It scored 100% at other first runs in Muenster, Trier, Osnabrueck, Wuerzburg.

At the only art house where it is booked in for a long run, the 300-seat Tivoli in Munich, it has been playing seven weeks.

Some day's grosses have been as high as 6,000 DM ($1,500), amazing for West Germany, and it is expected that the film will recoup a million marks ($250,000) in West Germany alone, which will bring it well over its production costs. And its ad costs, because of the unusual technique, cost considerably less than the regular film ballyhoo.

Pic is also set to be released in the U. S. and in England where, it is felt, the unusual presentation can again be a big pay-off.

**Elvis Presley's** next for Hal Wallis is "Cumbo Ya Ya," to roll in Spring in New Orleans.

## More Re Army-'Day'

Washington, Jan. 23.

In the latest episode in the "Longest Day" Pentagon serial, Army investigators have poohpoohed gripes by GI's about being "pressured" into duty as extra's in the Darryl Zanuck D-Day epic. But a Senate subcommittee has still not made up its mind as to whether to pursue the matter further.

The soldiers, members of a transportation company stationed at Rochefort, France, had written letters of complaint to Chairman Sam Ervin of the Constitutional Rights Subcommittee. The grievances were sent to the Pentagon by Ervin who asked for an investigation with the comment that if the allegations were true they smacked of "involuntary servitude."

After looking into the GI peeves, the European command averred that "there is no evidence of pressure being exerted by officers" on enlisted men to lend a hand in the filming.

# More Regarding Hardtop 'Boom'

Prognostication last week by Allied States Assn. of a hardtop construction spurt this year simply harks back to a pointed banner story in these columns some months ago, wherein the fourwall upbeat, notably as a suburban phenomenon, was documented as of then.

The point then, as now, was that the showmen were only following the business—the proliferation of peripheral shopping centers and housing developments. Most of the new hardtops (out of an estimated 500 or so in postwar rise) had unequivocably aligned with outlying retail drivein projects. This is especially true of the big keys, suffering the problem of deteriorated, congested and just plain declasse central biz districts.

It's the fact that the pendulum of construction over the past decade has swung from ozoners to hardtops that is arresting in the continuing cinema migration. As the Allied prognosis suggests, this probably has something to do with the psychology of permanency, among other factors.

Allied further notes that drivein increasingly face tighter zoning regulations than before, and that upped land prices generally have made the once-cheap pasture almost as expensive to set up as a conventional theatre. And there is, as the VARIETY story suggested, still a "passion pit" stigmata attached to the ozoner, albeit much lessened than at their advent.

As for the construction arithmetic, it's been figured that it costs $240 per-seat for a new hardtop, versus $69 for a drivein; but this doesn't account for current realestate prices which, as noted, have been on the rise and are still.

To extend the recapitulation, hardtops are further favored by year-around operation (respecting northern climes, where ozoners are hampered), sharper projection, and the advantage of matinee biz where feasible. Conversely, of course, the starlit cinemas are still much in favor for the very reasons that first spurted them—their informality, privacy and kiddie-playpen natures.

# All G.I's Rubine Ever Met Up With Loved Playacting For Cameras

Irving Rubine, vicepresident of Carl Foreman's Highroad Productions, said in effect this week he finds it difficult to accept reports of dissension among United States soldiers because of their participation in scenes for Darryl F. Zanuck's "Longest Day," now shooting in Europe. Such reports have been a cause celebre in Pentagon circles.

Rubine had a hand in the logistics for Foreman's "Guns of Navarone" and "The Key." Troops from, respectively, Greece and England were employed in these prdouctions, Foreman paid the transportation (petrol) charges.

Rubine's experience, he said, was that the armed forces of the two countries actually were eager to engage in the picture work because it meant diversion—a change of pace. As a matter of fact when disciplinary action was called for in any given instance, the punishment meted out was denial of participation in the cinematic productions.

No Yanks were involved in the Foreman features, obviously. But, as Rubine figures it, similar inclinations obtain with soldiers from various lands.

## Decree for Chaplin

London, Jan. 23.

Charles Chaplin is to be honored by Durham University.

British-born comic, now a Swiss resident, is to receive the honorary degree of Doctor of Letters on July 6.

# Arkansas Victory For Telemeter

Telemeter-franchised Midwest Video Corp. won the second round in its fight to locate a home toll test in Little Rock when the Arkansas Circuit Court over the weekend refused to upset state public service commission approval of the cable paysee plan.

Exhibition interests opposed to the proposal, however, indicate their intent to appeal Saturday's (20) decision. Opposition to the project is spearheaded by Philip Harling's Joint Committee Against Pay TV.

The circuit court action predicated on the contention that the Midwest Video experiment was not in the public interest. Exhib plaintiffs also hoped for a precedental ruling that a cable toll system, like standard broadcast media, should come under Federal purview. Exhibs claimed that the public service commission went beyond its scope in ordering Southwestern Bell to furnish necessary facilities to Midwest Video.

In a handout Monday (22), Harling promised that appeals from the latest setback would be pressed, if need be, to the U.S. Supreme Court.

## Mexico's B.O. Top

Continued from page 7

"Bridge on the River Kwai," "Pepe" or "The Guns of Navarone," simply because they didn't feel they could get their due from the market because of the low admission prices.

Corkery is "cautiously bullish" about prospects in the Latin American market generally. He has great hopes for President Kennedy's Alliance for Progress program, and observes, parenthetically, that he cannot understand some industryites who persist in believing that politics and business are not inextricably bound up together. This was apropos of his conversation with one homeoffice exec who said he wasn't interested in hearing about the local political situation in a certain market, only in what business was up to.

Corkery noted that the same exec was certainly concerned when Cuba vanished as a market for U. S. films, or when the Venezuelan currency softened to the extent that U. S. profits all but disappeared. "Those were political situations," he said, "which were of vital concern to businessmen and the day-to-day conduct of business."

# Inside Stuff—Pictures

Armand Cardea has been promoted to ad-pub-exploitation director of Paramount International, up from second in command. He succeeds Charles Juroe, who exited the company, and will headquarter in New York.

A vet in this job, incidentally, was Paul Ackerman, who left about a year ago. Ackerman is now exec director of CineSell International, which has been in process of formation the past year and which has established a worldwide network of film promotion specialists to service distributor.

This outfit, according to Ackerman, also is set up to engage in various phases of production, coproduction and distribution around the world. Alen Sands York is president.

A film classification bill has been introduced in the N.Y. State Legislature by Assemblyman Joseph J. Weiser, who also sponsored censorship legislation at the last session. It amends Section 122 of the Education Law, to permit the director of the motion picture division, State Education Department, or officers of local bureau, where authorized by the Board of Regents, to classify as "unsuitable for children" any film portraying drug addiction, sexual relationship (sic) or "other scenes contrary to the proper development of children."

"Some Like It Hot," the United Artists release directed by Billy Wilder, was dropped out of the All-Time Grossers compilation in the VARIETY Anniversary Edition. Film had been previously listed and credited with a figure, which was updated at end-1961 to $8,000,000 domestic rentals. But the line of type somehow got omitted in the processes of going to press on the big one.

# India's Film Biz A 1961 Shambles

By N. V. ESWAR

Madras, Jan. 16.

In previous anniversary and international film editions of this periodical the agonies of filmmaking in India have been set forth in some detail. One factor has been stressed: the high, not to say usurious, cost of money to make films. Plainly a risk venture, the equivalent here of the commercial "factor" who advances money in the United States has often demanded conditions of repayment, bonus and discount which simply precluded breaking even, much less a profit.

The practical difficulties have continued despite the considerable impact of certain special releases upon the foreign markets, notably the "discovery" of American art film audiences of such films as the "Apu" triology.

Meantime, 1961 was the worst year that hit the Indian Film Industry.

There were a number of external reasons for the sorry plight. Vaults were littered with badly-started, fragmentary and half-finished pictures, the efforts of supine producers, stars and other personnel. For 40 years of its existence, India's film "industry" has refused to put itself on a sound manufacturing footing.

Literally, every one engaged in films pulls in the opposite direction from every one else, with an unnatural insistence on an individualism which amounts to loneliness.

The so-called "leaders" of the film trade once again failed in 1961 to grasp the lesson. They continued to wallow in the same old mess, weary pattern, as if unmindful of the many flops which have sunk them neck-deep. The only consolation, if you can call it that, is that production was only 50% of 1960. Otherwise, the drowning would have been complete.

However, films retain some tinsel-glamour to attract onion merchants and vegetable vendors who put up coin. Then there is the Film Finance Corp.started by the Indian Government which, with its recently increased capital, would whip up a feeble flame.

One omen on India's amusement horizon was the second International Film Festival towards the fag end of 1961. Sponsored by the Government and aided halfheartedly by the trade, it provided material only for a report to be placed of "activity" on a Bureaucratic file. It amounted to little more.

While the selection of films was anything but imaginative and steered away from anything like a true reflection of the progress of film-making in the countries which were represented, the screening of the selected pictures in regular theatres took off all the international or festive character from the entire operation.

MERLE SHORE

NOW SHOOTING, IN HOLLYWOOD, FOR U.A. RELEASE...

# Asso. Theatres Eyes $17,500,000 Yr. With Buy of Rube Shor's 14 Houses

Cleveland, Jan. 23.

Expanding company of Associated Theatres, based in Cleveland, expects to hypo its annual gross business to the $17,500,000 mark this year through the recent acquisition of 14 deluxe houses and drive-ins in this territory.

Circuit headed by Myer S. Fine bought theaters from Ruben Shor's S&S Amusement Co. of Cincinnati, O., spreading its banner from Ohio and Michigan to Kentucky.

One of the biggest Cincinnati units purchased is Twin Drive-In, which has two screens and two auto lots with total capacity of 2,400 cars. Other Greater Cincinnati stands taken over from Shor group include Keith's, Esquire and Hyde Park Art Theatres, Western Hills and West Wood, Dixie-Auto Cruise-in, Forest and Woodlawn Drive-ins, Ramon and Valley Drive-ins; Hamilton, O., and Colonial and Paramount in Middletown, O. Another addition is in Danford, Ky.

Associated holdings in Greater Cleveland are 10 houses, the Shaker, Lake, Fairview, Granada, Homestead, Hilliard Square, Imperial, Beach Cliff, Broadview, Shaw Hayden and Avon. Chain operates drive-ins in Ashtabula, Alliance, Canton, North Madison and Youngstown, O., and recently acquired another in Adrian, Mich. It also operates conventional theaters in Akron, Medina and Galion, O., as well as Toledo's deluxe new nabe Colony.

During recent years Fine & Co. have been unloading older houses in declining city areas and investing in more modern theaters in hearts of suburban new shopping centers. By recognizing the phenomenal growth of suburbia, Associated has become one of the biggest local developers of outlying movie houses in this Mid-Eastern belt. Company's owners expect total grossers of expanded circuit will be increased by $6,000,000 this year.

The 14 Shor stands picked up in package are believed to have cost Associated about $3,500,000. Purchase indicates that motion picture picture biz is "not dying on the vine" and reflects a healthy new pattern of updated theater operations in the making, according to the booming Cleveland firm.

Marshall H. Fine is its operating veep now serving his second term of prez of Allied States Association of Motion Picture Exhibs. Other officers include Abe Kramer, secretary, and Leroy D. Kendis, veep. Jerome M. Friedlander, of local law company of Benesch, Friedlander, Menselson and Coplan, is general counsel who handled negotiations for the big buy.

## 3 at $2.65 in Mpls.

Minneapolis, Jan. 23.

For only the second time in local film history there'll be, next month, three hard ticket features at $2.65 top simultaneously in the loop here. These will be "El Cid" (AA), "West Side Story" (UA) and the reissued "Search for Paradise" (Cinerama). The two first named, both opening next month, will be at Ted Mann's loop firstrun spots, one of which is devoted entirely to roadshows.

"Search," now at Cinerama's downtown Century here, where it went 38 weeks the first time around, is scheduled still to be around until mid-March, even though this is a second run and the scale is $2.65 top, the same as originally.

## Col Overseas

Continued from page 3

climbed above expectations. William Castle, producer of the gimmicked "Homicidal," scored so well on a limited p.a. booking abroad that his tour was extended to other keys on the Continent, said Rothman. "Homicidal," he added, is doubling the business of any previous Castle production.

Rothman said he's high on future prospects in view of the "flow of big product on a steady basis" but stresses that, despite the block booking that still obtains overseas, each picture must be individually marketed.

### NOW AN OCEAN PORT

**Toledo Generous With Film Passes To Allen Seamen**

Toledo, O., Jan. 23.

Foreign sailors visiting the Port of Toledo aboard ocean-going vessels will remember this city for its free films, if for no other reason. The Toledo Seamen's Service Organization, which contacted 1,135 sailors from 206 foreign ships during the 1961 season, distributed passes to 721 seamen, good at any of eight local theatres, through the courtesy of the Toledo Theaters Assn.

A total of 408 men and six women from the vessels also made use of YMCA and YWCA facilities, respectively, including free taxi service from the various docks in port to the buildings, through the generosity of the Toledo Seamen's Service Organization. Principal sponsors of the latter are a bank, the Toledo Trust Co., and Willys Motors Inc.

## 'VIRIDIANA' ROW OVER; GERGELY HEADS SALES

The hassle over Luis Bunuel's 1961 Cannes prize winner, "Viridiana," has been settled by an agreement between the picture's coproducers—Citer, S.A. of Spain and Gustave Alatriste of Mexico—to appoint Francois Gergely to handle worldwide sales of the film. Gergely is a film agent based in Paris.

U.S. rights to "Viridiana" already have been sold to Kingsley International which plans to open the film shortly at the Paris Theatre, New York.

Trouble between the Spanish and Mexican coproducers arose when it became apparent that the film, because of its subject matter, would not be allowed release in Spain, on which Citer depended to get back its production investment. Subsequently, Citer started legal proceedings to prevent Alatriste from making sales in the rest of the world. Agreement on the appointment of Gergely is reported to indicate that coproducers have settled their differences.

Being the official Spanish entry at the Cannes fest last year, "Viridiana" caused something of a sensation when it was first screened, with its verdant comments on religion, chastity and misplaced charity. Picture shared the fest's top prize with the French "Une Aussi Longue Absense."

## Crosby's Metro Score

Continued from page 1

after Life mag carried a spread on "How the West Was Won" from historical lore, Si Rady had just exited post with RCA Victor and joined Crosby Enterprises as tunery top. He proposed to Crosby that it make an album of same title using public domain songs of era. Crosby formed Project Records and did so.

Subsequently, Crosby pitched Metro on making film of title. Later, Cinerama got into the deal. Crosby earmarked his cut of pic's profit potential to St. John's Hospital, Santa Monica. However, in pact drawn with MGM it was stipulated pub rights to score, title and special tunes, and even soundtrack album go to Crosby Ent.

Rady acknowledged yesterday that he is open to deal whereby MGM Records can distribute the track album; even open to a deal whereby Robbins-Feist-Miller can handle some work on publishing score; but he stood pat on stand that the copyrights would remain with Crosby.

As Dimitri Tiomkin is scoring film and doing title tune to Ned Washington lyrics; as Sammy Cahn already has done on special song—and all three are ASCAP members—Rady said Crosby's Marfran Music Co. will publish. Should MGM-Cinerama bring in a BMI writer for some chore—Crosby's Tex Music Co. will publish.

In past years whenever MGM made a film with original music, invariably scores went into its subsid's catalog.

## Post Road (Bronx) House Goes To Edith Marshal

Loew's Theatres, agented by Berk & Krumgold, sold the Loew's Boston Post Road Theatre, Bronx, N. Y., to the Bolte Circuit, headed by Mrs. Edith Marshal.

Buyer plans extensive renovation of the 1,200-seat house.

## Mansfield Home-Prints Columbia's Backlog Of 2,000 Short Films

Columbia's backlog of short subjects, numbering 2,000 in all, is going to home marketing via the 8m route. Company has entered an agreement with Mansfield Industries, manufacturer and distributor in the field, which will peddle the product through retailers for silent and sound home projection.

This represents an addition to an earlier Col-Mansfield tieup. This had it that Mansfield will soon market a new 8m sound projector to cost under $100 based on an adaptor developed by Col. Latter is to collect a royalty on every adaptor incorporated into a Mansfield projector.

The Col shorts product for 8m via Mansfield includes cartoons, live comedies, travel and sports reels. Other subjects will be added as they play out the theatrical outlets.

## 'Lovers' Beats Censor Rap In Portland, Ore. Case

Portland, Ore., Jan. 23.

"The Lovers," Zenith import from France much troubled by various U. S. censor bodies, has notched another victory in Portland, Ore., with dismissal of charges against the manager and projectionist of the Paramount Theatre. They had been arrested under the state anti-obscenity law for screening the film, but Circuit Court Judge Charles Redding ruled that pix do not come under the scope of the statute.

Earlier, in another case involving the same film, the conviction of the manager of Portland's Guild theatre under a city law enabling police censorship of pictures was upset by the state supreme court.

Zenith has also been battling to show the film in a Cleveland arty. And previously via the courts, it overcame the Chicago censors.

## Debbie Talks To Columbia

Hollywood, Jan. 23.

Debbie Reynolds is talking coproduction deal with Columbia Pictures for her Harmon Productions to make "The 13th Juror," Adela Rogers St. John Good Housekeeping yarn which actress bought two years ago for $5,000 and has just sold to Col for an undisclosed sum.

Star will topline cast if deal is consummated.

# Dhery's 'Americaine' to Get Money Back in France, Rest Is Gravy

### LIGHT UP LIGHTSTONE

**Veepcy Goes To Embassy's Global Sales Head**

Embassy Pictures' Leonard Lightstone, its global sales head, now a vicepresident. He joined Embassy last June after tenure as film buyer for the Rugoff circuit, N.Y., and before that with other Gotham chains.

He has functioned in an increasingly expanded orbit for Embassy, pulling off some key buyup deals in addition to the sales area. With the veep stripes, he's expected to operate even more broadly in production and property decision-making.

## NO MURROW RE-VISIT NOW TO HOLLYWOOD

Hollywood, Jan. 23.

He won't accept the invitation of prexies of four talent guilds and AFL Film Council to revist Hollywood for a further discussion of issues he raised, but Edward R. Murrow, director of United States Information Service, has informed Walter Mirisch, head of the Screen Producers Guild, he will "consult and keep in close contact" with the film industry following his return from a trip abroad.

Murrow's missive to Mirisch reads: "The interest you and your colleagues have expressed in finding ways to convey through motion pictures a more positive impression of America is most gratifying and I deeply appreciate the invitation to meet with you in considering what might be done.

"Unfortunately, my schedule will permit no additional commitments for the time being. I will be leaving in the next few days on for three to four weeks abroad. Congressional hearing on the Agencies' Program and Budget for the coming year will follow. I want, however, to consult and keep in close contact with the representatives of the motion picture industry. We face a common danger and the mobilization of resources to meet it requires all of us dealing with communications media to find a common purpose with each bearing a share of the responsibility of its achievement.

## Izzo Purchasing Chief, Smith Shifts At Col

Fred Izzo, associated with Columbia Pictures since 1931, has been promoted to director of purchasing for the company, succeeding Herbert L. Smith, who has been transferred to the accessories department.

Col states that additional exec supervision is required in the wake of the takeover of accessories handling.

Though they already have a formidable reputation in legit circles in Britain and the U.S. as a result of the longrunning stage revue, "La Plume de Ma Tante," French director-star Robert Dhery and his co-star (and wife) Colette Brosset are hitting the international bigtime in pix with their new film, "La Belle Americaine."

Dhery reported in New York last week that the film, in which Walter Reade's Continental Distributing had a 25% production investment (and is handling this side), would perform the unusual (in today's market) trick of earning back its $350,000 negative cost in France alone. And steadily building business in its first three U.S. dates indicate the pic will be the most successful French film comedy to play the States since Jacques Tati's "M. Hulot's Holiday" and "Mon Oncle."

Like Tati, Dhery's humor seems to weather the trans-Atlantic voyage well, being built largely on visual gags that have an edge of satire to them, but perhaps more importantly, also have a sort of joyous and innocent gayety. Unlike Tati, however, who is understood to improvise a good deal during shooting, with the result that his shooting schedules equal those for such films as "Mutiny on The Bounty" and "Cleopatra," Dhery says he keeps improvisation-on-the-set to a minimum, having everything plotted in advance. "Americaine" came in just nine weeks.

The star-director, who also coauthored the screenplay, suggests that he did have a certain advantage in "Americaine" in that he had five years to work on the script. He originally signed to do the film in 1955, just before taking off for London and a three-month stand in "La Plume." The three-month stand went to a couple of years, followed by the long run in the States. "We had time to make certain improvements," he says.

Understandably, Dhery and Miss Brosset have tremendous admiration for Hollywood's early film comedians — Chester Conklin, Laurel and Hardy, the Marx Brothers. (Miss Brosset would like to be a female Harold Lloyd.) Dhery is somewhat more reserved about Chaplin, but only when Chaplin insists on putting "greater meanings" into his works. And Jack Benny absolutely fractures him.

Upcoming plans on Dhery's schedule include a new revue in Paris to star Luis de Funes, a standout in "Americaine" in a dual role, plus a new play by Marcel Achard. Latter is due to go on in September, but as yet the play's unwritten as well as untitled. The Comedie Francaise is also after him to direct a play, and David Merrick has been after him to put together another "La Plume."

Or, suggests Dhery, "we might just retire." Business on "Americaine" has been that good.

# Entertainers And Politics

Mineral Wells, Tex.

*Editor, VARIETY:*

I would like to take issue with a couple of opinions expressed by Vanessa Redgrave (daughter of Michael Redgrave) in the Anni issue. She believes that people connected with show business should take a very active part in politics, presumably because they are celebrities and people would listen to them where they wouldn't listen to, say, a politician who usually knows more about the subject of politics than the entertainer does. Frankly I resent this attitude because it gives the entertainer more voice than the average citizen, like me.

Many show business celebrities have appeal that registers primarily with young and/or immature minds. These entertainers do themselves and their country a disservice when they persuade the voters to vote for "their" candidate rather than for the better man, as is sometimes the case. Heaven knows, many voters are uninformed enough when they vote without being led further astray by someone like the Sinatra Clan.

Of course, most entertainers have more dignity and finess than the Sinatra Clan—as entertainers and politicians. But Frank Sinatra, Tony Curtis, Peter Lawford, and Sammy Davis Jr. are excellent examples of how nauseating politics can get when some entertainers dabble in politics. I wonder how grateful Richard Nixon is for the additional votes he must have picked up as the result of the Sinatra's group campaigning for John F. Kennedy.

Personally, I have much more respect and admiration for Susan Hayward—as a person, artist and non-politics dabbler. She was quoted as saying that entertainers should stay out of politics.

I also disagree with Miss Redgrave on the "Bomb horror." I got the distinct impression that she wants the bomb discontinued, along with other armament, by our allies. This would in turn convince the peace-loving Communists that we are peace-minded nations, and they would also disarm. Miss Redgrave obviously does not understand Communism.

*Lawrence M. Beyer.*

## American Civil Liberties Lament For 1961: Case Of the Censoring Cops

In the area of motion picture censorship, latest annual report of the American Civil Liberties Union dwells at length on the setback to cinematic free speech occasioned by last year's U.S. Supreme Court decision (5 to 4) upholding police precensorship in Chicago. ACLU concedes its "unpleasant surprise" at the action, noting that it reversed "an apparent pattern of almost a decade" in which film censorship was forced to give ground steadily in the courts.

Report, however, balances the gloom by recounting the several bluenose retreats of the past year, chiefly in Pennsylvania and Georgia and the continuing legalistic efforts to compel exhibition of certain pix in various locales. Report notes that one of the most censor-hounded films is the French "Les Amants" (Zenith), with court tests in the pic's behalf underway in Dayton, Cleveland, and Portland, Ore. This is the film the Chicops had also barred, but which subsequently was greenlighted for Windy City exhibition.

# Picture Grosses

## 'Aladdin' Hep 10G, Denver; 'Song' 8G

Denver, Jan. 23.

Dearth of new films and extremely severe winter weather will take a heavy toll currently at the b.o. "Wonders of Aladdin" is rated fine at Paramount on opener while "Young Sinners" looms good at Esquire, also on initial round.

Still one of top grossers, "Flower Drum Song," with $1.45 top, is rated fancy in fifth Centre session. "Seven Wonders of World" is rousing in 14th week playing the Copper on $1.65-$2.50 scale. "Roman Spring of Mrs. Stone" shapes sad in second Orpheum stanza. "Babes in Toyland" looks mild at the Denver, in fifth.

**Estimates for This Week**

**Aladdin** (Fox) (900; $1-$1.25)—"Carousel" (20th) (reissue). Good $4,500. Last week, "Mysterious Island" (Col) (4th wk), $2,800.

**Capri Art** (Art Theatre Guild) (238; $1.25)—"Not Tonight, Henry" (Indie) (10th wk). Okay $1,800. Last week, $2,500.

**Centre** (Fox) (1,270; $1.25-$1.45)—"Flower Drum Song" (U) (5th wk). Fancy $8,000. Last week, $11,500.

**Denham** (Indie) (800; $1.25-$2.50)—"King of Kings" (M-G) (11th wk). Good $4,800. Last week, $5,000.

**Cooper** (Cooper) (814; $1.65-$2.50)—"Seven Wonders of World" (Cinerama) (14th wk). Rousing $14,000 or near. Last week, $16,000.

**Denver** (Fox) (2,432; $1.25)—"Babes in Toyland" (BV) and "Matchmakers" (BV) (5th wk). Mild $7,000 or less. Last week, $9,500.

**Esquire** (Fox) (600; $1.25)—"Young Sinners" (Indie) and "Naked in Deep" (Indie). Good $2,700. Last week, "Doctor in Love" (Indie) (4th wk), $1,600.

**Orpheum** (RKO) (2,690; $1.25-$1.45)—"Roman Spring" (WB) (2d wk) and "Atlas" (Indie). Sad $5,000. Last week, $10,500.

**Paramount** (Indie) (2,100; 90-$1.25) — "Wonders of Aladdin" (M-G). Fine $10,000. Last week, "Pocketful of Miracles" (UA) (4th wk), $10,500.

**Towne** (Indie) (2,100; $1.25-$1.45)—"Second Time Around" (20th) (5th wk). Fair $3,500. Last week, $3,700.

## BALTIMORE

(Continued from page 8)

(AA) (2d wk). Fair $5,000. Last week, $8,000.

**Little** (Rappaport) (300; 90-$1.50)—"Invasion Quartet" (M-G) (2d wk). Slow $1,500. Last week, same.

**Mayfair** (Fruchtman) (700; 90-$1.50) — "Pocketful of Miracles" (UA) (5th wk). Good $3,500. Last week, $4,500.

**New** (Fruchtman) (1,600; 90-$1.50) — "Second Time Around" (20th). Good $7,000. Last week, "Babes in Toyland" (BV) (4th wk), $6,000.

**Playhouse** (Schwaber) (355; 90-$1.50) — "Double Bunk" (Show). Okay $2,200. Last week, "Call Me Genius" (Cont) (6th wk), $2,000.

**Rex** (Freedman) (500; $1.50)—"Magician" (Janus) (reissue). Fair $1,200. Last week, "Eve and Handyman" (Indie) (4th wk), $1,800.

**Stanton** (Fruchtman) (2,800; 90-$1.50)—"Flower Drum Song" (U) (5th wk). Okay $6,000 or near. Last week, $7,000.

**Town** (Rappaport) (1,125; $1.50-$2.50)—"King of Kings" (M-G) (5th wk). Good $8,500. Last week, $9,000.

## BOSTON

(Continued from page 9)

week, "Pocketful Miracles" (UA) (2d wk), $12,000.

**Paramount** (NET) (2,357; 70-$1.25)—"Madison Avenue" (20th) and "Long Rope" (20th). Fine $11,000. Last week, "Bachelor Flat" (20th and "Purple Hills" (20th), $10,000.

**Pilgrim** (ATC) (1,909; 75-$1.25)—"Sail Crooked Ship" (Col) (3d wk). Neat $6,000. Last week, $8,000.

**Saxon** (Sack) (1,100; $1.50-$3)—"King of Kings" (M-G) (13th wk). Good $9,000. Last week, $10,000.

**State** (Trans-Lux) (730; 75-$1.25)—"Some Like it Cool" (Indie) and "Naked Terror" (Indie) (4th wk). Snappy $4,000. Last week, $5,500.

## LOS ANGELES

(Continued from page 8)

sue) (Bald). Hefty $25,000. Last week, Wiltern with Vogue, Loyola, Warren's, "Breakfast at Tiffany's" (Par) (1st general release), "Long, Short and Tall" (Cont), $29,800.

**Warren's, Vogue, Loyola** (Metropolitan-FWC) (1,757; 810; 1,298; 90-$1.50)—"Breakfast at Tiffany's" (Par) (2d wk), and "Long Short and Tall" (Cont) (Warren's) (2d wk), "Happy Thieves" (UA) (Vogue) (m.o.), "Blue Hawaii" (Par) (reissue) (Loyola). Nice $15,500 or near.

**Los Angeles** (Metropolitan) (2,019; 90-$1.50) — "Bachelor Flat" (20th) and "Madison Avenue" (20th) (2d wk). Light $3,000.

**Beverly** (State) (1,150; 90-$2)—"Roman Spring" (WB) (4th wk). Busy $6,000. Last week, $7,200.

**Four Star** (UATC) (868; 90-$1.50)—"The Outsider" (U) (4th wk). Handy $4,500. Last week, $6,000.

**Village** (FWC) (1,550; $1.49-$2.40)—"Majority of One" (WB) (4th wk). Sock $16,000 or near. Last week, $12,700.

**Hawaii** (G&S) (1,106; 90-$1.50)—"Ben-Hur" (M-G) (4th wk). Mild $3,000. Last week, $3,200.

**Carthay** (FWC) (1,138; $1.80-$3.50)—"El Cid" (AA) (5th wk). Lush $17,000. Last week, $16,400.

**Fox Wilshire** (FWC) (1,990; $2)—"Children's Hour" (UA) (5th wk). Firm $8,000. Last week, $8,100.

**Warner Hollywood** (SW) (2,170; $1.25-$2.40)—"Flower Drum Song" (U) (5th wk). Fine $21,000. Last week, $21,200.

**Warner Beverly** (SW) (1,316; 90-$2)—"Lover Come Back" (U) (5th wk). Happy $12,000. Last week, $12,700.

**Pantages** (RKO) (1,512; $1.65-$3.50)—"Judgment at Nuremberg" (UA) (5th wk). Big $26,000. Last week, $27,300.

**Chinese** (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (6th wk). Wow $25,000. Last week, $25,800. National denies any booking set with Cinerama for "How West Was Won."

**Hollywood Paramount** (State) (1,468; 90-$2)—"One, Two, Three" (UA) (6th wk). Strong $11,000. Last week, $11,000.

**El Rey** (FWC) (861; 90-$1.50)—"The Innocents" (20th) (6th wk). Tall $4,200. Last week, $4,500.

**Fine Arts** (FWC) (631; $2-$2.40)—"Summer and Smoke" (Par) (9th wk). Snappy $4,000. Last week, $3,700.

**Egyptian** (UATC) (1,392; $1.25-$3.50) — "King of Kings" (M-G) (28th wk). Modest $12,000. Last week, $11,800.

**Music Hall** (Ros) (720; $2.40-$2.75) — "La Dolce Vita" (Astor) (28th wk). Brisk $6,000. Last week, $5,900.

## BROADWAY

(Continued from page 9)

after $30,000 for 14th week. Stays again.

**Victoria** (City Inv.) (1,003; 50-$2)—"Pocketful of Miracles" (UA) (6th wk). Fifth week concluded Sunday (21) was fair $11,500 after $15,000 for fourth.

**Warner** (SW) (1,813; $1.50-$3.50)—"El Cid" (AA) (6th wk). Fifth stanza completed Saturday (20) robust $36,000 after $37,500 in fourth week, below hopes.

**First-Run Arties**

**Baronet** (Reade) (430; $1.25-$2)—"Murder She Said" (M-G) (3d wk). Second session finished Friday (19) was great $13,500 after $14,000 for first.

**Fine Arts** (Davis) (468; 90-$1.80)—"One, Two, Three" (PA) (5th wk). This session ending today (Wed) is heading for great $15,000 or close after $16,000 for fourth. Continues.

**Beekman** (Rugoff Th.) (590; $1.20-$1.75) — "La Dolce Vita" (Astor) (7th wk). Sixth round completed yesterday (Tues.) was smash $12,000, same as for fifth week.

**Carnegie Hall Cinema** (F&A) (300; $1.25-$1.80) — "Odd Obsession) (Harrison) (5th wk). Fourth frame ended Monday (22) was fine $4,800 after $5,500 for third round.

**Fifth Ave. Cinema** (Rugoff Th.) (250; $1.25-$1.80) — "The Mark" (Cont) (m.o.) (6th wk). Fifth stanza completed yesterday (Tues.) was sock $6,000 or close after same in fourth week.

**Normandie** (T-L) (592; $1.25-$1.80)—"Five-Day Lover" (Indie) (6th-final wk). Sixth round finished yesterday (Tues.) was fair $4,500 after $6,000 for fifth week. "La Notte Brava" (Indie) is opening today (Wed.).

**Little Carnegie** (L. Carnegie) (520; $1.25-$2) — "No Love For Johnnie" (Indie) (7th wk). Sixth week completed Monday (22) was big $8,000 after $10,000 for fifth round.

**Guild** (Guild) (450; $1-$1.75)—"Two Women" (Indie) (m.o.) (4th wk). Third session ended yesterday (Tues.) was lofty $8,000 after $7,600 for second week. "Tomorrow Is My Turn" (Show) opens Feb. 1.

**Paris** (Pathe Cinema) (568; 90-$1.80) — "La Belle Americaine" (Cont) (6th wk). Fifth round ended Saturday (20) was big $12,500 after $13,000 for fourth week.

**Plaza** (Lopert) (525; $1.50-$2)—"Tender Is Night" (20th). Initial week ending tomorrow (Thurs.) is heading for great $17,000 or close.

**68th St. Playhouse** (Leo Brecher) (370; $1.50-$2)—"Loss of Innocence" (Col) (10th wk). Ninth session ended Monday (22) was good $4,600 after $5,000 for eighth week.

**Sutton** (Rugoff Th.) (561; 95-$1.80) — "View From Bridge" (Cont). Opened Monday (22). In ahead, "Summer and Smoke" (Par) (10th wk-4 days), fair $6,000 after $6,800 for full ninth week.

**72d St. Playhouse** (Baker) (440; $1.50-$2)—"Innocents" (20th) (5th wk). Fourth week finished Sunday (21) was okay $4,100 after $5,000 for third week. "Sail Crooked Ship" (Col) is due to open Feb. 2, day-dating with Criterion.

**Trans-Lux 52d St.** (T-L) (540; $1-$1.50)—"Pocketful of Miracles" (UA) (6th wk). Fifth week completed Sunday (21) was nice $5,700 after $7,000 for fourth round. "Outsider" (U) opens Feb. 7.

**Trans-Lux 85th St.** (T-L) (550; $1.25-$2) — "Roman Spring" (WB) (4th wk). This session finishing today (Wed.) looks like good $6,000 after $7,500 for third week. Holds.

**World** (Perfecto) (390; 90-$1.50) "Wild For Kicks" (Times) (14th wk). Present stanza ending tomorrow (Thurs.) is heading for smash $9,000 after $8,800 for 14th week. Continues. This is developing into the greatest run ever at this house.

## PORTLAND, ORE.

(Continued from page 9)

$1.50)—"Flower Drum Song" (U) (5th wk). Happy $6,000. Last week, $7,700.

**Fine Arts** (Foster) (426; $1-$1.50)—"La Dolce Vita" (Astor) (11th wk) (m.o.). Okay $2,500 at pop-scale. Last week, $2,400.

**Fox** (Evergreen) (1,600; $1-$1.49)—"Bachelor Flat" (20th) and "Madison Ave." (20th). Fair $6,500 or near. Last week, "Babes in Toyland" (BV) (4th wk), $5,600.

**Guild** (Rosener) (400; $1-$1.50)—"Roman Spring" (WB) (4th wk). Mild $2,200. Last week, $2,500.

**Hollywood** (Evergreen) (1,180; $1.49-$2)—"This Is Cinerama" (Cinerama) (9th wk). Tall $8,000. Last week, $7,800.

**Music Box** (Hamrick) (640; $1.50-$3)—"King of Kings" (M-G) (5th wk). Steady $4,500. Last week, $5,100.

**Orpheum** (Evergreen) (1,536; $1-$1.49)—"George Raft Story" (AA) and "Twenty Plus Two" (AA). Mild $5,000. Last week, "Twist Around Clock" (Col) and "Carthage In Flames" (Col), $6,900.

**Paramount** (Port-Par) (3,006; $1-$1.50)—"Happy Thieves" (UA) and "Deadly Duo" (UA). Sad $3,000. Last week, "Pocketful of Miracles" (UA) (4th wk), $4,000.

## CHICAGO

(Continued from page 9)

Last week, "Breathless" (Films Around World) and "Wicked Go to Hell" (Indie), $4,000.

**Oriental** (Indie) (3,400; 90-$1.80) —"Pocketful of Miracles" (UA) (5th wk). Neat $13,500. Last week, $15,000 or near.

**Palace** (Indie) (1,570; 90-$1.80)—"Cinerama Holiday" (Cinerama). Good $9,000. Last week, "Seven Wonders of World" (Cinerama) (15th wk), $7,000.

**Roosevelt** (B&K) (1,400; 90-$1.80) —"Second Time Around" (20th). Nice $21,500 or near. Last week, "Roman Spring" (WB) (3d wk), $12,000.

**State-Lake** (B&K) (2,400; 90-$1.80)—"Babes in Toyland" (BV) (5th wk). Fair $9,500. Last week, $14,500.

**Surf** (H&E Balaban) (685; $1.50-$1.80)—"The Mark" (Cont) (4th wk). Fine $4,500. Last week, $5,000.

**Todd** (Todd) (1,089; $2.20-$3.50)—"King of Kings" (M-G) (14th wk). Slow $6,800. Last week, $7,200.

**Town** (Teitel) (640; $1.25-$1.80) —"Man Who Wagged His Tail" (Cont). Brisk $5,000. Last week, "No Love for Johnnie" (Indie) (4th wk), $2,500.

**United Artists** (B&K) (1,700; 90-$1.80)—"One, Two, Three" (UA) (5th wk). Trime 513(,400. Last week, $15,000.

**Woods** (Essaness) (1,200; 90-$1.80)—"Innocents" (20th) (2d wk). Tidy $16,000. Last week, $19,000. wk). Sharp $5,250. Last week,

**World** (Teitel) (606; 90-$1.25)—"Rocco and Brothers" (Astor) (2d wk). Light $4,000. Last week, $3,800.

## Below-Zero Still Hits Mpls. 1st-Runs; 'Summer' Sock 7G; 'Song' Big 7G

Minneapolis, Jan. 23.

An example of what local theatres are up against during this sub-zero stretch is a 28-below zero reading on one occasion this week, the sharpest January drop, with a single exception, in weather bureau history here. This severest winter in years naturally is taking a heavy boxoffice toll.

Current lineup, for a change, includes several newcomers. They may be helped by the fact that this week there are two fewer Loop firstruns than usual from which to choose since both the Orpheum, housing a legiter, and the Academy are dark.

Top newcomer looks to be "Summer and Smoke." "Flower Drum Song" still is solid in fifth round at the Mann.

**Estimates for This Week**

**Academy** (Mann) (947; $1.75-$2.65)—Dark until Feb. 21 when "El Cid" (AA) opens. Last week, "King of Kings" (MG) (10th wk), oke $4,000.

**Avalon** (Frank) (800; $1)—"Not Tonight, Henry" (Indie) (4th wk). Okay $1,500. Last week, $2,000.

**Century** (Cinerama, Inc.) (1,100; $1.75-$2.65)—"Search for Paradise" (Cinerama) (reissue) (2d wk). Healthy $7,500. Last week, $6,000 for six days.

**Gopher** (Berger) (1,000; $1-$1.25) — "Pocketful of Miracles" (UA) (5th wk). Fair $3,500 Last week, $4,000.

**Lyric** (Par) (1,000; $1-$1.25) — "Sail Crooked Ship" (Col). Good $8,000. Last week, "Twist Around Clock" (Col), same.

**Mann** (Mann) (1,000; $1.25-$1.50) —"Flower Drum Song" (U) (5th wk). Continues to deliver excellently. Nifty $7,000. Last week, $9,000.

**St. Louis Park** (Field) (1,000; $1.50)—"One, Two Three" (UA) (5th wk). Still a winner. Good $3,500. Last week, $5,000.

**State** (Par) (2,200; $1-$1.25) — "George Raft Story" (AA). Moderate $7,000. Last week, "Second Time Around" (20th) (3d wk), $5,000 in five days.

**Suburban World** (Mann) (800; $1.25)—"Bridge" (AA). Mild $3,000. Last week, "Carousel" (20th) (reissue) (2d wk), $2,000.

**Uptown** (Field) (1,000; $1.25)—"Devil's Eye" (Janus). Okay $3,000. Last week, "Purple Noon" (Times) (2d wk), $3,000.

**World** (Mann) (400; $1.25-$1.50) —"Summer and Smoke" (Par). Big $7,000. Last week, "Roman Spring" (WB) (3d wk), $4,000.

## Cincy Tent's Telethon

Cincinnati, Jan. 23.

Variety Club, Tent 3, with William Shane as new chief barker, holds its third annual telethon Feb. 10 on WKRC-TV in support of the opportunity workshop wing of Goodwill Industries.

Shane, an exec of Barker Greeting Cards Co., was elected along with assistant chief barkers William M. Garner, Buena Vista branch manager, and Nat Kaplan, exhibitor, and holdovers James McDonald, film booker, as dough guy, and Saul Greenberg, attorney, as property master.

Garner, retiring chief barker, chairmanned a VC international regional meeting here Jan. 5. Leading in discussions of charity, fund raising and publicity programs were Eddie Emanuel, George Hoover, George Eby and Harry Kodinski.

## 'Roman' Socko 12G Tronto; 'Song' 13G

Toronto, Jan. 23.

Only newcomers are "Roman Spring of Mrs. Stone," off to a socko start, "Cinderella" which looks big and "The Happy Thieves" rated thin. Last-named is at Threehouse combo.

However, holdovers are setting the city's pace. "Blue Hawaii" is nice in second stanza while "Pocketful of Miracles" in fourth shapes great. "Flower Drum Song," in fifth, looms smash at Uptown. "Breakfast at Tiffany's" is rated wow in sixth frame at Hollywood.

**Estimates for This Week**

**Carlton, Danforth, Humber** (Rank) (2,318; 1,328; 1,203; $1-$1.50) — "Happy Thieves" (UA). Sad $17,000. Last week, "Singer Not Song" (20th), $20,000.

**Eglinton** (FP) (919; $1.50-$2.50)—"Holiday in Spain" (Indie) (5th wk). Fine $10,800. Last week, same.

**Hollywood** (FP) (1,080; $1-$1.50)—"Breakfast at Tiffany's" (Par) (6th wk). Wow $14,000. Last week, ditto.

**Hyland** (Rank) (1,357; $1-$1.50)—"Whistle Down Wind" (20th) (5th wk). Fine $6,500. Last week, $7,500.

**Imperial** (FP) (3,206; $1-$1.50)—"Blue Hawaii" (Par) (2d wk). Nice $15,000. Last week, $20,500.

**Loew's** (Loew) (1,641; $1-$1.50)—"Pocketful of Miracles" (UA) (4th wk). Still great at $13,000. Last week, $14,000.

**Tivoli** (FP) (935; $1.50-$2.50)—"El Cid" (AA) (5th wk). Hefty $12,000. Last week, $12,500.

**Towne** (Taylor) (693; 90-$1.25)—"Cinderella" (Astral). Shapes big $4,500. Last week, "Call Me Genius" (IFD) (4th wk), $3,500.

**University** (FP) (1,382; $1-$1.50)—"Roman Spring" (WB). Swell $12,000. Last week, "King of Kings" (M-G) (12th wk), at $1.50-$2.75 scale, $14,000.

**Uptown** (Loew) (2,543; $1-$1.75) "Flower Drum Song" (U) (5th wk). Still lusty at $13,000. Last week, $14,000.

## 'Innocents' Fast $8,000, Cincy; 'Flat' Good 9G, 'Raft' Bangup $8,500

Cincinnati, Jan. 23.

Four brisk entries bid for a lift in Cincy film biz currently as burghers here shake off prolonged wintry blasts. "Bachelor Flat," rating good at Albee, shapes for a slight lead over the other bunched newcomers. However, "The Innocents" at Grand is making top showing with big take. "George Raft Story" at Keith's also is sharp. "Singer Not the Song" at Palace looms good.

**Estimates for This Week**

**Albee** (RKO) (3,100; $1-$1.50)—"Bachelor Flat" (20th). Good $9,000 or close. Last week, "Roman Spring" (WB) (3d wk), $7,500.

**Capitol** (SW-Cinerama) (1,400; $1.25-$2.75)—"King of Kings" (M-G) (10th wk). Limp $4,000. Same last week.

**Esquire Art** (Shor) (500; $1.25)—"Purple Noon" (Times) (3d wk). Pleasing $1,300. Last week, $1,500.

**Grand** (RKO) (1,300; $1-$1.25)—"Innocents" (20th). Potent $8,000. Last week, "Pocketful of Miracles" (UA) (4th wk), at $1-$1.50 scale, $7,500.

**Guild** (Vance) (300; $1.25) — "Devil's Eye" (Indie) (2d wk). Strong $2,400 after $2,900 preem.

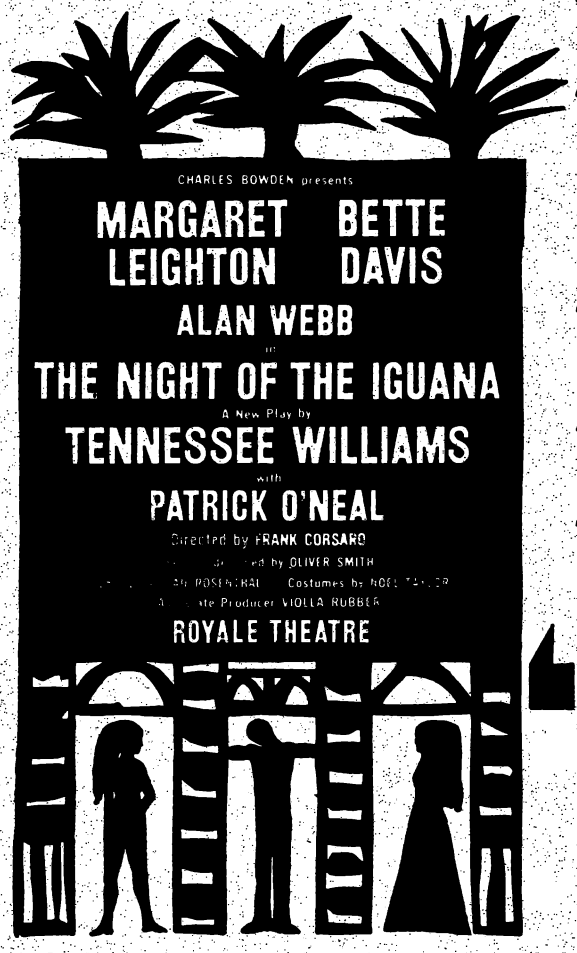
**Hyde Park Art** (Shor) (500; $1.25)—"Great War" (Indie). Fair $1,000. Last week, "Make Mine a Double" (Cont), $1,200.

**Keith's** (Shor) (1,500; 90-$1.25)—"George Raft Story" (AA). Sharp $8,500 or near. Last week, "Babes In Toyland" (BV) (4th wk), $7,500.

**Palace** (RKO) (2,600; $1-$1.25)—"Singer Not Song" (20th). Good $8,000. House devoted Friday (19) night to special showing of "A Majority of One" (WB) at $2. Turnout was fair. Film opens here Feb. 21. Last week, "Second Time Around" (20th) (3d wk), $7,500.

**Twin Drive-In** (Shor) (600 cars; 90c) — West side only: "Errand Boy" (Par) and "So This Is Paris" (U) (subruns). So-so $2,500. Last week, "Twist Around Clock" (Col) and "X-15" (Col) (subruns), $3,000.

**Valley** (Wiethe) (1,275; $1.50-$2.50)—"El Cid" (AA) (5th wk). Firm $7,500 after $9,000 in fourth frame.




"...Tennessee Williams at the top of his form. Rarely has Mr. Williams written with more perception or with greater beauty."
—TAUBMAN, New York Times

"A dark corner made to blaze with light....Mr. Williams returns and reminds us what it is to watch poetry....
—KERR, N.Y. Herald Tribune

"Restores to playgoers the Williams who can create a poetry of mood, language, character and imagination... This is perhaps the wisest play he has ever written."
—TIME Magazine

"...An earthy, irreverently comic passion that makes for compelling theater."
—NEWSWEEK Magazine

"...Tennessee Williams in the mood which gave us 'The Glass Menagerie' and 'Streetcar Named Desire.' One of his finest dramas."
—CHAPMAN, New York Daily News

"Great play. There was no one who had not been caught and fascinated by what they had seen."
—McCLAIN, N.Y. Journal-American

"Powerful new drama...Stands far apart from most of the season's plays and it stands high."
—NADEL, N.Y. World-Telegram & Sun

# 'IGUANA' IS TENNESSEE'S NIGHT ON BROADWAY!

**THE NIGHT OF THE IGUANA**, a joint venture of Charles Bowden Productions in association with Two Rivers Enterprises, Inc., was financed for Broadway and purchased for motion pictures by **SEVEN ARTS PRODUCTIONS**, continuing its tradition of bringing great Broadway attractions to the screen:
■ **The World of Suzie Wong**—produced by Ray Stark Productions in association with Seven Arts. ■ **Two for the Seesaw**—to be produced by the Mirisch Company in association with Seven Arts. ■ **West Side Story**—produced by the Mirisch Company in association with Seven Arts. ■ **Good as Gold** by John Patrick—to be produced for the screen by Seven Arts. ■ **French Street** by Norman Krasna and Jacques Deval—to be produced on Broadway by Seven Arts and David Merrick.

SEVEN ARTS PRODUCTIONS

# Chides Hysterics Over 'Runaway'

## Film Industry Very Healthy, Argues Weinstein—Need Foreign Scenery for Boxoffice

Hollywood, Jan. 23.

"The motion picture industry is in a very healthy position and I don't see what all the crying is about despite the number of features American companies are making abroad," comments 20th-Fox producer Henry T. Weinstein.

"I don't believe there is such a thing as 'runaway' production," he avers. "Audiences today are demanding realism in locations instead of phony studio backdrops. This is one of the strong elements in films today."

Weinstein pointed out the fact locations for "Tender Is the Night" were made in Switzerland and on the Riviera will add $2,000,000 to the gross of the Jennifer Jones-Jason Robards co-starrer.

"The scenery in the picture is fantastic and couldn't be duplicated in any studio." He added the cost for sending principals and shooting abroad was done for less than the price of the story.

"I don't agree with the kind of terrible wailing that's going on about 'runaway' production as if it was a plague.

"What you have to figure is the total outlay for foreign production as against the annual budget for films being made here. That is the way you estimate the health of the industry: it depends on monies being spent here on salaries and materials as compared to budgets for films made elsewhere."

Weinstein took up the official salaries and wage earnings reported by the California Dept. of Employment, Research & Statistics.

"By these figures you have proof the industry is in prime financial condition. Particularly when $283,515,455 was paid out in production wages in 1960. When this shows a hike of $75,426,325 from what employes received in 1951, it's a sign things are good for the film worker in Hollywood.

"Also," he went on, "take a company like 20th-Fox which was bankrupt or on the verge several years ago and today is worth a quarter of a billion dollars. That speaks for itself."

There's a lot of hysteria, but why?, he wants to know.

"We mustn't forget this is an international business we're in. The international emphasis is growing every year. The sooner we realize this the better for all of us.

"Further," he reasons, "with the jet age in favor of production today movies can take you to and from Brooklyn or Squeedunk or wherever you are to all ports of the world on the screen for the price of a dollar or two admission. This is an important factor to consider."

Change in production requirements, producing pix where the action takes place is a necessity, something you just don't pass off with scenery on backdrops, something audiences want more and more in their entertainment fodder, according to producer Weinstein.

## Norbert Auerbach As UA's Sales Mgr. in Paris

Norbert T. Auerbach has been appointed United Artists continental sales manager with headquarters in Paris, succeeding Nick Pery.

Auerbach has held various sales positions in the continental division of Columbia International, and was managing director for Europe and the Middle East for three years before resigning in late 1960 to go into independent production. (Auerbach's indie-made pic, "The Girl With The Emerald Eyes," will be released in the States this year by Kingsley International.)

Pery, who joined UA last August, was formerly veep and continental manager for Columbia International. Auerbach will be working under Eric Pleskow, UA's continental manager.

### Gerlach Sells Motel

Albuquerque, Jan. 23.

Charles J. Gerlach, former advertising manager of Daily VARIETY on the West Coast now living in Albuquerque, has peddled his Bel Air Motel on Route 66 here.

Gerlach will continue to operate apartment house he built here two years ago.

## 'The Hollywood Museum' Is Shortened Billing; Lesser Reports Reasons

Hollywood, Jan. 23.

Sol Lesser recently told the Hollywood Press Club the name of the Hollywood Motion Picture and Television Museum has been shortened to "The Hollywood Museum" to avoid overlooking any part of the entertainment industry. He also revealed an additional $1,000,000 has been budgeted to the $4,000,000 original building cost to cover construction of a tower adjunct, with groundbreaking to be in June.

Lesser said the museum may develop a 'third industry" in Hollywood by providing an outlet to make educational film anent the technical skills of the entertainment industry which could be used in all educational areas. He said such a project has not before been thoroughly explored in Hollywood and would be a good area for the museum to operate actively.

Executive noted there are now 32 acting committees from archives to acquisitions working on the museum project. Among latest developments, he said they have secured release of unused portions of films from studios which will be cut into small pieces and sold for $1.00 a piece as souvenirs.

Lesser said he expects to have 40-50,000 founder members of the museum, graded from $1,000 memberships down.

## 20th-Fox Shares

Continued from page 3

big negative cost to pay off between anybody makes any money on it.

As important as the money which the four aforementioned "hits" are bringing in at the moment, is the money they'll continue to bring in in the quarters ahead, beefing up the backlog of product in continual playoff. One of the things that really put the whammy on 20th last year was the fact that the unbroken string of flops December-to-April left the company with almost no backlog of money-makers for the rest of the year.

Apparently some Wall Streeters are just as enthusiastic about prospects of future product as the most garrulous of 20th drumbeaters. That list includes two William Holden starrers, "Satan Never Sleeps" and "The Lion," the new "State Fair," Darryl F. Zanuck's all-star "The Longest Day," and, of course, "Cleopatra," which certainly appears to be the big gamble of alltime. Conceivably this one film, which may well go over an $18,000,000 budget to become the most expensive film in the history of the industry, could wreck 20th once and for all.

Whether or not anybody on Wall Street takes "Cleo" producer Walter Wanger seriously when he predicts a $100,000,000 gross potential for the film, the wide-ranging publicity on the pic doesn't seem to be hurting the parent company. One 20th exec even went so far as to state, quite seriously, that every time the face and form of star Elizabeth Taylor appears in the press, the stock goes up. He argues that traders on the Big Board are just as hot blooded as you and I—maybe even more so.

Perhaps a more significant, if not quite so romantic, reason for the new upbeat is that 20th management, largely at the insistence of "new" Wall Street board members Milton S. Gould and John L. Loeb, has instituted far-reaching economies throughout the company, cutting overhead considerably, and has clarified a production policy which previously was swinging between fewer-but-bigger pix and more-and-more-modest pix, with alarming irregularity.

Right now that policy is fewer-but-bigger, and the chances are that there will be no return to the kind of indiscriminate production which in 1960-61 resulted in such throwaways as "Madison Avenue," "The Right Approach," "The Fiercest Heart," among others.

## VINCENT LOPEZ LIFE ON 20TH-FOX LIST

Hollywood, Jan. 23.

Vincent Lopez gets biopic treatment by producers Thom Fox and Sheldon Graff for 20th-Fox release, with Barney Sarecky adapting screenplay from bandleader's "Lopez Speaking." Filming is skedded for November.

Expected that such personalities as Jimmy Durante, Gloria Swanson, Eddie Cantor, Rudy Vallee and others will be sought to play selves in cameo roles. Lensing will be done both in Hollywood and N. Y.

Lopez continues, in his umpteenth year, at Hotel Taft, Manhattan.

## Lull at 20th

Continued from page 3

approvals on at least a handful of yarns. Production head is anxious to manifest a one big pic a month pace minimum once he gets the ball rolling smoothly again. This would enable the sales department to approach the future with a regularity of key releases supplemented by outside commitments of one or two monthly additions.

"Something" is star's finale on the Westwood lot under an old pact for $100,000, a steal at star's bid and ask prices today. As a result, 20th has been bending backwards to satisfy Miss Monroe. Particularly in view of her last film, "Let's Make Love." Star was ill during pic, her absence and delays in finishing production with Yves Montand hiking the final cost more than $500,000.

Studio, too, at one time had "Where's Charlie" all set for MM with Cukor to direct. In this instance, director got wrapped up at MGM with "Lady L," later canceled by Culver City plant after $2,000,000 was dumped into preparations. Delay in Cukor's reporting resulted in 20th filing a $7,000,000 suit against Cukor, settled when he agreed to direct "Chapman Story," which producer Richard Zanuck moved to Warner Bros. lot after 20th's board voted thumbs down on project.

Weinstein, oddly enough, had "Watcher in the Shadows," in his lineup but couldn't get the go signal from Levathes. Hence he was finally set 10 days ago to do "The Visit" starring Ingrid Bergman, with a September start.

## Mario Del Monaco

Continued from page 1

Khiringhelli before he, the tenor, left to sing "Girl Of The Golden West" in Japan. To quote: "But the La Scala contract was not in Tokyo at my arrival and not in the following mails. Instead, each day arrived interesting propositions from other parts of the world and just in the time period reserved for La Scala. There was an offer for five orchestra concerts, one from Eurovision, and four recitals in Germany. Naturally I accepted. Opera houses surely know that singers of international reputation are not engaged by talk but by commitment. When La Scala's letter finally arrived, I had disposed of all my free time for next season and the one after next."

At this point Mme. Del Monaco commented, "After all the coldness we have suffered in three months at the Met, to suffer more cold at La Scala is not necessary."

The Del Monacos keep an apartment in Rome and a house in Lausanne, Switzerland. Just returned from Japan, he will return there next season to sing "Otello" and also go to Russia. He will sing this season at Covent Garden, Palermo and San Francisco.

## Incorporated Self

London, Jan. 23.

Hannen Swaffer was the first individual in Britain to set himself up as a corporation. Hannen Swaffer Ltd. was formed more than 30 years ago.

This was on the advice of show-biz accountant Jack Rubens, not as a tax device but as an instrument for protecting the copyright on his writings.

# New York Soundtrack

Continued from page 4

contacting vets with long memories and getting hold of any available memorabilia.

**Dick Guardian**, AIP's Latin American supervisor, off on a seven-week trip through his territory. He'll be back March 7.

"Boys' Night Out" completed lensing at Metro, is now being scored, and looks to be a late June release . . . Magna's Paris-made "Black Tights" goes into the Plaza following "Tender is the Night" . . . **Robert Edwards**, Embassy's Rome rep, back there after homeoffice huddles . . . **Merlin Lewis**, as secretary-treasurer of Theatre Equipment & Supply Manufacturers Assn., due back from Chi tomorrow after TESMA meetings there with dealers. He's also exec secretary for the American Congress of Exhibitors . . . **Simon B. Siegel**, exec veep of AB-PT, elected to board of Arnold Constable department store . . . **Michael Relph**, co-producer of "Victim," the British import, due from London about Feb. 1 for talks with Pathe-America's **Budd Rogers**. May also visit some keys in the film's behalf.

**Debbie Reynolds** is winding non-biog, "If I Knew Then," in association with Associated Press correspondent **Bob Thomas**, for publication in late summer by Bernard Geis & Associates.

Writer **Fred De Gorter** and actor **Ron Kennedy** formed Baron Productions for program of feature films, initialing with "The 17th Jacare".

Columbia Pictures registered "Don't Knock the Twist" with MPAA.

**June Walker** into **Stanley Kramer's** "A Child Is Waiting" . . . Producer **Jerry Bresler** has **Charlton Heston** for "Diamond Head" for Col Pictures release.

Show Mag for Feb. is stepping up its "probing," with an attack on Music Corp. of America and the Stagehands Union, the first by **Bill Davidson**, the latter by **Al Capp**.

# Swaffer Was Good, and He Knew It

Continued from page 5

Certainly he was the most disputatious reviewer of his day, and many managements barred him from their theatres. He abandoned theatre reporting—his phrase—in 1931 for political journalism because he saw outside the theatre a much more moving drama, more bitter tragedy and more living comedy than anything that was acted on the stage.

Some years ago he told this byliner that another reason for quitting the theatre was that his arrival at an opening night caused a bigger stir than the rising of the curtain. "People were discussing me instead of the play. I was the centre of all eyes and I hated it," he commented—not very believably.

An ardent Socialist and an impassioned orator for the cause, Swaffer was equally at home addressing a rally of thousands or an audience of one. We in the London office of VARIETY had unique experience of this, and every new recruit to the staff was a fresh target for his anecdotes. He never tired of telling his favorite yarns to fresh audience, such as how he was responsible for making Herbert Morrison the Home Secretary in Churchill's wartime coalition; how he pioneered picture journalism; and the role he played in the Socialist victory in the 1945 polls.

Although his formal connection with show business ended when he gave up dramatic criticism in 1931, Swaffer loved to write about show people. His Sunday column in the People was crammed with anecdotes about star entertainers. And, in the lush postwar years, when the London Palladium was the bigtime centre of the vaudeville world, featuring international headliners in every bill, Swaff was a regular first-nighter, always to be seen standing in the back of the orchestra stalls.

*His wife (who died about six years ago) never accompanied him at an opening, or at any other function. "She can always buy her own seat if she wants to go," he used to say.*

**Liked It Backstage**

In those Palladium days, Swaff—as he was always called—was always to be seen backstage at the end of the show in the Number One dressing room, and during those years he established many close international friendships. His firmest favorites were Danny Kaye and Sophie Tucker, but he had the happy knack of cultivating them all whether they were high on the stellar roster or not. He always enjoyed describing the incident when he took Harpo Marx to the House of Commons, and in the lobby introduced the comic to Winston Churchill. Harpo, overwhelmed by the sense of accasion, asked the statesman for his autograph. "On the contrary," said Churchill, "I should be asking for yours."

For many years preceding his death, show business and the journalistic profession found good reason for feting Swaff. On his 50th anniversary in Fleet Street, he was honored by the Variety Club; a few years later he was involved in a social whirl for his 75th birthday celebrations, and the last big public occasions was a dinner in his honor just over two years ago to mark his 80th birthday. That was hosted by Odhams Press and was attended by statesmen, politicians, editors, showbiz personalities and personal friends from Fleet Street. On that occasion he had intended to make the speech of a lifetime running for more than two hours, but sat down, apparently exhausted, after 45 minutes.

A few weeks later he was compelled to leave his Trafalgar Square apartment, as the whole block was being pulled down for redevelopment. He never wanted to leave his beloved square, and confessed "I hope they have to take me out in a coffin."

Inevitably, everyone who knew Swaff intimately had his favorite yarn. The most typical, so far as this reporter is concerned, refers to a comparatively recent discussion between him and one of his editors. In his later years, Swaff became hard of hearing, and during this discussion, the editor was asked to repeat almost everything he said. Finally, almost in exasperation, he pleaded: "Swaff, why don't you try a hearing aid?" Swaffer was outraged. *"A hearing aid? Me? You know I don't like to look ostentatious."*

That was the sort of remark that came naturally from a man whose black hat, white flowing hair, stock, and ash-covered suit was known throughout the country, and whose proud boast it was that he was the only person who could be caricatured without portraying his face.

Swaffer was proud to be known as the Pope of Fleet Street, a title he is suspected of inventing. It will be a long time, if ever, before there are smoke-signals to herald Pope Hannen the 2nd.

At the memorial service to be held at St. Martin's in the Fields tomorrow (Wed.), Sir Ralph Richardson will read the lesson, and Lord Morrison (formerly Home Secretary Herbert Morrison, and now president of the British Board of Film Censors) will deliver a tribute.

## Ask $125,500,000

Continued from page 4

receipts in nations with a dollar exchange shortage.

Despite the increase in appropriations sought, USIA projected a decrease in the actual amount of foreign currency purchased under the program. Moreover, only $800,000 is earmarked for guaranty of commercial films, the same as contemplated during the present fiscal year's curtailed program. Spelling out the deemphasis on commercial entertainment matter, the budget message had this to say:

"In 1962 (fiscal), the more restrictive criteria for the materials to be covered by this program were adopted. Stress is placed on educational, scientific and technical materials."

# Little Messages To Film Producers

# 26 FRENCH FILM SHOWMEN CAN'T BE WRONG

In all the arts, starting with their haut cuisine and haut couture, the French have a recognizable, exportable flair. It is probably accurate to declare that in their films, as in their gloves and perfumes, the greatness and the uniqueness lies in their quality of "Frenchness". Meanwhile, since the Liberation, there has been a remarkable renaissance of the French feature film which is now regularly exhibited in more countries than ever before.

Significantly, the leading producer-distributor organizations of France address the American and other world markets through the nationally and internationally circulated trade-paper par excellance.

VARIETY

*These French Film Showmen Advertised Here During 1961:*

A & P Films International • Athos Films
Henri Deamont Berger • Jules Dassin
Georges De Beauregard • Felix Films
Films de la Pleiade • Filmsoner
Francos London Films • FranCos Films
Gaumont Dist. • Generale Europeene de Films
Paul Graetz Prods. • Leo Lax
Les Films Matignon • Les Films Modernes
Raoul J. Levy • Madeleine Films
Emile Natan • Christine Gouge Renal
Peter Riethof • Studio De Boulogne
Jean Thuiller • UFA Camacico
Unidex • Ray Ventura

# Booming Spanish Film Production: 62 Native Plus 17 Collaborations

Madrid, Jan. 23.

Spanish film production soared in 1961 to a record breaking total of 91 features, 62 of which were national product and 17 made in coproduction. Previous production mark was registered in 1956 and 1958 when tally reached 75. In 1960, 73 films were completed and classified for state subsidy aid.

Most extensive production program in 1961 is credited to producer Cesar Gonzalez who heads the list with five pix and who also chalked up his 100th production in the course of 20 years as Spain's most prolific producer. Runner up is Cooperativa Cinemagrafica Union with 4 pix. Six companies turning out 3 each last year are As Produccion, Este Films, Hispamer, Buhigas, Balcazar and I.F.I. of Barcelona.

While coproductions in 1961 showed an increase over the previous year, it was still well below the record set in 1956 with 23 coproductions. Worthy of note and marking a trend that is expected to show continued expansion, was the fact that Spain coproduced 6 of its total 17 co-ventures last year with Argentina. While this alliance was already underway before both governments affixed final signatures to a coproduction pact last year, the new agreement substantially spurred co-partnered projects between the two countries and there is every reason to believe the number will increase this year.

Though film production increased, the percentage of films made in color last year dropped sharply. Whereas 28 color films out of a total yearly output of 73 were recorded in 1960, last year there were only 39 out of the all-time high of 91.

Also worthy of note is the continued rise in film production costs. The average film budget, pegged in 1956 at 3,200,000 pesetas, was 66% higher last year. The average cost is now around 5,200,000 pesetas which is still under $100,000. Conclusions drawn in film circles is that film budgets will continue to be corseted to sindicato credit and state subsidies to minimize film making risks.

Addition of 17 new producers to industry rosters last year partially explains the sharp increase in film production during 1961.

## 'Miss Cynadie'

Continued from page 1

of course, contained numerous skits razzing Mrs. Montgomery as a capital political writer of considerable influence and glamour.

Yoks were the loudest during a skit wherein Mrs. Montgomery interviewed John Q. Taxpayer, who complained, in song:

*"My money lies over the ocean; my money lies over the sea.*

*And I've got a good clear notion it c'n't gonna co[illegible] to me."*

Harry Hirschfield, in good form, had a running collection of jokes. He claimed original authorship of the gag describing The Twist: "An asset to music."

Walter Kiernan, as usual, did the "this is your life" monologue on the guest of honor, reminding the crowd of former President Truman's description of Mrs. Montgomery after she told more about him than he wanted to see in print: "Little Miss Cyanide."

Local club prexy, Robbie Robinson, the ringmaster for a decade here, was in charge.

## Wheelwright

Continued from page 3

own agency. Taplinger continues as a director of the Bronston company.

Wheelwright, in New York the past week, unveiled elaborate plans so far as the functioning of his unit is concerned. He said the independent company will draw up full campaigns for each forthcoming production for use by the outfit's own ad-pub reps at various global points and/or the indie distributors with whom Bronston is doing business.

He added further that the promotional material will be tailored in terms of suitability for each local territory.

Wheelwrights scripts included MGM's "Blossoms in the Dust."

## FT. WAYNE-MADE FEATURE

### Galbreath, Industrial Producer, Unveiling First Theatrical

Fort Wayne, Ind., Jan. 23.

Richard Galbreath, maker of industrial films, will hold the preemiere of his first theatrical feature film, "Night of Evil," on Jan. 27-28 in the Embassy Theatre, Fort Wayne, Ind. The film was made in that city during the summer of 1960.

Lisa Gaye and William Campbell have leads in the film, which is based on the life story of Dixie Ann Dikes, Miss Colorado of 1958, who landed in jail for attempted robbery.

Galbreath says that, if he can get the right script without running into too much expense, he would like to shoot another feature movie shortly. His past experience includes serving as a radio station musician and arranger, portrait photographer, fashion photographer, commercial film producer.

## Roadshow-Plus-Grind Simultaneous Showings For French 'Black Tights'

Magna Pictures, in an unusual move in terms of U.S. playoff pattern, expects to open its offbeat Paris-made "Black Tights" simultaneously in roadshow and grind engagements.

Schizoid policy was adopted out of necessity rather than choice. Company would prefer a uniform hardticket launching, but, as in New York, is faced with an unavailability of roadshow situations in possibly several keys. As it looks now, for instance, Broadway won't have a roadshow theatre available for the film's Gotham bow expected in late February. Hence, it will play popscale, continuous in N.Y., and in CinemaScope, whereas roadshow dates will use 70m prints. As of the moment, only other booking firmed is a hardticket run at the Four Star, Los Angeles, in March.

Color pic was produced by the late Joe Kaufman, with Terence Young directing. It depicts in dance and music four approaches to love, and costars Maurice Chevalier (billed as "host"), Cyd Charisse, Moira Shearer and Jeanmaire.

Another angle, possibly also innovational, is that projectionists will work from music cue sheets to vary music levels for contrast and emphasis.

## ALLIED STATES' $5000 HELPS C. OF E. VS TOLL

Making good on its pledges, Allied States Assn. has enriched the exhib fight against home toll by some $5,000. In this instance, however, the contribution actually represents only two Allied units.

Check for the amount was turned over to the American Congress of Exhibitors last week by National Allied prexy Marshall Fine.

## Ohio Segregation Battle

Columbus, O., Jan. 23.

Ohio's new "public accommodations" law, which bans discrimination because of race, religion, or creed in places of public accommodation, including theatres, is getting its first test. Lewis E. Gegner, a Yellow Springs barber, has been charged with discrimination for refusing to cut the hair of Negro Paul N. Graham.

This is no new experience for Gegner, who was the first barber ever convicted in Ohio for discrimination when tried under a Yellow Springs anti-discrimination ordinance in September, 1960. In that case, a jury found him guilty but because of a lack of injunctory powers in the ordinance, Gegner was free to continue his usual operations. He was fined $11.

If found guilty, Gegner could be ordered to "cease and desist" from discrimination. He could seek a retrial or a court hearing. If his guilt is upheld and he then refuses to serve Negroes, he could be held in contempt of court.

## Tuesday For Opera Films in Milwaukee

Milwaukee, Jan. 23.

Oriental Theatre, commencing today (Tues.) and continuing for six consecutive Tuesdays, is showing filmed versions of operas in "Fine Arts Film Festival," on a hardticket basis. Film Festival series tickets are sold at $7.50 each, tax included. The price covers the entire concert series.

"Madame Butterfly" opens. Others are "La Gioconda," "Don Giovanni," "La Forza Del Destino," "Two Loves Had I" and "Belles and Ballets."

## Arthur Watkins

Continued from page 5

others have tended to take on the character of an international film fair. "I see no reason why there should not be scope for even greater individuality," said Watkins. "Why, for instance, a particular Festival should not specialize in, say, comedy films or in pictures of social significance." There is no good reason, thinks Watkins, why, for example a well-made Norman Wisdom farce shouldn't find a Festival showcase.

"Another problem facing Festivals," he continued, "is the task of selecting International Juries. Half a dozen times a year I am asked to try and find qualified jurors, but suitability and availability are not always coincident. Juries must be international in character and composed of representatives of all sides of the film industry."

Watkins believes that there is no doubt that a Festival win can help a film, particularly if it is a reasonably commercial subject. "There's no doubt that Festivals are of value. But producers must have confidence in them," he stressed. "There must be no suspicion of politics or lobbying for that would destroy the entire fabric of the Film Festival."

### Common Market?

What will happen to the British film industry if, and when, Britain enters the Common Market?

"Certainly, the position wants watching very carefully," says Watkins. "The unions seem to think that the Common Market could affect protective legislation. They fear that such a move could rob the industry of the Quota Act, State aid from the National Film Finance Corporation and also that life blood of the business, the Eady money. Well, the producers realize that it is a significant factor. They realize that there is a possibility of any, or all, of these disappearing. But they insist that such an event is not automatic."

Finally, what is the position regarding co-production with the French, Italians and Germans? Said Watkins: "Our talks with the French have been conducted over quite a long time. We chose France, by the way, for these preliminary talks because conditions of work in that country are most similar to those in Britain."

The Unions are naturally anxious for an assurance that there would not be less employment or worse conditions in the event of any coproduction get-together. "Our producers sympathize with the Unions' concern for their safeguards. The principal objects of such coproduction are to fight the twin curses of the industry, falling attendances and increasing costs — and also to make possible through shared investments those larger scale pictures which are in demand." Watkins is sure that Anglo-European co-production would have that effect. "Over a given period," he continued, "the personnel used from the two countries concerned would have to balance out, so that there would be no question of decreased employment among technicians."

Watkins and the members of the BFPA clearly look forward to working closely and increasingly with various European countries, but he stressed that one urgent thing must be borne in mind if the proposed alliances are to work out to mutual benefit. He says: "Subjects must be chosen that are not hybrids. They must be stories that are completely acceptable to the audiences of both countries. Which, after all, is what the word 'international' surely stands for, isn't it?"

# Film Reviews

Continued from page 6

## Only Two Can Play

film version, but the result is a lively, middle-class variation along the lines of "The Seven Year Itch." With Peter Sellers in nimble form, a Bryan Forbes' romp of a screenplay and the Launder-Gilliat touch in direction and production, exhibs should have little difficulty in finding cash-paying patrons for this racy piece.

Some of the humor is over-earthy and slightly lavatory, and the film never fully decides whether it is supposed to be light comedy, farce or satire. But it remains a cheerful piece of nonsense with some saucy dialog and situations capably exploited by Sellers and his colleagues. He is a member of the staff of a Welsh public library. A white collar job. He is fed up and frustrated with the eternal prospect of living in a shabby apartment with a dispirited wife, two awful kids, peeling wallpaper, erratic plumbing and a dragon of a landlady.

Into his drab life floats the bored, sexy young wife of a local bigwig and she makes a play for Sellers. The fact that she can influence her spouse to get Sellers promotion is hardly in Sellers' mind. But what is in his mind never gets a chance of jelling. Their attempts at mutual-seduction are thwarted by babysitting problem, sudden return of the husband, intrusion of a herd of inquisitive cows when attempting a nocturnal roll.

Eventually, she lands him the job, he comes to his senses and, deciding that the joys of extra-matrimonial nibbles are outweighed by the problems, turns in the job and returns to his wife, who has, herself, been indulging in a spot of come-hither with a local crackpot poet.

Bryan Forbes' screenplay has been upped with some neat dialog and some excellent situations. For instance, Sellers and his wife uncomfortably attending a smart party thrown by the sexpot hostess; and Sellers attempting to get out of her house unobserved when it is invaded by husband and friends. But it is the sidelights of characterization that provide the neatest chuckles, and Sidney Gilliat's direction makes the briskest play with these.

Sellers adds another wily characterization to his gallery. His problems as frustrated lover carry greater weight because, from the beginning, he does not exaggerate or distort the role of the humble little librarian with aspirations. Mai Zetterling and Virginia Maskell provide effective contrasts as the two women in his life. Miss Zetterling produces a piquant line in comedy sex appeal, though only in one scene is she allowed to frisk down to basics. Miss Maskell plays the wife with the slightly faded despair, but shows spirit in the closing sequences.

As a guest star, Richard Attenborough turns up sharply as a smalltime poet, Kenneth Griffiths is the worried, seedy Welch clerk to the manner born, and Maudie Edwards is a strident, credible landlady.

The decor and locations have been selected with the utmost care, John Wilcox's lensing is okay and there is an unobtrusive score by Richard Rodney Bennett. There is more subtlety is Amis' novel than is allowed to appear in this film, but hidden between the jokes, some obvious, some less so, there is a vein of truth that will not escape any married man or woman.

*Rich.*

## Un Coeur Gros Comme Ca!
### (A Heart as Big as That!)
### (FRENCH)

Paris, Jan. 16.

Films De La Pleiade release of Pierre Braunberger production. Written, directed and lensed by Francois Reichenbach. Editor, Knoute Peletier. Preemed in Paris. Running time, 90 MINS.

Again a young filmmaker uses his camera to prod into life and catch it on the run as well as add to it by staged scenes. There are some moments of revelation, but this tale of a young African Negro boxer is more a documentary-type feature pic than an entertaining tale. It looms mainly for specialized chances.

The images are backed by the boxer's thoughts and sometimes blend to give insight and feeling to his life and needs. It shows him coming into Paris counselled by fellow passengers. His taking a little room in a worker's district, and then his wanderings and discovery of Paris and his first fight form the basis of this yarn.

Camera work is good and there are many scenes that point up the humming life. His meeting with a girl, a woman telling his fortune, and his training and talk with a blind boxer are all firstrate. But there are also many passages that seem like stuffing, such as episodes around Paris and a sudden montage of fight knockdowns from newsreels.

This gives insight into a Negro boxer's needs and attitudes, and the fact that this vocation gives him a standing in a white world. The final fight is well done. In short, another of the French essay-like films that use film to capture truth, but is an offbeater needing special handling.

*Mosk.*

## Chikita
### (SWISS)

Zurich, Jan. 16.

Beretta-Film Zurich release of Turmus-Film Zurich (Rene Groebli) production. Directed by Karl Suter. Screenplay, Suter and Hans Gmuer; camera, H. P. Roth; music, Hans Moeckel. Stars Hanne Wieder; features Cecar Keiser, Gustav Knuth, Charles Regnier, Paul Buehlmann, Max Haufler, Ines Torelli, Franz Muxender, Margrit Laeubli. At Urban Theatre, Zurich. Running time, 100 MINS.

*(In German-Swiss dialect)*

Satirical cabaret, one of the more popular forms of entertainment in the German-speaking part of Switzerland, sets the pace in this new Swiss film comedy, one of the most enjoyable local entries in some time. Its makers and players all have a cabaret background to which this film owes some of its best moments. Whether it is strong enough for the foreign market appears questionable, however, because much of its locally-slanted humor must unavoidably suffer from dubbing or subtitling.

The tongue-in-cheek story concerns an expatriate Swiss girl who owns a certain "house" somewhere in South America. Following a revolution, she comes back to her native town in Switzerland where her past soon becomes known. But instead of getting a cold shoulder from the town's "respectable" citizens, she is discreetly cajoled into opening a "circle for cultural contacts" where tired businessmen may find peace, comfort and the rest. After a clash with the authorities, involving a teenage jazz cellar, she returns, with a new Swiss husband, to South America where, meanwhile, a counter-revolution has put her back in business.

Fastpaced direction by Karl Suter, skillful lensing by H. P. Roth (including a hilarious parody of silent movies) and a uniformly excellent cast are its best assets. There is an abundance of visual and other gags as well as an often sharply witty dialog. German stage and screen thesp Hanne Wieder as the notorious Chikita is delightful. Many of the other players, notably Cesar Keiser, Gustav Knuth and Max Haufler, offer brilliant cameos.

*Mezo.*

## Rome Afire

Continued from page 5

director could actually show him a completed script.

Negulesco's future agenda includes three possibilities. "The Treason House of Martin Hughes," based on a novel by E. Phillips Oppenheim; "Sand Against The Wind," and an original about a girls' reformatory. Which ever he does first will probably be shot in Europe. It will also be another "family affair," with his wife having an active part in the production.

In addition to supervising the wardrobe for "Jessica," Mrs. Negulesco also researched the choreography for the picture and wrote the lyrics for four songs sung by Chevalier in the film. He has hopes that one or two of the songs will catch on, and "then perhaps she will keep me. Every good Roumanian hopes for that some day."

# Amusement Stock Quotations

*Week Ended Tues. (23)*

## N. Y. Stock Exchange

| 1961-62 High | Low | | *Weekly Vol. in 100s | Weekly High | Weekly Low | Tues. Close | Net Change for wk. |
|---|---|---|---|---|---|---|---|
| 27¾ | 17¾ | ABC Vending | 103 | 21¼ | 20⅛ | 20½ | — ⅛ |
| 61⅞ | 41¾ | Am Br-Par Th | 169 | 45 | 43¼ | 44⅜ | — ⅛ |
| 27¾ | 17⅛ | Ampex | 435 | 19 | 18¼ | 18½ | .. |
| 42⅜ | 31½ | CBS | 170 | 39⅛ | 38¼ | 38⅜ | — ⅜ |
| 35⅜ | 21⅜ | Col Pix | 184 | 31 | 29⅛ | 29⅛ | — ⅜ |
| 47½ | 32 | Decca | 185 | 42⅝ | 40⅛ | 41¾ | +1 |
| 46½ | 26⅝ | Disney | 47 | 39½ | 36½ | 38½ | +1¾ |
| 119¾ | 97½ | Eastman Kdk. | 338 | 104½ | 101¼ | 103⅛ | —1½ |
| 7⅝ | 4¾ | EMI | 421 | 5⅞ | 5⅝ | 5¾ | — ⅛ |
| 17½ | 12½ | Glen Alden | 828 | 14⅛ | 13½ | 13⅜ | — ⅛ |
| 46½ | 15⅞ | Loew's Thea. | 306 | 43⅞ | 41⅛ | 42¾ | +1½ |
| 83¼ | 36⅜ | MCA Inc. | 14 | 73⅞ | 71¾ | 72 | —1½ |
| 70⅜ | 41½ | Metro GM | 232 | 49¼ | 47⅛ | 47½ | —1¼ |
| 41⅜ | 25¾ | NAFI Corp. | 104 | 31⅞ | 29⅝ | 30 | —1 |
| 9⅛ | 5⅛ | Nat. Thea. | 138 | 7¼ | 6⅜ | 7⅛ | + ⅝ |
| 26¾ | 16⅝ | Outlet | †830 | 24 | 22⅝ | 22⅞ | —2⅛ |
| 85¾ | 53⅜ | Paramount | 171 | 54⅞ | 50¼ | 52¼ | —1⅝ |
| 238½ | 175 | Polaroid | 232 | 201 | 180 | 180 | —19 |
| 65⅝ | 49½ | RCA | 487 | 53⅝ | 51⅞ | 53⅜ | + ½ |
| 18¾ | 10¾ | Republic | 76 | 12 | 11½ | 11¾ | + ⅛ |
| 22 | 14¾ | Rep. pfd. | 13 | 16⅛ | 15⅞ | 16⅛ | + ⅜ |
| 42⅜ | 26¼ | Stanley War. | 115 | 36¾ | 34½ | 35⅞ | + ⅝ |
| 34¼ | 27¾ | Storer | 49 | 30 | 28⅝ | 29⅛ | — ⅜ |
| 55¼ | 29⅝ | 20th-Fox | 393 | 39⅜ | 38 | 38½ | + ½ |
| 40¾ | 29½ | United Artists | 166 | 34¼ | 32¾ | 33¾ | + ¼ |
| 94¾ | 52¾ | Warner Bros. | 53 | 77¾ | 75 | 76 | —2 |
| 82¾ | 62⅝ | Zenith | 467 | 68⅛ | 62½ | 62⅝ | —4¼ |

## American Stock Exchange

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 8⅛ | 4½ | Allied Artists | 38 | 5¾ | 5¼ | 5¼ | — ⅜ |
| 15¼ | 6½ | Bal/M'nt GAC | 11 | 8⅛ | 7⅝ | 7⅝ | — ⅞ |
| 24⅜ | 9¾ | Cap. Cit. Bdc. | 44 | 19 | 18 | 18⅜ | — ⅝ |
| 22½ | 4⅝ | Cinerama Inc. | 891 | 18⅜ | 17¾ | 17¾ | +1¼ |
| 16⅞ | 7⅜ | Desilu Prods. | 62 | 10¾ | 10¼ | 10¼ | — ⅜ |
| 9⅝ | 4⅞ | Filmways | 98 | 7⅛ | 6 | 7⅛ | +1⅛ |
| 25¾ | 8¼ | MPO Vid. | 19 | 13⅛ | 10¾ | 10¾ | —2¼ |
| 5¾ | 1¾ | Nat'l Tel'film | 75 | 2⅝ | 2¼ | 2¼ | — ¼ |
| 10⅛ | 3¾ | Reeves Bdcst | 14 | 5 | 4¾ | 5 | + ⅛ |
| 10½ | 6 | Reeves Snd. | 116 | 6⅞ | 6⅜ | 6½ | .. |
| 27 | 20 | Screen Gems | 33 | 21⅞ | 20⅞ | 20⅞ | — ⅝ |
| 42⅜ | 11¾ | Technicolor | 798 | 23⅞ | 21¼ | 22 | +1⅛ |
| 31 | 9¾ | Teleprompter | 50 | 15⅜ | 14¾ | 14¾ | — ⅛ |
| 6¼ | 2⅝ | Tele Indus. | 35 | 3 | 2¾ | 2⅞ | .. |
| 25¾ | 14½ | Trans-Lux | 162 | 18¾ | 18¼ | 18¼ | .. |

*Week Ending Mon. (22).
†Actual Volume.

*(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)*

## Over-the-Counter Securities

| | Bid | Ask | |
|---|---|---|---|
| America Corp. | 3⅛ | 3⅝ | .. |
| Four Star Television | 20 | 22 | — ½ |
| Gen Aniline & FA | 230 | 258 | —10 |
| General Drive-in | 12¾ | 13⅞ | — ¼ |
| Magna Pictures | 2⅞ | 3⅜ | — ⅛ |
| Metromedia Inc. | 15⅝ | 16¾ | .. |
| Official Films | 2¼ | 2⅝ | — ¼ |
| Sterling Television | 2½ | 3 | — ⅛ |
| U. A. Theatres | 7⅛ | 7⅞ | — ½ |
| Wometco Enterprises | 24 | 26¼ | — ¾ |
| Wrather Corp. | 5¾ | 6⅝ | .. |

*(Source: National Assn. of Securities Dealers Inc.)*

# Arizonans Back W. B. Hunter's Producers International Pictures

Hollywood, Jan. 23.

New distribution-production company tabbed Producers International Pictures Inc., has been set up with William B. Hunter acting as exec veepee and backed by a group of Arizona bizmen. Unit has already acquired four features and one full-length animated feature, all produced in Europe, for 1962 release, and likewise is prepping production of four pix to be made here.

Upcoming releases include "The Centurians," wth John Drew Barrymore, Mitchell Gordon, Jacques Sernas, Genevieve Grad and Anna Maria Canale; "The Huns," with Sernas, Chelo Alonso and Folco Lulli; "The Triumph of Maciste," Kirk Morris, Cathy Caro; "The Gladiators;" and animated "The Reluctant Dragon."

Titles of upcoming productions now planned include "Nobody Cares for Me," "Jump to Glory," "Where the Girls Are," "Maniac."

Hunter previously was general sales manager of Barjul International Pictures, which he ankled in 1959 to become prexy of Sterling World Distributors, which handled, among other pix, "Justice and Caryl Chessman."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On Stage: "SALUT A LA FRANCE"


### 'PREJUDICE' IS THE KEY

**Government Wants Out In UA Suits Sans Rap**

Federal Judge David N. Edelstein Friday (19) in New York reserved decision on the Government's motion to dismiss the two-year-old antitrust action against United Artists and United Artists Associated, which sought to stop acquisition by UA of features from Warners and RKO for tv distribution.

The Government argued for its motion to dismiss without prejudice. UA asked for dismissal with prejudice, which would block the Government from ever reinstating the suit.

The judge asked for briefs next Friday (26).

## Stanley Paying 30c

Stanley Warner declared quarterly divvy of 30c per share on its common stock.

Payable Feb. 23 to holders of record Feb. 8.

**Harry Horner** and Robert Lewis will film "A Gentle Murderer" in N.Y. later in year.

## 'We're Sorry'

Continued from page 3

ance, has been the means of industry survival.

The industry, he went on, apologizes for its popularity abroad in reply to charges about distortion of the American image. "And yet don't our pictures taken as a whole reflect the broad range, diversity and sweep of America?"

On the other hand, he argued, a distortion of America would result if foreign audiences were given only propaganda films.

Now's the time to call a halt to the apologizing, whether for the aforementioned alleged sins, or the changing role of the film theatre in the American community, or the handful of fast-buck producers who deal in smut, or whatever, Johnston insisted.

The industry, he contended, should be proud of its films with greater intellectual appeal and of its efforts to attain greater creative heights. He added the trade should take pride in its achievement of world industry status and the diversity of its product.

Johnston rammed home another point, this concerning the public's "obligation" to the motion picture. He said the call is out for the classification of pictures whereas, he added in effect, parents themselves should be the monitors of their children's filmgoing. This responsibility rests with the adults and if it's information they require it's readily available in the press and via the reviewing agencies. Those segments of the public asking someone else to decide which pictures their children should see are trying to duck their own responsibilities, said the MPAA prez.

## US-USSR Joint Film

Continued from page 1

with Cowan and Wilson is Walter Reade's Continental Distributing Corp., which will put up the U.S. side of the financing. How much that will come to, Cowan said he could not estimate as yet.

Wilson will do his own screenplay, which is to be directed by a Russian director yet to be chosen. Plans are to use two top U.S. stars and two top Russ stars. Cowan says that at least one "big" American star already has shown interest and suggested that since the star's price is such that he (Cowan) and Reade might make a deal with a major U.S. distributor who might get the pic for Western world distribution (outside the U.S.) in return for supplying the "name" star. But this, Cowan emphasized, is just one of the many details which still have to be worked out.

"Meeting," most of which will be photographed in the Soviet Union with some U.S. locations, concerns the rivalry, personal and professional, between an American scientist and a Soviet scientist. Author says it plays no propaganda tune, being solely concerned with people, not political systems. "Meeting" was Wilson's first novel to feature a Russ background, but two of his previous novels, both of which had scientists as their chief protagonists, were big sellers in the Soviet Union. In fact, Wilson, whom one Soviet expert called the "literary Van Cliburn," has pulled the remarkable stunt of getting royalties out of Russia, to the envy of the Authors' League of America which had Adlai Stevenson speak for it, to no results, in Moscow.

Why his huge popularity in the Soviet Union? Wilson suggests it may be because in Russia scientists are glamor boys with all facets of their lives being of vital interest to the general public. He also suggests that they like his works because his heroes are people "who care intensely about the world—I believe the phrase is that they are 'committed heroes'—trying desperately hard to accomplish something positive."

Picture will not be shot in separate English and Russian language versions, but, in so far as possible, with the characters speaking what they ordinarily would speak under real life circumstances. Wilson and Cowan do not want to use subtitles or dub, and say simply that there are a "variety of devices for getting around the language barrier."

Mosfilm of Moscow will be the Russ partner in the deal.

# Ace Films Possibly Nearing Reality; Policy Disputes Engaging Leaders

**Despite the delays getting Ace Films off the ground, the expectation still is that the new exhib-backed production entity will shortly be in business. It's understood at least three prospects are being weighed for the top job, and that a selection is imminent.**

**Sidney Markley of AB-PT is believed a possible chief. This would be with the circuit's blessing.**

While there has been some uncertainty about the "right man" for the post, another reason for the leisurely pace in getting the show on the road is believed to be a division of opinion on distribution and production policies to guide the outfit. The differences aren't being spelled out, of course, but they reportedly have to do with—among other things—whether Ace should go into picture-by-picture distribution deals, or align at the outset with an established releasing company. Type of product, including general budgetary considerations, has been another problem.

Last week's exec committee meeting of the American Congress of Exhibitors disclosed that the project apparently has inched forward a bit more. Lawyers for the C. of E. have drawn up a stock prospectus for the Securities & Exchange Commission, but this must bear the names of Ace Films officers before it can be submitted.

In other actions, the meeting voted another term for chairman Emanuel Frisch, to serve through '62, and, by resolution, urged exhibs to back the current 13-week 20th-Fox sales drive salute to prexy Spyros Skouras, citing the exec's "leadership, rare vision and courage."

Committee also set up plans for the reissuance of four of the 12 industry institutional short subjects, originally made in 1949. Plan is to furnish the four shorts with updated soundtracks, and with rental profit—if any—earmarked for C. of E. coffers.

### PONDERING THE ISSUE

**On Sophia Loren Equality-of-Billing Claim**

N. Y. Supreme Court reserved decision last week on temporary injunction sought by Sophia Loren, who wants her name removed from all "El Cid" exploitation-advertising. Alleging breach of contract, actress claims an electric Broadway sign for the pic fails to give her equal billing with costar Charlton Heston. (Her name is under his, albeit same size, but according to her complaint she is to be billed on same line as Heston in all advertising.)

Her suit names Allied Artists, as domestic distrib; Samuel Bronston, Bronston Productions, and the Warner Theatre, where hard-ticket film is now playing.

# 'Unfriendly 12' In Another Defeat

Washington, Jan. 23.

The so-called "unfriendly twelve" lost another preliminary round in their court battle to force seven major studios to tear up their alleged "blacklist." But their legal rep, David I. Shapiro, declared that he has just begun to fight.

U.S. Court of Appeals here rejected Shapiro's request for a temporary injunction against the Motion Picture Assn. and seven member companies barring them from imposing any blacklist on his clients.

In the same action, the three-man appeals bench sidestepped any ruling on the actual merits of the antitrust charges the 12 actors and directors have lodged against the MPAA group. Shapiro had urged in the court arguments last month that a finding of illegal concert by the studios be handed down on a so-called "per se" basis, meaning no formal trial was necessary.

In requesting the quickie decision, Shapiro argued that the facts already on the record spoke so loud as to make any further proceedings superfluous. The attorney for the 12 cited the Waldorf Declaration against hiring communists or those suspected of Red links and the distribution-financing agreements between the majors and the indie producers whereby the former, in bankrolling indie productions, insist on veto power over hiring and firing.

The appeals court, in an unanimous decision, decided the facts did not speak as loud as Shapiro contended and there was no justifiable basis for issuing a preliminary injunction or a per se finding of antitrust guilt against the MPAA members. The action affirmed a district court decision against the injunction last September.

Former Eisenhower Administration Attorney General William F. Rogers, in his first court argument since reentering private practice, was vindicated in his arguments that no unlawful concert was involved in the refusal of the studios to hire the suspect talent—only a unanimous, understandable reluctance to give employ to those with dubious political connections.

In affirming the district court decision against Shapiro's clients, Circuit Court Judge Walter M. Bastian cited the general rule that "a denial of a preliminary injunction will not be set aside on appeal unless the district court's action does not in fact constitute a 'clear error or abuse of discretion'."

# Enterprises Combined Inc. Will Speed Film Trade Between India and U.S.

A new company, Enterprises Combined Inc., has been set up in New York to promote a "two-way motion picture channel" between India and the United States, according to Aslam Khan, general manager of the company. A major goal of the company will be the marketing of Indian pix in the U.S. and other countries in the western hemisphere.

In addition to trying to sell Indian films to U.S. distribs, Enterprises Combined will act as agent for producer of non-theatrical, documentary and scientific films, and will rep Indian studios and distribs in setting up possible coproduction deals. Further, it will serve as purchasing agent for equipment in the theatrical film and tv fields.

As part of his effort to find American buyers for Indian pix, Khan is hoping to arrange for festivals of Indian films in both New York and Los Angeles late this year.


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# 1st Movement: Network Variation On A Minow Theme

Washington, Jan. 23.

Since level-headed, erudite, statesman-like industry leaders are hard to come by (they can be counted on the fingers of one hand), it could well be considered a break that to CBS corporate prexy Frank Stanton fell the lot of setting the tone and the tempo as the leadoff witness here today (Tues.) as the Federal Communications Commission launched its climactic three weeks of hearings into television network practices.

This, of course, is the long-anticipated, full-dress confrontation of Messrs. Newton Minow, Stanton, Robert Sarnoff and Leonard Goldenson, far-reaching in its implications and over which CBS, NBC and ABC have been burning the midnight oil for many weeks in preparing "the case of the networks." And since Stanton is singularly equipped as a man with style and background and is acutely alerted to the whole ramifications of a Minow-helmed FCC regime, he responded in kind. His testimony had the two-fold virtue of brevity and pungency, approaching the manifold issues that are involved in a manner that did credit to the industry as a whole.

There were no sensational, headline-inviting overtones to his testimony, but they were words carefully weighed and sifted, a model of decorum and common sense in evaluating the function and role of television in our society. It was testimony calculated to win FCC respect and create a favorable atmosphere designed to ease the burden for the witnesses to follow. (CBS testimony will take up the remainder of this week; Bob Sarnoff & Co. take over next week, with ABC coming up the rear.)

**'Moment of Truth'**

Blanketed by press and broadcast coverage rarely, if ever, accorded the FCC, the "moment of truth" between the Government agency and the networks got under way in a "high noon" atmosphere.

With the klieg lights on full power, the stakes of the grand finale of the network programming hearings are to a large extent a matter of public image for both the webs and the industry as a whole. Feeling that the medium has been a whipping boy too long for the misadventures of Charles Van Doren still figures in industry psychology. The hope is to reverse this defensive role.

It's problematical whether it will develop, but many, from the daily press especially, anticipate a personality duel between chairman Minow and the network heads. Recalling the attacks and counter-attacks since the wasteland speech, there is an expectant atmosphere of an impending shoot-out. Latter probably accounts for the in-depth news coverage (a record 56 reporters on hand for Minow's background briefing on the eve of the hearings alone).

**Drift Toward Program Control**

Stanton put himself on record in expressing alarm over "a drift toward indirect, but nevertheless effective, program control by the Government.

"We do not think that the unhappy results of such control would come about overnight, but in the long processes of history, there would certainly be a day of reckoning."

At another point he sounded a plea for a more effective use of the spectrum, favoring increased competition in the form of more stations and more networks as the best assurance of the growth and improvement of television.

Stanton's testimony was highlighted by the following pertinent observations:

"I want to emphasize that our fear of program control is based on very deep convictions. We do not see it primarily as a matter of our own ox being gored. We see it as a matter of pressing public interest, and we feel it is our duty, in any proceeding where it could be an issue, to restate our fundamental position.

"The wide range of opinions expressed in all the long sessions of this hearing as to what kinds of programs should be on television has served to highlight a strong human instinct. We all seem impelled to lead others to the heights we ourselves have attained—or think we have attained — through some form of coercion or cultural speedup."

"I confess that there has occurred to me the possibility that the more sophisticated who are restless with the type of entertainment that appeals to others may need a rededication of faith in that hopeful experiment that is our democracy.

"But those of us who are in broadcasting know very well that the moment we give way to any impulse to offer only those programs which, because we like them, we think are best for everybody else, we not only risk immediate and total disaster, but we negate the very essence of democracy.

"In a society dedicated to the importance of the individual, each of us would fight for the right of every other American not only to state his own views, but to exercise his own preferences in taste and judgment. We in broadcasting have the responsibility to serve the American people."

". . . Broadcasting must not only keep pace with progressive change but anticipate it, for real progress in television programming is responsive to a ferment of demand from all the millions of families who are looking at it for some five hours a day for diversion and information. That demand is the only force that can have validity and lasting authority. And true change and progress in this demand can result only from the gradual elevation of the educational level of the American people. Television itself has partieipated in this process, and it is for this reason that we, from time to time, move ahead of our audiences without their losing sight of us."

**. . . of Vistas & Horizons**

"There is not the slightest doubt that television to most Americans has already opened up whole new worlds, new horizons, new experiences. The dramatic and constant rise in educational background is the force that is going to make television better, if only because it cannot long survive unless it responds to this force. Broadcasters cannot ignore it, and they cannot countervail it. They will, in the interests of their own survival, pay attention. They will, in their own interests, respond to it. And television will improve as advances are exacted of it by the 47 million family units it reaches. At the same time conscientious consideration must be given continually to the demands of significant minorities in this huge audience.

"It seems to us that as television moves forward in a constant effort to improve, the most likely instruments of progress are the enterprise and initiative of competitors and the public's pressures, which are normal and healthful in a free, pluralistic society."

"I am disturbed when some of our affiliates do not carry some of our more serious programs. But I would be as much against anyone, by threats of punitive action or by raising doubts about their right to survival, forcing affiliates to take such programs as I would be against forcing them not to take the programs.

**'No National Emergency'**

"We cannot have it both ways. We cannot have the freedom to progress without having the freedom to choose and, in that choice, sometimes to make mistakes. If they are mistakes that really matter, we may be absolutely sure that the public will make itself heard—and will exact satisfaction. In the meantime, *we see no national emergency in television programming. There is no wholesale abandonment of their responsibilities by American broadcasters. The public has not deserted television nor is there any public uprising against the general content of television programming. The day-to-day competition of the networks has brought each season not dozens, not scores, but hundreds of programs of distinction.*

"*I do not want to suggest that all of this means we ought to be satisfied with the status quo. All of us—broadcasters and this Commission, critics and the public—are in league with the future and must share a responsibility for keeping this medium moving.*"

On the scarcity of channels;

"The major direction this can take in television is formulating a better system of using the spectrum to make possible new stations and to encourage new networks. I am well aware that many thoughtful observers have been susceptible to new advances.

"CBS has always taken the position that increased competition in the form of more stations and more networks is the most promising road. The record will show that in the early years of FM and television we were hopeful that FM would provide many more stations and that all television could be in the UHF part of the spectrum, because it seemed likely that such a course would make possible the most service to the most people by the most stations and the most networks.

"We have never abandoned our hope that there would eventually be a breakthrough in the present limitations on the use of the spectrum for television broadcasting. It is all too true that we have at present no answer to some very tough technical problems in the adequate propagation of the UHF signal and the resulting economic problems. But I do not believe that this means there is no answer. We will have to resist the comfortable conviction that nothing further by way of technical progress is possible in television. . . .

"All of us concerned with television must bring new force, new concentration, new ingenuity to bear on a technical breakthrough opening the doors to more competition.

"We believe that the widespread use of all-channel receivers would be an important step to encourage the use of UHF frequencies. In this connectiin, we must look at television as a total system—not in terms of separate hardware components of transmitters and receivers, but in terms of standards which apply to both transmission and reception. These standards embracing both VHF and UHF areas of the spectrum are the system for television today. Full utilization of this system requires that sets be able to receive signals transmitted in all parts of the spectrum assigned to television . . . This will require a constructive, a patient and a confident attitude on the part of all, for it will not come without jolts and dislocations that will have to be dealt with in a spirit of hope and determination rather than of despair and defeat. And it will not be accomplished overnight.

"The fast way to growth or improvement in free societies is often the wrong way. The only sure way is through the increased acceptance by the public of what is good and the increased rejection of what is shoddy. This is sometimes a painfully slow process. But it is a process that has proved to be spectacularly productive. It invites experiment and innovation. If is the surest way to insure that television, with its great potential, will always be a medium serving, and drawing its strength from, a free people."

At the Minow briefing on Monday, one newsman was under the misapprehension (he was corrected) that the commission was going to disinter the payola-quiz scandals and toss them in the faces of the network toppers, as one example of how the notion of a "dramatic confrontation" has built up in advance of the three-week on banc hearings.

The concrete results of the hearings won't be in for several months anyway—in the form of a report and new recommendations for network regulation, either new legislation or revised FCC rules. Still standing, of course, is the Commission's 1960 report, reaffirmed last year, on the Harris-Bennett bills in which FCC came out for direct regulation of the webs, but not licensing.

Revisions and updating of this stance will be in order, and Minow is known to hope the commission will digest all the evidence and make up its mind before House Commerce Chairman Oren Harris (D-Ark.) launches consideration of network regulation bills later this session.

FCC is not likely to reverse its position that direct regulation is needed. The only question, as Minow is reported to see it, is how precisely it should be done.

**Minow The Big Draw**

Minow has had spectacular success in his role as a focal point for groups critical of broadcasting. The limelight of the network hearings may be counted on by Minow to further strengthen his hand and make possible more stringent recommendation than might otherwise have been possible.

At any rate, Minow is known to want as much publicity as possible and is getting, initially at least, as much as he could hope for. And there appears little doubt that Minow is the big draw. The 1960 hearings by the full Commission (sans Minow) in the midst of the scandals, during which about 100 varied groups griped about tv's alleged shortcomings, was for the most part, routinely covered. There was no hoopla in the form of background briefings and dress rehearsals for the broadcast coverage as was held for the NBC-TV team which will put the entire proceedings on tape.

Confronting the web hierarchy is a mountain of questions, some slightly loaded, accumulated during the course of previous phases of the programming inquiry.

In a spirit of fair play, the FCC let the network heads know the gist of the queries they would have to field in letters sent last November, consisting mostly of allegations made about various network programming practices and policies.

The commission outlined these general topics:

Control over programming; relations between the webs and talent agencies which double as program packagers; methods of program selection, news and pubaffairs practices; dictation of content by sponsors and role of the affiliate in the program selection process.

# Aubrey Sees TV as 'Vast Wonderland' In Strong Defense of CBS Practices

Washington, Jan. 23.

A strong affirmation of current network programming fare and web practices as they relate to CBS-TV was delivered by the web's prexy James T. Aubrey today (Tues.) to the Federal Communications Commission.

Highlights of his voluminous prepared text included:

The web's need to be a popular medium, accenting entertainment, providing balance and programming in news, pubaffairs.

A rejection of the so-called "magazine concept" for television.

A defense of ratings, as "important, but not the only tool determining audience interest."

CBS-TV losses for news, pubaffairs shows in 1961 amounted to $5,000,000.

Change in sponsorship patterns and the increased number of hour-length programs has resulted in more programming being produced by or licensed to the network.

Aubrey wound up his prepared testimony with a striking defense of current tv programming. Said he: "No other medium has become such an important part of people's lives. All of us remember those who predicted that as soon as television's novelty wore off viewing would decline. Instead 47 million television families today watch television an average of some five hours daily the year round.

"It is because of their eagerness to enjoy this entertainment that the public has invested 23 billion dollars in television sets over the past 12 years. It is because of the appeal of this entertainment that network advertisers invest more than $2,000,000 every night of the year."

In short to Aubrey, tv is a "vast wonderland" instead of a "vast wasteland," as characterized by FCC chairman Newton N. Minow.

In one of the few detailed explorations of the "magazine concept" before the FCC, Aubrey denied that the adoption of such a concept would improve tv fare.

Aubrey contended: "To exclude an advertiser from identification with a program of his choice would also eliminate his accountability to the public for the program which carries his advertising message. With the elimination of program association, pure circulation becomes the only criterion for the purchase of network television time.

"In other words, network television would be forced into the posture of a medium which is purchased solely on the basis of circulation and those programs which give diversity and balance while delivering smaller or more qualitative circulation, would inevitably, we believe, be forced out of networks' schedules due to the pressures of competition."

Addressing himself to the web's business practices, Aubrey said, "I want the record to be quite clear that to the best of my knowledge and the knowledge of my associates most closely involved, we have not sought to obtain a participation in a program as a condition of that program's acceptance

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# Sen. Dodd Gets In TV Act, Orders Hearing Day & Date With Minow's

Washington, Jan. 22.

The Senate Juvenile Delinquency Subcommittee, emerging finally from a series of underground sessions, resumes open hearings tomorrow (Wed.) on allegations that network execs are responsible for beefing up tv programs with sex and violence. Group decision to resume was announced only this week.

In announcing the hearing, chairman Thomas Dodd (D., Conn.) charged that his unit has on hand "documents which show direct instructions have been given at various times by network officials to inject more sex and more violence into tv shows to boost or maintain ratings."

ABC-TV prexy Oliver Treyz, former NBC-TV program boss David Levy, and William Capitman, who once ran an audience measurement outfit called Communications & Media Reserch Inc., will be on tap for tomorrow's opening session.

Dates for further hearings haven't been set yet, but a subcommittee spokesman said top programming of the networks will probably be heard. He added that the scheduling of further witnesses will be done to avoid conflict with the present FCC hearings.

(In New York, various observers feel that Dodd picked a "strange time" to reopen his juve tv hearings, particularly since the first phase of his public probe falls smack dab in the middle of the much-publicized FCC hearings, which began today (Tues.). There have been allegations and speculations that Dodd wants to grab off some of FCC chairman Newton Minow's space by hanging on to his shirttails.)

Dodd said that when web execs testified at his hearing last summer they protested that they were not responsible for the j ap in tele-

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# TV'S 'JUGGLE ME A WINNER'

## A Murrow-For-Governor Boom?

For years, Edward R. Murrow's name has been mentioned for elected office in Washington. All the reports turned out wrong, in the final analysis, because the former newscaster himself evidently rejected the overtures to run. However, again his name comes up—two ways: first as a possible candidate for Senator from New York, to run opposite Republican Jacob Javits, and as Gubernatorial candidate in the same state, both this year.

Reports in the trade and in various political circles say that Murrow, presently h.ead of USIA and a resident in Pauling, N. Y., is more interested in the Gubernatorial race, which, should he go through with his candidacy on the Democratic ticket, would pit him against Nelson Rockefeller.

## 30 Yrs. On the Air For Bert Parks ('Life's A Bowl of 13-Wk. Cycles')

Bert Parks—the smile you can read by, the toothsome tumulter and ebullient emcee of innumerable game shows—is marking 30 years in broadcasting this year. And for a big part of way, it's hardly been a bed of critical roses for the vet performer of whom it might be said that nobody likes him but the public.

It happened again with his most recent show, "Yours For A Song," a stanza doubling in daytime and nighttime on the ABC-TV web. The New York critics blasted away, but the show is considered to be building satisfactorily and has been renewed for another 13-week period. Parks said: "I measure my life in 13-week spans. If the studio is lit up when I arrive, I know I'm still working."

With respect to the critics, Parks is more philosophical than impervious. "You got to have the skin of a rhinoceros or be an illiterate not to be affected by what the critics say, but the ultimate critic is the public and they have generally had a favorable opinion."

That's borne out by Parks' record. At 47, he's not only one of the few surviving holdovers in television from the heyday of radio back in the 1930s, he also has a unique show biz record of consistent employment. In the past 30 years, starting as a staffer on a hometown Atlanta station and extending to his current assignment, he's only been out of work for six weeks.

Back in the '30s, which Parks calls the most glamorous era in broadcasting, he was a staff announcer on CBS and straight emcee on the Eddie Cantor show until 1939. For the next three years, he was with the "Camel Caravan" and then did a three-year turn in the Army. Back in mufti, he emceed "Break The Bank," a radio show which made the transition to television via the simulcast route. That show ran for 11 years and then came "Stop The Music." He recalls that one New York critic characterized "Stop The Music" as reaching

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## Sun. at 7 Up For Grabs at NBC-TV

It's going to be quite a race to see who gets Sunday-at-7 on NBC-TV. The network seems to have given up the idea of retaining "Bullwinkle" in that choice half-hour before Walt Disney's "Wonderful World of Color," although it's likely General Mills will continue sponsoring the stanza elsewhere on the sked.

Meantime, Kraft has a deal with Screen Gems for the development of the half-hour "Tom Sawyer," and Kraft and SG are said to want the spot very much. It's equally possible that "National Velvet" could get the time period, in a shift from its current Monday-at-8 slot. (NBC is not likely to renew "Velvet" at the current time.)

If Four Star's "McKeever & the Colonel" goes to a half-hour instead of an hour as originally planned, it's a candidate. So is Larry Harmon's cartoon remake of "Laurel & Hardy," and so is Metro's "Andy Hardy."

### Love That Sponsor

Hollywood, Jan. 23.

Lawrence Welk, whose ABC-TV show is sponsored year-around by J. B. Williams Co., is taking his band and troupe to Florida to play for a party for Williams' prexy Matthew Rosenhaus on St. Patrick's Day—which also is the prexy's birthday.

It is a gratis gesture; however, rather silver-lined, for one-niter promoter Bill Daly has rented Miami's Civic auditorium and there will present Welk aggregation at a March 16 gig for which Welk is guaranteed $10,000 against 60% of gate in the 13,000-seat indoor arena. Welk also will tape an ABC-TV show, at Miami's Dipmat Hotel March 14-15.

The party for Rosenhaus will be at soapmaker's home on Hibiscus Island, offshore from Miami Beach.

## CBS-TV Going In For Innovations In Prepping Sked

CBS-TV, which has about two dozen program projects in the works for next season, is making some tall gambles that innovations might pay off.

Innovations take the form of an hour vidfilm series in which the running lead and prime mover is a woman (Herb Brodkin's "The Nurse"); of an hour vidfilm series in which the accent is on comedy (Kingston Trio starer "Young Man in a Hurry"); of a half-hour comedy anthology skein, hosted by Victor Borge, who also will play a number of episodes. There have been no web anthologies keyed to comedic episodes.

In the grabbag for next season, web has some projects in the established track, as per usual. Oscar Katz, programming v.p. for the web, though, has tried to reach out in about a dozen different directions, basing each plunge on some careful analysis of program potentials. Within the next few weeks some of the pilots will be coming in and some of the big advertisers will begin committing coin for next season.

Katz and his programming aides in N.Y. and Coast have keyed their projects to recognized names in the trade. It's a Bob Banner, Jack Webb, Brodkin, Max Lieb-

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## Room For '1 More' Has Room For Plenty More

"Room for One More," the Warner Bros. half-hour dramatic series which bows on ABC-TV Saturday (27) night, has proved to be a slow business getter to date. Only two sponsors, Block Drugs and Armour, have picked up minutes in the show thus far.

Future of the show will depend on a sales pickup after the preem. It's figured to have a tough rating row to hoe opposite "Perry Mason" on NBC-TV.

## MAJOR SHUFFLES IN PROGRAMMING

By GEORGE ROSEN

Ever since, some years back, the "Danny Thomas Show" was converted from a Wednesday night flop on ABC-TV into a surefire winner by being shifted to Monday nights on CBS-TV, there have been a number of attempts made to duplicate the feat. Some, like Thomas, have made it; others failed. Certainly the most striking evidence of recent vintage where musical chairs paid handsome dividends was the NBC shifting of "Bonanza" from a dubious Saturday night entry to its current click status Sunday nights at 9.

In plotting the '62-'63 schedules, the three tv networks are now engaged in the most highly speculative checker game yet, in the projected juggling and shifting of current entries. (Time was when such maneuvering could be kept a secret until it became a fait accompli, but those conditions no longer prevail. With sometimes five and six different clients and agencies represented on a single 60-minute program, invariably the battle tactics of one network become common knowledge at a rival network within a matter of minutes. When, a few weeks back, ABC maneuvered a shift of "Ben Casey" for next season, both CBS and NBC knew all about it even before the ABC rank-and-filers were apprised.)

Today it's imperative for a network to know what the competition's got up its sleeve and to know what show is going where. That's why Bob Kintner, Ollie Treyz and Jim Aubrey are on a constant telephonic merry-go-round with key clients and the tv-radio heads of agencies, keeping tabs on the latest maneuvering in show juggling. One false move, where an hour show is concerned, can cost some $6,000,000 to $8,000,000; guessing has to be reduced to a minimum.

When, for example, CBS last week got wind of the fact that NBC was planning a switch of the Mitch Miller show from Thursday night 10 to 11 to Friday night 8:30, with possibility that the new Jack Paar hour will either go into the Miller Thursday period or follow "Sing Along With Mitch" at 9:30 on Friday, it immediately set in motion CBS' own checker game to compete with the new lineup. The fact that "Sing Along" may no longer be around to whittle down the Thursday 10 to 11 "CBS Reports" ratings, has already invited fresh thinking on the possibility of standing pat with the public affairs entry instead of moving it into a 7:30 berth.

In at least two instances CBS is taking under advisement the moving of solid hits (namely "Gunsmoke" and "Defenders") to strengthen other evenings. As an illustration, CBS is talking in terms of shifting "Defenders" to Wednesday evening 8:30 as a counter-maneuver to ABC-TV's proposal to shift "Hawaiian Eye" into the coveted Wednesday 8:30 period following "Wagon Train." Since "Defenders" won its case on Saturdays, CBS reasons that it can mete out the same punishment to "Hawaiian Eye" and at the same time bolster its own Wednesday lineup.

Where "Gunsmoke" would be shifted, if at all, hasn't been determined.

Along with the ABC plot to drum up some Nielsen excitement for "Hawaiian Eye" through its back-to-back slotting with "Wagon Train" is a contemplated shifting of "77 Sunset Strip" to 8 on Friday following "Flintstones."

### Extend Bible Game Show

The "Bible Story Game," NBC-TV Sunday morning religioso game show using moppets as contestants, has been extended another 13 weeks.

Buddy and Beverly Piper are creators and hosts of the series.

## Mort Werner's British Dickers On NBC Int'l Ventures With ATV, BBC

London, Jan. 23.

A major change in NBC International's activities is likely to result from a series of discussions initiated in London last week by Mort Werner, NBC veepee in charge of programming, during a four-day stay.

One immediate outcome is the setting up of a three-way partnership deal between Associated Television, Herb Brodkin and NBC International for the production of an hourlong pilot entitled "Espionage." Production, however, will be delayed pending the current Equity strike, though it is hoped that if the dispute is being prolonged it will be possible to reach an accommodation with the union to go ahead with the project.

Werner emphasized that the present deal was restricted to the making of a pilot, though if the end result was up to expectations, a network deal with NBC would certainly follow. The series, if it eventuates, would be distributed through ATV (or its wholly owned subsidiary, ITC) in Britain, and NBC would retain rights to the rest of the world. After the networking playoff in the United States, ITC would probably take the series for subsequent syndication.

NBC International is also showing interest in ATV's "Man of the World" skein starring Craig Stevens, and Werner indicated that discussions had reached the "development stage."

Werner also followed up on talks started in Hollywood a few months back with Ronald Waldman, general manager of BBC-TV Enterprises, and, as a result, NBC International and the British web are to go ahead jointly in the production of a pilot for a project called "Waltzing Matilda." The two outfits also discussed the possibility of working together in the production of children's programs. Werner admitted he was high on the BBC's "Maigret" series, though no deal had been made.

Also on Werner's crowded agenda was a number of sessions with execs of TWW, the commercial tv company operating in the Wales and West of England area, with which NBC International has a management contract. TWW, apparently, owns a property which Werner thought was "most interesting," and a co-production deal may follow, but the name of the property is being withheld for the time being. An interesting wrinkle to this project is that it would mark the first time a regional web has ventured into the vidpic arena.

### All Keyed Up

If you're looking for a job in the CBS-TV program department, make sure to bring along your Phi Beta Kappa credentials. Last week's appointment of Marc Merson to Mike Dann's N.Y. program department pointed up anew the scholastic attainments of the key "Dann boys," to wit:

Larry White, Phi Beta Kappa (Syracuse U);

Jerry Leider, Fulbright fellowship (Bristol, England);

Alan Wagner, Phi Beta Kappa (Columbia U);

Marc Merson, Phi Beta Kappa (Syracuse U). Later is from WNTA-TV, before that CBS.

## WMCA Precedent: A 32½-Hr. Week Offer To IBEW

Broadcasting in New York will have its first 32½-hour work week, or at least that's the way it now shapes up in dickers that have been going on between radio indie WMCA and Local 1212 of the International Brotherhood of Electrical Workers.

N. Y. union reports that the station has made the six-and-a-half hour day (over a five day week), and that's including a half-hour for lunch. Present work sked is eight-hour day, also including lunch. Week's wages will remain the same, the union says, if it accepts the offer from WMCA. (Pay scale for a 40-hour week is about $187.)

Local 1212 deals with some 20 stations in the met area and with CBS Network. Laborites expect that the new WMCA offer will set a precedent for the others in upcoming talks.

There are a small number of men working at the WMCA transmitter site. For them, the union has negotiated a four-day work week, eight hours a day.

Besides the lowering of working hours and the reported maintenance of present pay levels, WMCA pick up the entire Blue Cross, picks up the entire Blue Cross, Blue Shield costs for IBEW rank-and-filers in its shop and for their families.

WMCA is asking a five-year agreement. After three years, if the cost of living has gone up 5%, there will be 5% pay increases for the IBEW'ers.

## RTES 1962 AWARD GOING TO STANTON

The third annual award of the Radio-Television Executive Society for major industry contribution and leadership will go to CBS corporate prexy Frank Stanton. The presentation will be made at a black tie affair to be held March 8 in the grand ballroom of the N.Y. Waldorf-Astoria.

The RTES' first award was made to Gen. David Sarnoff, RCA board chairman. Last year it went to President Kennedy and Richard N. Nixon for their "Great Debates" on tv.

Stanton was the virtual unanimous choice of the RTES' 14-man board.

Another major RTES function in March will be a two-day Collegiate Conference, to be held in N. Y., with participating students enlisted by stations around the country. It will take place March 29-30 with likelihood that NBC board chairman Robert Sarnoff will keynote the event.

## Report Hausman Quitting TIO Post

Louis Hausman, director of the Television Information Office, is expected to inform the TIO board in Florida tomorrow (Thurs.) that he will quit when his three-year deal is up next October.

Feeling is that should Hausman resign from the organization, started two years ago to inform the public on tv, TIO will move under the umbrella of the National Assn. of Broadcasters, headed by Gov. LeRoy Collins.

Evidently, efforts have been made to persuade Hausman to sign a new contract, but the former CBS exec still wants out.

## 'Arsenic & Old Lace' Set All-Star Cast

Cast has been set for the Hallmark production of "Arsenic and Old Lace" which will get an NBC-TV airing Feb. 5.

Boris Karloff returns to his original stage role of Jonathan. Dorothy Stickney goes into the Abby role, originally played by Josephine Hull. Others set are Mildred Natwick, Tom Bosley and Tony Randall. George Schaefer will produce-direct.

# UPA's Full-Length Animated Specials For TV; $7,575,000 Production Sked

Hollywood, Jan. 23.

United Productions of America leans heavily toward television in its upcoming $7,575,000 production program. In addition to two animated theatrical features, cartoonery projects six one-hour tv animated shows, 26 half-hour color shorts and a 90-minute tv sports show.

Although animated feature is not new for UPA which made "One Thousand and One Arabian Nights" for Columbia about two years ago, idea of long animation subjects for tv marks a new departure not only for pen and ink film company but also networks. NBC is reported dickering for "Magoo's Christmas Carol" which has been in work past four months. It will be filmed in Eastman color for exposure next Xmas.

Prexy Henry Saperstein planes to Gotham this week for network confabs. He expects to wind deal before returning here in two weeks. Pic will have Mr. Magoo as Scrooge, Gerald McBoing-Boing as Tiny Time. It will be finished in October. It will be done tongue in cheek. A top composer for Broadway musicals is being lined up to utrn in the clefs and bars.

Second tv animated special will be done with live action called "Gay Purr-ee Party." Stars like Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold and Paul Fees, who star in "Gay Purr-ee'" theatrical animation for Warner Bros. release, also will appear in the subject. Magoo will host a party welcoming viewers to UPA Studios to see affair wrapping up the theatrical film, parts of which feature principals to be included.

Subject is being slated for November tv showing with Chicago top cat food manufacturer discussing sponsorship.

Third tv special will be based on July 4 holiday. Saperstein has been talking with United States Information Agency in Washington. Subject will be sponsored on air, following which negative will be turned over to USIA for dubbing and distribution in 100 countries in 52 languages.

Other three pix are in story stages and without titles, as yet. Each will cost from $300,000 to $500,000, prexy Saperstein noted.

Second theatrical feature also will be a musical but with Latin American setting. Work has started on untitled $1,000,000 subject for Spring, 1963 release. Warners has made a pitch for distribution rights but Saperstein prefers to wait until he sees how his first "Gay Purr-ee" comes out.

UPA has just finished 26-hour color shorts with Fran Allison, star of the Kulka, Fran & Ollie tv show. Star acts as hostess in cartoon series on sophisticated level

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### Just Supposin'

Figuring is that CBS will have good cause to put its tour of the White House (with Jacqueline Kennedy) up for a tv award, probably the Emmy.

But if the Feb. 14 telecast wins, it's quite likely CBS, which initiated the idea, will have to share the award with rivals NBC and ABC, because they will be paying part of the freight for the special pub-affairs stanza.

# Looks Like Revue Gets Nod on NBC's 90-Min. TV Series

Looks very much as though Revue Productions is the outfit to produce the 90-minute western that NBC-TV is seriously contemplating to fill the 7:30-9 p.m. Wednesday time next season. Web, which is characterized as almost sure of going with the radical program departure (a 90-minute action series), is now talking producers names and scripts with Revue.

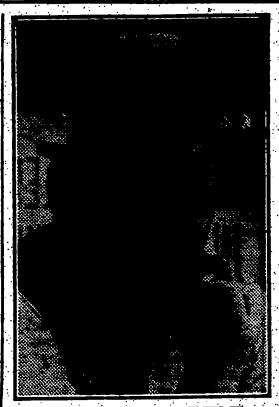
Since Revue also produces "Wagon Train" and since "Wagon Train" next year is shifting to ABC-TV and a continuation of its Wednesday 7:30-8:30 slot, it looks like Revue will be competing vs. Revue. Moreover, "Wagon Train" might well be called Revue's hottest tv property. And in terms of the production nut ($160,000 or more weekly), the new NBC 90-minuter might easily be considered equally important to the producer. Yet one show has virtually got to do damage to the other.

NBC was definitely looking at the UA offering "Magnificent Seven," and evidently liked it. It also "talked" to other producers, but the web turned to Revue, it is said, partly because of the company's giant Hollywood facilities. (Show will require two to two-and-a-half full production units.) It is assumed that the network also turned to Revue because it could probably supply sufficient talent (and plenty is going to be needed for a weekly hour-and-a-half format).

Doing a regular 90-minute film, one source said, will be like doing a weekly feature film. Decision to greenlight the "Wagon Train" replacement is expected shortly, particularly since a stanza of such dimensions will have to get rolling, if humanly possible, even before the hour product.

NBC doesn't seem to be underestimating the production problems that will occur in starting from scratch this late on such a giant-sized outing.

Title and stars for proposed series have not been chosen.



BIG TINY LITTLE
"Mr. Piano Personality"
Music from the roaring 60's thru the roaring 20's. See in person at HARRAH'S TAHOE thru February and at MARINELAND, CALIF., March, April and May. Hear "IN PERSON AT MARINELAND" on his new Decca-Carol album and also ten additional Coral albums.
Mgt. Harold Jovien
Hollywood, California

# 8 Sponsors Yen Still-Unmade Pilot

The "Empire" pilot has not even been shot by Screen Gems, but there are eight major sponsors who have shown varying degrees of interest in buying the telefilm hour, principal interest coming from Procter & Gamble and Chrysler, it is reported.

Pilot for "Empire," being underwritten by NBC-TV, won't be finished until March, and the sponsors haven't even seen the script. But Pontiac, Ford, Liggett & Myers, Lever, Nabisco and Scott Paper have all shown interest, in addition to the other two mentioned. One reason seems to be that NBC-TV is willing to place the hourlong telefilm, which has a contemporary "southwestern milieu," in at either 8:30 or 9:30 on Tuesdays. For all intents and purposes, "Empire" is being thought of as the replacement for "Cain's Hundred," now 10 to 11 on Tuesdays. ("Alfred Hitchcock Presents," a half-hour at 8:30, will become an hour—but on CBS.)

NBC's Tuesday lineup therefore will read either "Laramie," "Dick Powell" and "Empire" or "Laramie," "Empire," then "Dick Powell." The three hour shows might well be all that NBC airs on Tuesday night. The web weeks ago considered cancelling "Cain's," installing a new half-hour at 10 and returning 10:30 to the stations, and obviously, the affiliates stand an excellent chance in '62-'63 of getting 10:30 returned for sure.

Richard Egan will front the "Empire" pilot. Another factor in the sponsor interest is said to be the very fact that producer Screen Gems this season has a good track record, and that, coupled with a Tuesday time period, make it worth the risk, pilot or no pilot.

# Nov. Telecast for D.C. Culture Center

The board of trustees of the National Cultural Center has decided to do its closed-circuit money-raising tv stanza next Nov. 15. Target is $5,000,000 for use by the proposed D.C. setup, according to Roger L. Stevens, chairman of the board.

Robert Saudek will produce the two-hour c-c spec, and Leonard Bernstein will act as host. Helen Hayes has already agreed to appear as well.

Stevens says that the Center has a $30,000,000 target, all told, on funds. Hopefully, the tv show will provide one-sixth.

The telecast will be fed to about 250 cities across the country, with the Center permitting local cultural groups to establish the scene for receiving the c-c show. In some cases, it'll be at $100-a-plate dinners, in other theatre, arena and hotel parties. Total gross is anticipated at $10,000,000 but with the local civic groups divvying it up on a 50-50 basis with the Center.

To make the $10,000,000 gross, the Center figures it has to get 1,000,000 attendees across the country.

# *CBS' Religioso Femme Fatale*

By MURRAY HOROWITZ

At CBS Pamela Ilott is looked upon as a "miracle worker" of sorts. As one CBS exec put it she plays the religioso field "like an organ."

Miss Ilott, director of religious broadcasts for CBS-TV and CBS Radio, has an uncommon zeal for her work. Her job is part show biz, part religion, part missionary, part tradition, and parts ad infinitum. She has to get along with Baptists, Jews, Catholics, Buddhists, Episcopalians, Methodists, Mormons, and a variety of sects, all reflecting man's religious experience.

It's not a role which she takes lightly. She confesses it's full of tensions, as well as victories. The milliners share all this with her. Everytime she needs a lift or feels the need for a reward, she buys a hat. "I've got 300 hats," she says, and "I've had a Viennesian psychiatrist friend of mine say my hat buying is perfectly normal. He told her that after all I live in a man's world and it's the most natural thing for me to reaffirm my femininity with hats."

Miss Ilott is an attractive woman who in her personality brings a spark of the stage to the many church gatheings she attends. British-born, she acted on the stage in N.Y. and London before getting into the religioso field in broadcasting. Her educational background is unusual. She obtained a degree in comparative religion and church history from England's Durham U. She also earned an Oxford-Cambridge diploma in religion.

One thing's for sure—all this religioso background has not made an ascetic of her. She seems to enjoy life, the real, as well as the mystical, and her voice and manner has the grace of that union. It's not only the hats, it's the fountain. She says she loves the sound

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# Midway Quietus: Few Replacements

Midseason finds few casualties and replacements on the three networks, a situation credited not to the merits of all the shows, but to the caution of programmers to chance what they feel is a sure short ride.

Among the comparative handful of replacements, the entries this season show little flair and creativity. On CBS-TV, for example, web offered a nighttime version of a daytime show, "Password." Even if the game show should catch on, the entry has nothing to do with program creativity. Then, there's the new Grouch Marx retread, "Tell It to Groucho," which borrows heavily on Groucho's former series. Again, the viewer hearing about re-"Password." Even if the game show should catch on, the entry "what's new" after seeing these so-called new entries.

The decline of midseason replacements is due to the heavy reliance of the webs on Coast film suppliers. It also is due to the sharply diminished pool of creative talent still associated with the three networks. Even when it comes to "live" programming, webs, because they are short staffed with creative programming personnel, must turn to outside "live" packagers. It was a Goodson-Todman, for instance, which had to come through with the nighttime version of their "Password" show.

Film producers, for valid reasons, lend themselves to what now is generally recognized as a frozen season. Coast vidfilm houses, which have what they think may be a good property, don't want to expose it for a January or spring start. Likelihood of such an entry to beat what would have to be a low rated time period is slim indeed. From the film producers' point of view, it would be financial suicide to kill off a promising property via midseason exposure when all the odds are stacked against success. So, film producers hold off for the new season.

The hold-off attitude also is reflected at the network and outside "live" package levels. There, too, the feeling is that the climate is better for success at the season's start, when the hoopla and excitement of a new season is present.

Every once in a while, a midseason entry comes along to upset all the rules in the book. "Sing Along with Mitch" started as a special on NBC-TV at midseason, last year, becoming a weekly entry as soon as the web recognized its pull.

There aren't many "Sing Alongs," though, and an industry which takes many gambles, prefers to play it safe when it comes to midseason replacements.

# Anatomy of A Rating: Dissecting The NBC-TV Saturday Night Movies

Hollywood, Jan. 23.

Telefans of old pictures have shown a decided preference for features with a heavy dramatic tone, judging by the Nielsen ratings on 13 pictures shown on NBC-TV's "Saturday Night at the Movies." Attracting the largest audience nationally was "Demetrius and the Gladiators" with a rating of 21.8 and audience share of 35.4. Lowest marker was registered by a comedy, "Dreamboat," with 15.7 average audience and 24.6 share.

While the ratings and share are barely in the accepted area of safety, it is considered in the trade strong for a series in its first season and bucking such stout competition as "Defenders," "Have Gun, Will Travel," "Gunsmoke" and Lawrence Welk. Post 48's from 20th-Fox have had only on-the-air promotion, with local stations on the network buying their own newspaper space.

It will be argued that the stars rather than the titles attract the largest home audience but a breakdown of the two-hour span by quarter hours would indicate that oldies are turned in and liked or disliked, the latter reaction resulting in progressively lower audience count. On the dramatic shows the level held fairly constant.

Here are the shows, their stars and how they were rated by Nielsen (average audience and share):

"How To Marry a Millionaire," Marilyn Monroe, Betty Grable, Lauren Bacall, 20.5-37.8.

"Snows of Kilimanjaro," Gregory Peck, Susan Hayward, 18.7-31.5.

"Titanic," Barbara Stanwyck, Clifton Webb, Robert Wagner, 20-34.2.

"Garden of Evil," Gary Cooper, Susan Hayward, 21.3-35.2.

"There's No Business Like Show

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## CBS Radio Gets A Man Shoot Sponsor

American Motors Corp., on behalf of Rambler, will sponsor CBS Radio's coverage of Saturday's (27) planned orbital space shoot. Sponsor, via Geyer, Morey, Madden & Ballard, also will pick up the tab on two special programs preceding and following Lt. Col. John H. Glenn's flight.

RCA International is picking up the tab for WRUL's worldwide shortwave coverage of the orbital shot. Show will be aired in Spanish and English.

# 'GE Theatre' In NBC-ABC Dickers As Hour Entry

The show the network doesn't want at all anymore is wanted twice as much by the sponsor.

Longrun "GE Theatre," being bounced out of its Sunday night half hour by CBS at the end of the season, is likely to move to another network in an hour format.

General Electric and agency BBDO have been negotiating with both NBC-TV and ABC-TV about the possibility of an hour drama for next season. If the deal goes through, sponsor coin will probably remain the same as the bankroll for the CBS half hour with GE backing the new hour on an alternate basis.

## JANET KERN QUITS AS CHI TV CRITIC

Chicago, Jan. 23.

Janet Kern, tv critic for the Chicago American the past 12 years, has resigned to complete a book she's been writing and to devote fulltime to lecturing and freelancing. American editor Lloyd Wendt has named Bill Irvin her successor, as of Feb. 1.

Irvin is a veteran Chicago radio-tv columnist, having worked 18 years on the old Times, and later the Sun-Times, in that capacity. He broke in as assistant to Larry Wolters, the Tribune's then radio critic, some years earlier. Irvin went to the American in 1957 to work on the picture desk, but recently he bagan writing tv pieces for the Saturday edition and video features for the Sunday paper's Leisure Magazine.

# NBC's Radio Biz In 5-Month Upsurge

NBC Radio reports $6,500,000 in new and renewed advertising coin during the five months between last Aug. 1 and last Jan. 1. Bill McDaniel, exec veep over the radio web, made a point of emphasizing this was a net figure—after all discounts were taken out.

NBC Radio's 1961 profit, he said, was way ahead of 1960's. This is significant since it is known that NBC Radio showed a bit of black ink in 1960.

There were 52 advertisers who collectively supplied the $6,500,000.

# 'ALL THIS & MORE TO COME'

## Publisher Hurls a TV Challenge

Chicago, Jan. 23.

A New England newspaper publisher today dared the tv industry to survey the public with the question: "Would you prefer television with or without commercials?"

Speaking at a session of the Newspaper Advertising Executives Society in Chicago Monday (22), J. Warren McClure, publisher of the Burlington, Vt., Free Press, declared, "Have you ever seen a consumer study sponsored by a television station or network which asked people what they thought of television advertising? Television has spent a fortune on surveys and studies to try and justify the unaudited facts about itself."

In a burst of candor, McClure admitted, "tv is here to stay," but, he continued, "television does not—nor is it ever likely to—supplant the newspaper as America's basic communications and advertising medium."

After declaring newspapers the winnah over tv in advertising effectiveness, McClure took up the case for Madison Ave.: "Sure, there have been abuses in advertising. Charges of bad taste, however, have been mostly directed against our competition—in the air. Consider this dramatic fact: when you add up all the stipulations, and discretions of advertisers generally, you will find only a minuscule, microscopic handful of violators in comparison to the billions of dollars in advertising placed by America's agencies. I doubt whether any industry the size of the advertising business can match its clean, clear, overall record."

He told the ad men that it was the newspaper industry's job to help Madison Ave. mold its true image. "What should that image be?" he asked. "I would venture to say that Madison Avenue is the nerve centre of the American economy—the avenue to prosperity . . . Remember: there is no Madison Avenue in Moscow. No free press either."

## Intellectuals in Vanguard as Opposition to Israeli TV Mounts

Tel Aviv, Jan. 23.

Fifty Israeli intellectuals, among them 13 professors of the Hebrew Univ. in Jerusalem have signed a petition against tv in Israel.

The petition was submitted to a Government appointed committee, which is to decide whether to install the first tv station in Israel. The committee is studying a recommendation made by two UNESCO experts who have studied tv possibilities in Israel. They have recommended that a government owned and directed tv station should be installed, provided it will devote all its time only to educative programs. The committee will announce its decision within a few weeks. It is believed that the decision will be affirmative, despite Prime Minister Ben-Gurion's objections and despite the professors' petition.

"It is doubtful," the petition says "whether the educative possibilities of tv are worth the harm done to children, who will spend most of their time watching tv programs." Even if the committee decides in favor of television, at least Saturdays (the official day of rest in Israel) should be saved for the family's sake and no programs should be transmitted from Friday evening until Saturday evening, the professors demand.

Those who favor television even on Saturday point to the fact that the government-owned radio does transmit on Saturdays.

Meanwhile the Theatre Owners Association has started a public relation campaign against television, supported by some of the newspapers.

## Iffy Status Of Boone, Brennan

Hollywood, Jan. 23.

Next season's status of the stars of two highly rated programs was doubtful while negotiations are still in progress. Walter Brennan of "The Real McCoys" wants to taper off to a dozen or so shows against the 39 he's being doing for the past few years. Dick Boone's continuation in the CBS-TV Saturday night slot is not yet firmed.

Milt Grossman, agent for Boone, said that the network is "thinking" about putting another show in his time period next season. "We've got so many other deals cooking for Boone," said Grossman, "we hope he isn't back next season for CBS-TV."

Boone's pact with the network has a year to go, according to Grossman. "The only settlement

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## SG'S 'PICK A LETTER' CANADA PRODUCTION

Screen Gems has decided to start full production in Canada on a new five-minute vidfilm series for moppets. Fronted by cartoonist George Feyer, skein is called "Pick a Letter."

Production plans to do 26 shows in the next 10 weeks, Jean-Claude Tramont is producer-director and Charles Winter, himself a moppet personality, is writing. Tramont, with Herb Sussan, exec producer for SG in New York who is also working on "Letter," comprise the same production team now making "By Pierre Berton," another SG series now being syndied in Canada.

## Rogers-Hartigan: Documentarians Who Dig World

By HERM SCHOENFELD

Helen Jean Rogers, producer-director-writer, and Bill Hartigan, a specialist with shoulder-borne sound cameras, are now comprising the first full-fledged documentary team to emerge out of the ABC-TV's "Bell & Howell Close-up" series. The duo worked together on "The Troubled Land," last year's study of the ferment among the Brazilian peasantry, and "The Remarkable Comrades," this season's report on the Italian Communist party. Now they are leaving this week for England for a one-hour wrapup of the prevailing mood in that country now that it is about to join the Common Market. It'll be telecast in April.

Hartigan, an ex-Marine cameraman who landed in a Chinese prison camp during the Korean war, is awarded the major credit for developing "Close-Up's" distinctive photographic style which prefers immediacy to pictorial polish. In transforming the camera from observer into participant, Hartigan makes his shots while carrying about 100 pounds of equipment into the hub of the crowd scenes. This has to be done as inconspicuously as possible and with a cat-like motion to minimize the bounce of the lens.

Miss Rogers and Hartigan do not purvey an optimistic view of the world in their documentaries. They show it as they see it and ABC-

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## FCC RESULTS ON BIG STICK POLICY

Washington, Jan. 23.

Federal Communications Commission's annual report to Congress underscores the crackdown on broadcasters with a boasting recital on how the campaign has been waged interlaced with plain implications that more is to come.

The report—first to be compiled since Chairman Newton Minow took office—begins its chapter on broadcasting with these words:

"Broadcast regulation during the year was marked by intensified Commission efforts to assure compliance with its rules and regulations, particularly in the matter of the broadcasters' responsibility to serve the public interest.

"A programming policy was enunciated, a closer check of station performance was instituted—especially at license renewal time, and special attention is being given to complaints and other indications of infractions. Stress was placed on the requirement that applicants and licensees ascertain the programming needs of their respective communities and meet them with balanced programs.

"Applicants for new stations, major changes, license renewals and transfers must now give local public notice of such intent. And hearings, insofar as possible, are held in the communities affected."

In carrying out its big stick policies, the Commission's report bragged about how for the first time in its history, it thumbed down an application solely on grounds of inadequate programming preparation. This was the June 28, 1961, turndown of Suburban Broadcasters' bid for a new FM station in Elizabeth, N.J.

The report also claimed that the public was lending its voice in increasing volume to support the more stringent broadcast policies. It said:

"Publicity given to Congressional inquiries into various broadcast practices, the Commission's programming inquiry and related actions and pronouncements, and the industry's promise and efforts to improve program content, have raised the public voice in protesting many aspects of station and network programming."

Previously disclosed in part by VARIETY, the Commission for the first time published the actual volume of protests channeled to the Commission. It recounted that during the last three months of 1960, mail received by the Complaints & Compliance Division totaled nearly 1,150 pieces—not counting 1,270 letters objecting to an NBC-TV rodeo show. For the first five months of 1961, this mail jumped to about 4,300 letters.

Further breaking it down, the report said for the eight months beginning Oct. 1, 1960, nearly 1,800 correspondents griped about program balance, individual programs, profanity, program cancellations; over 500 objected to excessive crime and violence some 390 others didn't like allegedly slanted news and editorializing; 550 complained about false or misleading commercials, lotteries, hard liquor, tobacco and underwear blurbs; about 350 complaints were lodged against contests, publicity stunts and other promotional practices; about 250 were upset about excessive length and content of commercials and 100 made allegations of payola practices against licensees.

In further recital of its crackdown, FCC said that during the fiscal year 1961, "more revocation proceedings were instituted and more renewal applications were pegged for hearings than in any other year in the Commission's history."

In addition, the report added, the Commission invoked a cease-and-desist order for the first time in a broadcast case as well as the new sanctions of shortterm renewals and fines.

## NBC-TV's 16 Pilot Projects For '62-'63 Come In All Shapes, Sizes

There are at least 16 pilot projects on the NBC-TV roster for '62-'63 sale. Most of them are via coproduction setups with outside telefilmeries.

First, there is the announced "Andy Hardy" half-hour situationer being done by Metro. Metro is also up for two spinoffs from "Dr. Kildare," the regular Thursday NBC-TV hour skein. One is called "Search," and the other, said to stand an excellent chance in the web's eyes, is "The 11th Hour," a story about psychiatry fronted by Wendell Corey and due for early May exposure on "Kildare."

Bob Hope Enterprises has already supplied a 30-minute roughcut of a situationer called "Amy," with Donald Woods, Irene Hervey and a newcomer, Sharon Farrell. (Hope bought as theme song, "Once In Love With Amy.")

Jess Oppenheimer is shooting an item called "Big Brain," a situation comedy, this week. Screen Gems (see separate story) has an hour pilot called "Empire" in the works. Four Star has already lensed a 30-minute situationer with Dean Jones known as "Ensign O'Toole."

Tab Hunter Productions was assigned a pilot with Jack Carson called "Kentucky Kid," but no shooting date has been set. Ralph Edwards, who like Hunter had a show recently eliminated for the NBC sked, is doing a half-hour pilot with Richard Basehart called "Tomorrow's Newspapers."

Other pilots are "McKeever & the Colonel," 30-minuter out of Four Star; "Saint & Sinners," a spinoff from Four Star's "Dick Powell Show," which has a newspaperman format; "330 Independence Avenue," a pilot on espionage activities; Peter Tewksbury's (Revue) "Young Men" situationer; and "333 Montgomery," a legal series with Edmund O'Brien as lead, out of Metro.

There is also the 90-minute pilot in preparation to fill Wednesdays at 7:30. It will probably be by Revue. Besides the above, NBC-TV itself is planning two spinoff pilots from its hourlong "Outlaws." One is called "Daring Young Man," with Frank Telford doing production. The other, to be shortened to a half-hour by Andrew Lewis, is called "The Outpost."

## SNYDER, WEDLOCK SPLIT AFTER 33 YRS.

Hollywood, Jan. 23.

Comedy writing team of Howard Snyder and Hugh Wedlock is breaking up after 33 years, longest span in radio-tv history.

Wedlock has gone to N. Y. to write a stage play, telling his partner he's fed up with tv. Snyder will continue on his own and is now prepping two pilots for William Morris Agency. Split came when their option for writing "The Hathaways" expired, which was not affected by the extension granted the sponsors.

## ABC Moving Up Premiere Dates; Mid-Sept. Bows

For the 1962-63 season, ABC-TV will not repeating this season's role of being the last to preem its new shows. On the theory that the firstest with the newest will be the mostest in the ratings, ABC-TV is planning to move up its preems from the first week of October to the middle of September.

Tipoff on the earlier kickoff is the fact that ABC has only bought a 24-week string of films from United Artists starting April 8, rather than adhering to the customary 26-week cycle. The last UA film will be seen on Sept. 16, permitting a Sept. 23 bow for the incoming Sunday night shows.

At the present time, ABC execs are not planning to extend the film run into next season, although sales developments may persuade them otherwise. ABC is selling minutes in the Sunday night films at a flat $31,000 for new pictures and $21,000 for repeats. The schedule calls for 15 new features and nine repeats.

There's now a good chance that the UA films will be moved into the 8:30 to 10:30 p.m. berth on Sunday nights rather than 9 to 11 p.m. It's figured that the earlier time will earn bigger audiences for what ABC execs believe to be a lineup of potent b.o. films. Earlier telecasting of the films will mean shifting of "Lawman" from 8:30 to 9 to 10:30 to 11 p.m. It's understood that R. J. Reynolds, chief sponsor of "Lawman" has okayed the switch.

## PM East: More Wallace, Less Joyce Davidson

"PM East," the Westinghouse package which bows as a 90-minute stanza with the Feb. 5 show, is shifting its billing in favor of host Mike Wallace. Actual title of the new series will be "PM" starring Mike Wallace.

Joyce Davidson is continuing on the show, but her role will be as roving reporter. There was some discussion about scrapping the "PM East" title entirely and calling in the "Mike Wallace Show."

## Newhart Troubles

Hollywood, Jan. 23.

After a long series of disagreements with Bob Newhart, producer Roland Kibbee and director Coby Ruskin are leaving the comedy show after two more broadcasts. Ruskin reports final break came when Newhart refused to rehearse script and insisted on cue cards for his sketches.

Show is now in its second cycle of 13 weeks and moves next week to N.Y. for guesting by Jack Paar. Ruskin said he and Kibbee would then bowout. Both have been with the Newhart show since the start of the season.

## 'Ben Casey,' '77' Get New Tickets

Hollywood, Jan. 23.

First renewal for a new 1961-62 series was handed to "Ben Casey," the hourlong medico series produced by Bing Crosby Productions. ABC-TV reticketed "Casey" for next semester, and at the same time renewed Warner Bros.' "77 Sunset Strip" for next season.

The medical show, regarded by many as the sleeper of the season, finishes current production of 32 segs early in May, resuming production for next semester May 21.

BCP prexy Basil Grillo has okayed preparation on next season's scripts and they're being readied by exec producer-creator James Moser and producer Mathew Rapf. Signed again for next year are Vincent Edwards, who essays title role, and Sam Jaffe and Bettye Ackerman, who also star, and Jean Wills and Ted Landers, who have stet supporting roles.

As for "77," it will be heading into its fifth year on ABC-TV.

### ABC-TV Ups Worster

Merle Worster has been promoted to director of technical operations for ABC-TV, working under Frank Mark, ABC v.p. over engineering.

Worster had been manager of tv operations for the engineering department's eastern division.

## Close...

| | |
|---|---|
| ABC-TV | 19.9 |
| Net Y | 19.5 |
| Net Z | 19.3 |

Source: Nielsen 24 Market TV Report—week ending Jan. 7, 1962.
Average Audience, all commercial programs, Mon. thru Sun., 7:30-11 PM.

## Still

| |
|---|
| ABC-TV |
| Net Y |
| Net Z |

Source: Nielsen 24 Market TV Report—
Average Audience, all commercial prog

**close...**

| |
|---|
| 19.6 |
| 18.3 |
| 19.9 |

week ending Jan. 14, 1962.
rams, Mon. thru Sun., 7:30-11 PM.

**What will happen next?**

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**Watch this space. .**

**ABC Television**

# WCBS-TV's Highest Yet Per-Pic Price in $1,000,000 7 Arts Deal

WCBS-TV, the New York CBS flag, has reportedly paid in excess of $1,000,000 for the 41 picture in the latest batch of post-'48 Warner Bros. releases. Breaking down to approximately $25,000 per feature, this is at least $3,500 higher than the per pic price paid by rival WOR-TV not too many months ago for 30 Metro films.

The $25,000-plus price-tag is the highest ever paid in a given market for a feature film, it is understood. It wasn't too many years ago that observers could recall when $10,000 was a record price to pay for a pic in N.Y., which is the top-paying market in the country, but the post-'48s have really opened up new price vistas to the major distribs.

Seven Arts Associated is the distributor of Volume III of the Warners catalog which is what WCBS-TV bought. Seven Arts was initially asking $30,000 per pic, it is reported. And WOR-TV was from the very outset willing to pay a flat $25,000 for a seven-year deal, which is probably what CBS has. WNBC-TV was in the running too, wanting to use the films in its latenight Saturday slot, after the NBC-TV feature films, and the NBC flag in N.Y. was interested in paying at least as much as either of its two rivals.

Seven Arts lists all the films as post-'50s. Included in the package is "April In Paris," "Battle Cry," "Big Jim McLain," "Boy From Oklahoma," "Calamity Jane," "Dallas," "The Easy Way," "Great Jewel Robbery," "House of Wax," "Iron Mistress," "Jazz Singer," "King Richard & The Crusaders," "Them," "Miracle of Fatima," "Mr. Roberts," "Strangers," "Sea Chase," "South Sea Woman," "Stage Fright," "Strange Lady in Town," "The Wrong Man" and "Young Man With a Horn."

Considering it's quite possible not all 41 films will be shown by WCBS-TV on its premium "Late Show," observers tend to feel that the price, if amortized on the basis of per pic usage, will run considerably higher than just $25,000.

# Duck Pins Seek Comeback Via TV

Pittsburgh, Jan. 23.

The Duck Pin Bowling Assn. has hopes of bowling over the 10-pin industry and is going for the first strike in Pittsburgh via tv.

The duck pinners, whose pitch is the smaller ball and smaller pins with emphasis on the younger sports in the bowling set, are bankrolling a series on WIIC-TV, "Duck Pin Derby," from the Whitehall Bowling Lanes in Pittsburgh. An Association spokesman says the show will be the basis for an all-out promotion to bring back the popularity of the duck pin game.

"Derby" will be devoted to youngsters 18 years old and under with three age divisions of competition. Kids wanting to register for the show must go to a duck pin lane and qualify by bowling three games.

# Mutual's Norman Baer Sparks KHJ Formula

Hollywood, Jan. 23.

Norman Baer, director of news for Mutual Broadcasting System, has been assigned to cover KHJ under the reaffiliation of the station with Mutual, it was revealed by Mutual president Robert Hurleigh. Baer will work closely with the existing KHJ staff to aid in dissemination of the Mutual service.

Affiliation became effective Jan. 1, reestablishing an association that existed from 1937 to August, 1959, when the station left Mutual. Under new deal, which constitutes a time swap, Mutual sells the half-hour and KHJ the hour slots, with station allowed to draw on Mutual's 36 news broadcasts a day. Mutual offers five minutes of top name newscasters on the half hour. Deal will give KHJ worldwide coverage of news, including live extraction, excerpt material of actual news personalities' voices (Churchill, Kennedy, etc.) and closed circuit services on an immediate-available basis.

# WABC Gets AM Rights For Mets Ballcasts

WABC Radio, N. Y. flagship of the ABC Radio web, will be transmitting the New York Mets baseball games this season and next under a two-year deal signed last week. Sponsor is Rheingold and deal was made via J. Walter Thompson. Lindsey Nelson and Bob Murphy will be covering the games for both radio and tv. WABC began carrying promos about Mets coverage 10 minutes after the deal was locked up last Wednesday.

WOR-TV will be carrying the Mets' games on television.

# Hub's WNAC-TV on Cultural Kick

Boston, Jan. 23.

WNAC-TV has embarked on a cultural kick in which it will show opera and art films. Bill McCormick, president of WNAC-TV, laid out the new programming at a press luncheon in the Ritz Carlton, kicking off the 1962 season.

Starting last Sunday the station opened its opera televising with "The Golden World of Opera," starting with "Lucia di Lammermoor" with Nelli Caradi and Alfred Poli, from 2 to 4 p.m., continuing through spring.

At 5:30 p.m. on Sundays, WNAC-TV is programming strong films, with a two-hour "Sunday Movie Spectacular" preempting "Maverick" on the web at 6:30 p.m. Preeming the series is "The High and the Mighty," with John Wayne and Claire Trevor. Films following will be art films from the station's newly-acquired Seven Arts package plus MGM and NTA films.

Most drastic change is station's Monday through Friday daytime sked.

Louise Morgan moves from 1 p.m. to follow Jack Lalanne's exercise show from 9:30 to 10 a.m. The "Jane Wyman Show" from ABC-TV follows at 10 a.m. and "Cinema Showcase" moves up to 1 to 2:30 p.m. Starting Friday (19) at 9 p.m., the area's Volkswagen dealers present once a month the new factual documentary, "Perspective on Greatness." Preem is the life story of Al Smith. "The Man From Oliver Street." WOR-TV, RKO General's New York station is also programming "The Golden World of Opera" and "Perspective on Greatness."

Nat Gassman, prexy of BCG Films, which distributes "Perspective" came to Boston last week for a special screening for the press at WNAC-TV. Another program set for prime evening time showing on WNAC-TV is "Space Flight," produced by RKO General's pubaffairs. This will be skedded some time in early '62. McCormick said. "Expedition Boston," which is one of McCormick's brainchilds, a positive picture of facets of life in Boston, will be promoted to a once a month prime evening time before January is out. It has been on from 6:30 to 7 p.m. every third Wednesday, alternating with ABC-TV's "Expedition."

# Nix TV-Radio Shows For Pitt. Ball Players

Pittsburgh, Jan. 23.

Members of the Pittsburgh Pirates, world baseball champions in 1960, have been informed that they will no longer be permitted to have their own radio or tv shows. Last year Dick Groat and Bob Friend had radio shows and Don Hoak had his own tv show with Bob Prince called "Tiger by the Tail." Hoak is known as the "Tiger" to the fans and his teammates.

The ban was made by general manager Joe L. Brown to cut down on outside activities by the Pirates, who had a bad year last year. Spot appearances on tv or on the banquet circuit will not be affected.

# Cantinflas Vidfilm Series Pushed Anew; Aim at Global Spread

Mexico City, Jan. 23.

They are trying to lure Cantinflas (Mario Moreno) to accept a television contract again. This time writer and producer Julio Narvaez has come up with a series more in keeping with comic's talents and stipulations for a quality production.

Cantinflas is being offered starring role in an initial series of 13 videotapes, in which he would enact role of a vagabond, happy-go-lucky, short on cash man of the streets who encounters a thousand and one vicissitudes and misadventures in different parts of the republic.

Lure offered to Cantinflas is that series would be distributed worldwide, not only plug him but tourist attractions of Mexico. Comic has been and is a one-man propagandist for his country.

Only drawback is that comic would have to continue on with series envisaged as a continuous effort. Also pay offered for initial stanzas is modest, a mere $14,000. Comic has not committed himself to an outright refusal, but his other contracts may make it impossible for him to accept the offer.

There is some talk of interesting an American tv producer to make series a truly major production and achieve widespread international production.

# CBS Pubaffairs To New Zealand

The New Zealand Broadcasting Service became the fifth foreign telecaster to purchase, as a package, the major portion of the news and pubaffairs programming produced by CBS News.

In addition, NZBS bought a large program roster from CBS Films. The buy, one of the largest to date for New Zealand, includes eight entertainment series. Telecasting rights include Auckland, Christ Church, Dunedin and Wellington. Shows are "Rawhide," "Perry Mason," "Brothers Brannigan," "Whirlybirds," "Richard Diamond," and "Trackdown," among others.

Included in the CBS News program package are "CBS Reports," "Twentieth Century," "Eyewitness," "Great Challenge," At the Source," and "Accent," as well as special programs produced by CBS News. NZBS will select from these programs and schedule them on a weekly basis.

Other countries in which CBS Films has concluded similar arrangements for CBS News programs are England (British Broadcasting Corp.), Australia (Australian Broadcasting Commission), Japan, (Tokyo Broadcasting System) and the Philippines (Inter-Island Broadcasting Corp.). Similar contracts, with some modifications, have been written with Rediffusion Hong Kong, Ltd., Sveriges Radio and TV in Sweden and Statsradiofonin TV in Denmark.

# 'ALCOA PREMIERE' SET DOWN UNDER

Sydney, Jan. 23.

ATN, top Sydney commercial station, has signatured Fred Astaire's "Alcoa Premiere" series for the key 8 p.m. Sabbath viewing. Astaire is well known here via his visit with Stanley Kramer's team filming "On The Beach," plus his purchase of Aussie racehorses.

ATN is also setting a new revue under the title of "Revue 62." Station's N. Y. reps are presently dating U. S. talent for preem here Feb. 18. It was ATN that featured here last year such talent as Billy Daniels, Molly Bee, Dave Barry, Neil Sedaka, Margaret Whiting and Paul Gilbert.

With this territory now only 20 flying hours from the U. S., talent is ready to make the Aussie trip for tv and nightclub dates on a limited stopover.

Other top shows hooked by ATN include "Checkmate," "Frontier Circus," "The Horsetrader," "Counterthrust" and "The Johnny O'Keefe Show."

# Larry Haeg: 'Most Stations Only Interested In Fast Rating, Fast Buck

Chicago, Jan. 23.

Larry Haeg, general manager of WCCO Radio, Minneapolis, told the advertising trade here that most radio stations in the country "do not deserve to be perpetuated with your advertising dollars." While making a case for the effectiveness of quality radio as an ad medium, he said to the Chi Broadcast Advertising Club last week, "If I were in your position . . . I would not spend a single nickel of advertising on at least half the radio stations in this country."

The stations Haeg referred to were those which "are nothing more than licensed jukeboxes, whose managements' chief concern is oscillating constantly between the fast rating and the fast buck." He said, "These stations serve neither the interest, convenience and necessity of the listener nor of the advertiser. The most unfortunate part of the situation is that these stations occupy the majority of our frequencies."

A station that is Number One, he noted, ought to be first not only in ratings but in service as well, and by every measure of quality. This could never be the case with a station that is staffed by a few disk jockeys and a fleet of salesmen, he pointed out.

He urged the agency people to select stations with care, buying only those that offered the quantity of a good cumulative audience (indicative of acceptance) and the quality that comes from "a solid philosophy of service." The service, he said, must be there every day. Haeg further stated that the quality station, unlike the "fast rating" station, tends to set up "the best possible climate for sales."

# 33 Japanese Properties For Interlingual Int'l

Interlingual International, which claims to be the top distributor of foreign tv program material in Japan, acquired 33 different properties for that market during the year just ended. Properties ranged from "Untouchables" to features to cartoons.

List of properties acquired by Interlingual during '61 for the Japanese market included "Peter Gunn," "The Rebel," "You Asked for It," "Superman," "DuPont Theatre," "Brave Eagle," "Whiplash," "Popeye," Alexander Korda features, "Felix the Cat" and "Clutch Cargo."

# FCC Stands Pat on Crosley Indpls. Nix

Washington, Jan. 23.

Federal Communications Commission has moved to reaffirm its decision withdrawing the grant of Indianapolis Channel 13 from Crosley Broadcasting Corp.

FCC announced that the staff had been instructed to draft orders denying Crosley's petition for reconsideration of the decision. The case was sent back to FCC by U. S. Court of Appeals here on grounds Commissioner T. A. M. Craven, whose ballot swung the grant to Crosley was directed to vote by FCC General Counsel, having held off previously because his engineering firm had been retained by Crosley.

Although the Commission's announcement of the staff instructions doesn't technically amount to the final rejection, ordinarily such moves aren't announced unless the Commission has made up its mind with some certainty.

Following a final rejection of Crosley's plea for a reopening of the case, the firm may take an appeal to federal court.

# CHI WBBM-TV SETS APPRENTICE PROJECTS

Chicago, Jan. 23.

WBBM-TV is cooperating with Northwestern University's speech department in affording on-the-job experience to seniors majoring in television. The CBS o&o is creating four apprentice projects, one for each quarter of the school year, to which an NU student will be assigned. He'll earn 12 units of credit at school and will be expected to produce a paper on a specific aspect of the station operation.

First student in the practical training program started at WBBM-TV last week and was assigned to the program department for a period of three months. During that time he'll work variously in the production, film, operations and public affairs sections—gratis, of course.

# McCarthy's TV Look-See In Africa, Middle East

John G. McCarthy, prexy of Television Program Export Assn., is on a tour of Africa and the Middle East for a first-hand appraisal of the status of tv there and its potential growth.

On his tour, he plans to establish permanent reporting posts to keep up with tv developments there. Prior to leaving, McCarthy estimated that the populous large area has only about 75,000 receiving sets covered by approximately 15 stations.

### Murphy Buy Okayed

Washington, Jan. 23.

Morgan Murphy newspaper-broadcasting chain has won Federal Communications Commission's okay of its multi-million dollar buy of KXLY-AM-FM-TV, Spokane, from KELP Television Corp. One protesting vote was cast by Commissioner Robert Bartley who wanted a further inquiry into the sale.

# Les Lear Series For Syndication

Chicago, Jan. 23.

Les Lear, who had produced "Welcome Travelers" from 1947 to 1955 on several different networks, both radio and tv, is planning to create "a sequel" to the old show for tv syndication next fall. It's intended as a daytime entry.

Lear is planning to call the new series "Stopover," because the "Welcome Travelers" title belongs to Procter & Gamble, which had sponsored it all eight years. Basic idea of "WT" will be retained, namely that there are some interesting stories to be gleaned from the estimated 100,000 traveling persons who stop off between planes or trains in Chicago each day. Per the old format, four basic types will be represented in each segment. Lear calls them "The Extrovert," "The Offbeat Character," "The Sympathy Case" and "The Star." As before, they'll get gifts for telling stories on the show.

Host for the new series hasn't been decided upon as yet. Tommy Bartlett had been the greeter-interviewer on "Travelers." The P&G-sponsored show had started on ABC Radio, switched to NBC Radio two years later, then (in 1953) was simulcast on NBC-AM-TV, and moved over to CBS-TV in 1954. It fizzled out after it had moved from Chi to New York.

# BBC-TV Enterprises Names del Strother

London, Jan. 23.

Greeve del Strother has been named assistant general manager of BBC-TV Enterprises, the organization within the web which is helmed by Ronald Waldman, and handles sales of the Corporation's programs in overseas markets. Sandy Callum, who joined BBC from the Rank Organization more than a year ago, has been promoted to sales manager.

BBC-TV Enterprises was set up just under two years ago under the title of BBC Promotions, and has pioneered the distribution of the network's product in most world territories.

# HAZARDS OF TV CARTOONERY

## That Hub Bookie Raid-New Chapter

Boston, Jan. 23.

Latest chapter in the continuing reaction from CBS-TV's documentary "Biography of a Bookie Joint," blacked out in Boston and yet to be shown to citizens of this area, brought about a first for tv in the Hub and shook up the Massachusetts Legislature.

A House Rules Committee hearing Thursday (18), at which Rep. Harrison Chadwick (R.) was called to account for his televised charges against his colleagues on the national tv show, was televised by WHDH-TV, CBS affiliate in Boston, marking the first time in this state that a legislative hearing has been covered by tv cameras.

WHDH-TV, using four cameras, at the 900-seat Gardner end in the state house covered the hearing for four hours and 10 minutes and reran it same night from 11:15 to 3:25 a.m., preempting some $10,000 worth of time including the Jack Paar show.

The station also fed the show to WLLP-TV, Channel 22; and WHYN-TV, Channel 40; both in Springfield, Mass. A team, headed by Les Arries, director of WHDH-TV; Robert Cheyne, promotion director; Joseph Levine, news director; John Day, pubaffairs director; with Bok Kinkead on production; George St. Andre, engineering supervisor; Jack Hynes and Jim Harrington, announcing and interviewing; set up the show after the station had received permission to televise from the speaker of the house, John F. Thompson.

The point of the hearing was to determine whether or not Chadwick maligned the Massachusetts Legislature in making his bookie-legislators link remarks on the CBS-TV documentary.

The televised proceedings had all the drama of some of the famous national tv hearings with frequent sharp verbal clashes between Chadwick and committee counsel Harold Katz.

TV scored a big victory with the first televised hearing in the state. Hub tv critics gave the show rave reviews for camera work, scope, interviews and attention to detail. Many legislators who did not want to take the time to sit through the lengthy session watched it on a tv set in the House cloakroom.

## CBS o&o's Pubaffairs Contrib Totes up to $15,000,000 for '61

The five CBS-TV o&o stations allocated approximately $15,000,000 in time and facilities to the area of local pubaffairs programming during '61, according to a CBS tabulation. The allocation, it was stated, was an increase of more than $1,000,000 over the previous year.

The $15,000,000 for the five o&o's includes eight hour-long documentaries which were aired in prime time preempting network programs. Eight additional prime time documentaries were not included in this figure as they were fully sponsored.

In addition to the 60-minute presentations, stations broadcast six 30-minute documentaries on a variety of local issues. Other programs included in the figure are appearances by civic and political leaders, time donated for charity appeals, a telethon in Chicago and the extensive regularly-scheduled weekly series produced in cooperation with local groups.

In the educational programming area, the five stations produced a total of 14 weekly half-hour series, drawing upon the staff facilities of area colleges, schools and educational associations. Groups included the Board of Education in New

(Continued on page 44)

## Remco TV Budget Over $1,000,000

Remco Industries, toy and games manufacturer, has increased its spring and summer tv budget for '62 to over $1,000,000.

Remco has just signed a deal for a 15-minute segment on CBS-TV's "Video Village, Junior Edition" series. Toy and game outfit already is a 52-week advertiser on NBC-TV's Shari Lewis outing.

In addition to its web campaign, 20 major markets have been bought for an extensive 52-week local spot campaign. The spots are being slotted in the 5 to 7 p.m. children's programming bloc.

This combination of local and network tv will run until September of this year when an additional $1,780,000 will be poured into a total of 65 local markets, additional participations in network shows and once again, sponsorship of Macy's Thanksgiving Day Parade on NBC-TV. Plans are currently in works for supplementing the tv advertising with a heavy print campaign. Agency for Remco is Webb Associates.

## U.S. Hearing Highlights' Set As WNEW-TV Entry

The "U.S. Hearing Highlights" package has been bought by WNEW-TV in N.Y. and as the kickoff entry the station will be devoting a one-hour show to the hearings of the FCC on television network programming which opened in Washington yesterday (Tues.). Show will be telecast Sunday night from 11 p.m. to midnight.

Produced by G. Bennett Larson with Clark R. Mollenhoff as editor and commentator, series will cover other top D.C. hearings to be held by Congressional Committees or other Governmental bodies such as the FCC.

## Block-Booking On Pre-'48s To Supreme Court

The Supreme Court will hear the pros and cons of the anti-block booking order issued by U.S. District Judge D. J. Dawson against six distributors of pre-1948 feature films for television.

Both Justice Dept. and five of the six distributors (National Telefilm is not appealing) appealed the order. Justice, which sought the ban on block-booking claims Dawson's order isn't strong enough, while the distributors say it goes too far.

Justice Dept., citing the Paramount decree against block-booking of films for theatrical exhibition as a precedent, takes issue with Dawson's reasoning that while the practice is illegal per se, it's okay to offer films in a package or block "on a temporary basis." In its brief filed with the high court last fall, Justice Attorneys said:

"The anticompetive impact of block-booking is precisely the same whether or not the seller indicates he may sell the tied films separately if they cannot be sold as a package to anyone in the same market."

The Government urged strongly for tightening of Dawson's anti-trust order lest block-booking be established in the increasingly important field of post-48 films. Justice is plugging for sale on a picture-by-picture for television.

## SOME MAKE IT BIG, MOST DON'T

Like no other branch in the syndie biz, there are the have and have-nots in cartoons. The popular ones make it big, the others are drowned in red ink.

According to cartoon distributors, other phases of syndication, half-hour vidfilms or features, for example, don't have that have or have-not cleavage looming so large. Other syndie phases, it's said, have shaken down to when some rule of thumb is applicable virtually to all entries.

A generalized approach to syndie cartoon distribution is hazardous. Stations across the country are said to be increasing their kiddie time blocs, the showcases for cartoons both old or new. These kiddie time blocs, according to reports, are well heeled with sponsor coin. Yet, in the season winding up, quite a number of freshly made-for-tv cartoon entries have failed to get off the ground.

This seeming anomaly is explained by the no-hit climate in the market-by-market field. If the new entry is an unknown quantity, without a pop character of today or yesterday, station buyers are wary. The comparitively expensive new entry must compete against current faves and the large pool of old cartoons. Then, the sale "must be by the bushelful" and that's an impossible way to come out ahead on most new packages.

The have-not wail is offset by the hoorahs coming from the successes. Winners include the Hanna-Barbera trio for Kellogg, sold on a national spot basis; "Popeyes," the newies from King. Features continuing the success of the sailor vaultees; "Mr. Magoo" and "Dick Tracy" from Television Personalities; "Bozo, the Clown," "Deputy Dawg," and others.

In the off-network field, ABC Films is doing fine with "Casper, the Friendly Ghost & Co." CBS Films is out in the market with "Tom Terrific," which had a long ride on "Captain Kangeroo."

There will be a good deal of interest in the syndie play to the nighttime cartoon network series which in their first season splurge failed to make it for the most part. It's been a syndie truism that the network clinkers usually are clinkers in syndie, too. Whether that truism will be upset remains to be seen.

One of the pioneers in the made-for-tv syndie cartoon field other than the H-B "Huckleberry Hound," is Trans-Lux's "Felix the Cat." The successful "Felix" formula seems to apply to such entries as "Popeye," "Magoo" and "Tracy." That formula is to take an established cartoon character with a pre-sold following and fashion the series. The big exception to the rule, of course, is "Huckleberry Hound," which spawned "Yogi Bear" and "Quick Draw McGraw." The lone nighttime network success, "The Flint-

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## STILL LOTSA CHI IN DREIER'S FUTURE

Chicago, Jan. 23.

Alex Dreier and the management of Chicago station WBKB-TV are trying to spike a rumor circulating along Madison and Michigan Aves. that the newscaster is going to leave the Windy City soon to settle in San Francisco. Apparently it is causing some concern with his present sponsors and prospective ones.

Dreier has a contract with WBKB that runs through 1962 and says he has every intention of renewing for five more years in 1963 if things continue to go as they have been. Sterling (Red) Quinlan, veep in charge of the ABC station, says the feeling is mutual in re the contract renewal.

## Monte Carlo TV Festival Building Into Event of Stature, Though Lots Of Kinks Still to Be Ironed Out

By GENE MOSKOWITZ

Monte Carlo, Jan. 23.

The Monte Carlo International Television Festival just concluded, looks to emerge as the one most likely to build a true worldly flavor as soon as some kinks are ironed out.

Sixty two tv shows, mainly films with four taped entries and some kinescopes from 15 countries, competed in the Monte Carlo affair which ran from Jan. 6-14 but handed out its awards at a gala Wed. (17) with noted Italo pic director-actor Vittorio De Sica doing the honors in the presence of Prince and Princess Rainier. Yanks took two of the nine official prizes with five going to Eastern Bloc countries and one each to France and Japan.

Main kink was the abstention of the European Television Union countries, that is the state tv branches of France, Italy, Belgium, West Germany and Great Britain and others. But this will probably be solved next year with the ETU participating. It was felt somewhat strange since Monte Carlo is so integral a part of France. But Britain and France had films via private vidpic companies.

ETU reportedly has held out since it prefers to back its own fests, namely Eurovision and the Prix Italia, and does not want to compete with non-network entries. But at fest's end it seemed this would be ironed out next year.

With no axe to grind, except perhaps the usual touristic and publicity pitch, Monte Carlo looms a perfect place for a winter tv fest. It has the hotel facilities, theatres and its own tv setup for technical aspects, plus weather and a wide open policy and a shrewd mixture of jury people from many of the performing arts.

There is no gainsaying the great importance of video as a new show biz arm and cultural innovation

(Continued on page 42)

## Len Schlosser To WBBM As Program Director

Chicago, Jan. 23.

Len Schlosser, who has been working on special programs for CBS Radio's owned-stations division in New York, will return to WBBM here on Feb. 1 in a new capacity, as program director. He'll replace Art Thorsen, who left the station the first of the year.

Schlosser had been pubaffairs director for the Chi station until 1960, when he was transferred to Gotham to work on CBS' "Dimension" series. Recently he completed a seven-part documentary for the owned stations, "How Serious the Challenge." In his previous tenure with WBBM, he gained homeoffice recognition for producing "Summer Night at Ravinia," "Lyric Opera Broadcasts," and "Ballad for the North and South," a special which was rebroadcast on the network.

In his new capacity, Schlosser will be in direct charge of pubaffairs as well as all other programming activities.

## 'Special of Week' As Sterling Entry; 26 Full-Hr. Shows

Sterling Television is packaging "The Special of the Week," a series of 26 one-hour specials to be sold in syndication, for telecasting starting in the fall.

The ambitious project grew out of the need for a residual market for the network and non-network specials produced by David Wolper and Sol Turrel. Latter is prexy of Sterling.

Individual specials already slated in the package include "Hollywood: The Golden Years," "Legend of Valentino," "Biography of a Rookie," and a visit to Paris helmed by Maurice Chevalier and Fernandel. There also will be an updated version of "The Race for Space," and the upcoming Wolper entries, "Invasion," dealing with D-Day, and "Story of Hong Kong," both slated for "DuPont Show of the Week." In addition, Sterling is negotiating for a pic, "White Steed," to be included in the package.

A prominent host will be cast.

## TAC LIBRARY GETS 'SOVIET TIMETABLE'

Salt Lake City, Jan. 23.

"Soviet Timetable," vidtaped pubaffairs show made by KCPX-TV in cooperation with the Utah National Guard, has been accepted by Television Affiliates Corp. (TAC) for their library.

TAC, a Trans-Lux subsid, is a clearing house for distribution of locally produced tv programs throughout the country.

"Soviet Timetable" advises people of the facts about the inroads that communism has made in America and suggests how America can retaliate. Program also is the story of the Freedom Academy in Utah where high school student leaders learn about Americanism.

## French Line Buys Citron

The French Line has bought a 13-week schedule on the Casper Citron show on WRFM, N.Y., to promote the launching of its newest ocean liner, the S.S. France.

Business was placed through N. W. Ayer.

## Schaefer Loves Late Show Pix

F. M. Schaefer has renewed its deal with WCBS-TV, N.Y., for single sponsorship of from six to nine pix in 1962, to be slotted in the "Late Show" time period.

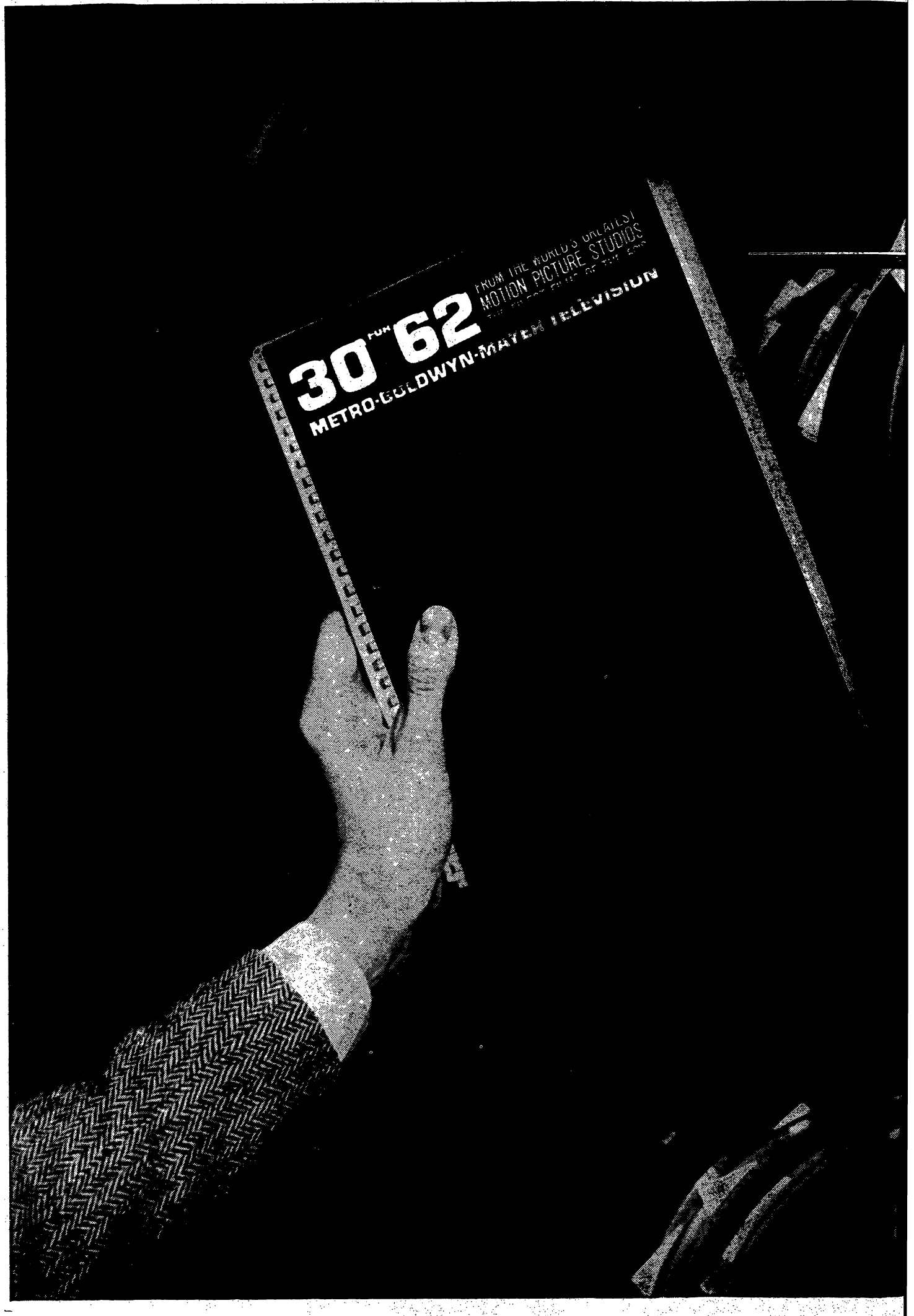
Kickoff pic will be Gary Cooper starrer "Cloak and Dagger" on Feb. 21, on the eve of Washington's Birthday. Other pix in "Schaefer Award Theatre" will be keyed to holiday eve presentations whenever possible, as in the past.

Deal, set through BBD&O, marks the fourth year for "Schaefer Award Theatre" on WCBS-TV. Four films were shown the first year, 1959, six in 1960 and nine in 1961. Current deal is for six pix, to be selected from the station's big cinematic library, and an option for three others.

The highest rated film in the series so far was Schaefer's preem presentation, on Thanksgiving Eve of 1959, when "Sergeant York," starring Gary Cooper, registered an Arbitron of 30.0. That figure represents the second-highest rating ever attained by a pic on WCBS-TV, exceeded only by the 32.3 achieved by "The Late Show's" "Unconquered," also starring Cooper.

Cooper is one of the three "most seen" star in the Schaefer series. Late actor has been in four "Schaefer Award" films. The others, with three titles apiece, were Tyrone Power and Cary Grant. Cooper's average rating for his three films was 23.1; Grant's was 21.5, and Power's 21.3.

Altogether there have been 11 Schaefer presentations with a rating of 20.0 or better.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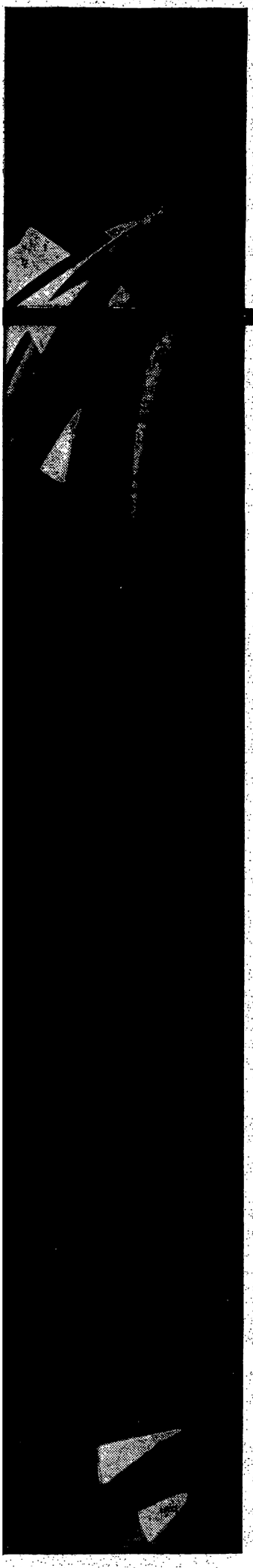

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**BANNERLINE** *Keefe Brasselle, Sally Forrest*
**BHOWANI JUNCTION** *Ava Gardner, Stewart Granger*
**BORDER INCIDENT** *Ricardo Montalban, George Murphy*
**CAUSE FOR ALARM** *Loretta Young, Barry Sullivan*
**CONSPIRATOR** *Robert Taylor, Elizabeth Taylor*
**CRISIS** *Cary Grant, Jose Ferrer, Paula Raymond*
**THE DOCTOR AND THE GIRL** *Glenn Ford, Gloria DeHaven, Janet Leigh*
**DON'T GO NEAR THE WATER** *Glenn Ford, Gia Scala, Earl Holliman, Anne Francis*
**FORBIDDEN PLANET** *Walter Pidgeon, Anne Francis*
**THE GIRL IN WHITE** *June Allyson, Gary Merrill, Arthur Kennedy*
**HER TWELVE MEN** *Greer Garson, Robert Ryan*
**INVITATION** *Van Johnson, Dorothy McGuire*
**IT'S A BIG COUNTRY** *Van Johnson, Gene Kelly, Gary Cooper, Janet Leigh*
**THE LAST TIME I SAW PARIS** *Elizabeth Taylor, Van Johnson, Donna Reed*
**MADAME BOVARY** *Jennifer Jones, James Mason, Van Heflin, Louis Jourdan*
**MOGAMBO** *Clark Gable, Ava Gardner, Grace Kelly*
**MOONFLEET** *Stewart Granger, George Sanders*
**THE OUTRIDERS** *Joel McCrea, Arlene Dahl*
**PAGAN LOVE SONG** *Esther Williams, Howard Keel*
**PLEASE BELIEVE ME** *Deborah Kerr, Robert Walker, Peter Lawford*
**RIGHT CROSS** *June Allyson, Dick Powell*
**ROGUE COP** *Robert Taylor, Janet Leigh*
**SCARAMOUCHE** *Stewart Granger, Eleanor Parker, Janet Leigh*
**SCENE OF THE CRIME** *Van Johnson, Arlene Dahl, Gloria DeHaven*
**SMALL TOWN GIRL** *Jane Powell, Farley Granger*
**SUMMER STOCK** *Judy Garland, Gene Kelly*
**TENSION** *Richard Basehart, Audrey Totter*

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# Tele Follow-Up Comment

**Young People's Concert**

It's always a delight to the eyes and ears to have Leonard Bernstein conduct the N. Y. Philharmonic Young People's Concert. There may be some question as to the selections, the technical explanations of the music, but there's no question that before the hour expires the viewer's musical experience has been enriched.

For his last outing on CBS-TV, Thursday (18), Bernstein explored the Parisian influence on three composers, George Gershwin, Ernest Bloch and Manuel de Falla. It was a fascinating excursion in cultural interaction, as Bernstein explained and offered examples of how the Parisian influences was reflected in the works of the three composers.

Following the exposition, the N. Y. Philharmonic played the full rendition of Gershwin's "An American in Paris," Bloch's "Schelomo," and de Falla's "Three Cornered Hat." Canadian-born cellist Zara Nelsova was featured in the "Schelomo" number.

Producer-director Roger Englander handled the cameras with care and dexterity. As usual, the faces of the youngsters as they listened to the music was a definite plus on the home screens. *Haro.*

**CBS Reports**

If all the people who should have been interested had watched CBS-TV's telementary, "The Fat American," the hour would have had an audience of about 50,000,000. That's about one out of every three Americans, the number that the show, scripted and hosted by CBS newsman Harry Reasoner, declared as overweight.

The "CBS Report" stanza, aired Thursday (18) at 10 p.m., was a thorough and interesting job with light as well as serious moments. On the light side, there was the filming of a session of the Calorie Counters org of Queens, L. I., with a bevy of hefty chicks singing about and discussing their weight problems. Their approach to the evils of overeating was like a parody on Alcoholics Anonymous, and the Greater New York accents must have been bewildering to many western viewers. The Reasoner script kept the study from becoming weighted down with statistics and medical jargon with a touch of levity here and there and such illustrations as the fact that it takes 15 minutes of tennis to work off the calores in one martini.

Experts in the fields of medicine, psychology and nutrition abounded, and the second part of the show was devoted primarily to the battle between the dairy industry and that segment of medical profession that links fatty foods with heart disease. Secretary of Agriculture Orville L. Freeman, sounded slightly hysterical himself when he called the medical findings a "scare," and warned that if the public continued to lay off dairy products the government would have to buy them up at high cost. CBS had fun with that one, setting it against some shots of soldiers in the chow line, preparing to sup on a new government-ordered diet that specified margarine instead of butter. *Bill.*

**Du Pont Show of the Week**

The flavor of the Big Top was excellently captured in "Circus," the Du Pont Show of the Week's offering on NBC-TV Sunday (21). Through the script, by Richard Hanser and Bill Ballantine, the narration of vet clown Emmett Kelly, and a camera that continually moved in the right directions, the circus and the people who make it up came alive. Show rates a repeat at an earlier hour so the kiddies, who were probably asleep at Du Pont's 10 p.m. kickoff time, can savor some of the magic.

The approach was wide-eyed but it never got overly sentimental. More could have been done with the performers, as was done with La Norma, revealing her innermost thoughts as she cavorted on the high bar but what was done was fine and revealing as far as it went.

The circus in action, whether it was with the performers under the tent or the hands striking the big top for a move to the next town, created a captivating image. Most of the program's punch came in the first half hour but even the last half, which seemed a little repetitious at times, redeemed itself with some excellent shots of the Flying Alexanders at work.

Most of the program was done with Clyde Beatty-Cole Bros. Circus whose people rate a bow for cooperating with the NBC-TV crew so well. Donald B. Hyatt, producer-director, is also to be commended for presenting a show that was virtually an Annie Oakley to the circus and more. *Gros.*

**Cain's Hundred**

After a faltering getaway last fall, "Cain's Hundred" has shaken down into a sharply executed action stanza, ranking in the same league with any of the other one-hour crime-busting series now on network television. Last Tuesday's (16) outing on NBC-TV was a sample of this show's strong casting and headlong pacing. If the scripts are somewhat sketchy in their black-and-white tones and if star Mark Richman's performance is moralistically grim as the implacable guardian of the law, this is par for the course.

Titled "The Debasers," last week's show was pegged to a publisher of pornography, in itself a daringly racy idea for tv. As it worked out, however, the story pursued a safe course of depicting the pornographer's attempt to achieve respectability. En route, some barbs were thrown at corrupt public relations operators and newspaper columnists who were on the racketeer's payroll. But Nicholas Cain, ex-mouthpiece for the syndicate and now an operative for some unspecified Government agency, exposes the culprit, notching another step forward in his campaign to knock off the nation's 100 top mobsters, hence the title of the series, "Cain's Hundred."

Cast of "The Debasers" was marked by solid performances by Neville Brand, as the tough pornographer, and Robert Vaughn, as his slick publicist. Marsha Hunt played Brand's remorseful wife competently. *Herm.*

**WCBS-TV Views the Press**

CBS' Moscow correspondent Marvin Kalb drew a profile of the Soviet press on Sunday's (21) outing of "WCBS-TV Views the Press." Kalb's profile completed a three-part study of the foreign press, the other chapters of previous Sundays devoted to England and France, handled by CBS correspondents in those countries.

Kalb's analysis was a primer in the way Pravda, Izvestia, and the Soviet news agency Tass handles news. His examination stressed the uniformity found in the newspapers of Russia, the absence of dissent, the propaganda function of all news. By indirection at one point, he showed how a foreign correspondent tries and sometimes succeeds in anticipating Soviet foreign policy by adept reading of Soviet newspapers. To the uninitiated, the 15 minutes proved to be a good, articulate basic analysis; to the more sophisticated, it was a reminder of the rigidity and conformity of Russia's top press organs. *Horo.*

**Bell Telephone Hour**

Andres Segovia bowed on the "Bell Telephone Hour" last Friday night (19) with a couple of delicately wrought guitar pieces which were among the highlights of the stanza. For a "pops" series, this show manages to mix a considerable amount of serious music into its offerings and Segovia's performance, staged without adornment, was a sample of how palatable and longhair repertory can be made.

Most of the other guests were all on this series before, including ballet stars Maria Tallchief and Erik Bruhn, film songstress Jane Powell and singers Sally Ann Howes and Earl Wrightson. The Chad Mitchell Trio opened the hour with a fresh group of folk songs excellently handled, Miss Powell closed the show with a brace of pop standards done with the assistance of a dance troupe in elaborately staged production numbers. *Herm.*

**FOCUS**
**With James Whitmore, Coleen Dewhurst, Tom Bosley, Betty Field, Arthur Hill, Zack Matalon, Nathaniel Frey, Howard Freeman; Alexander Scourby, narrator**
**Executive producer: Doris Ann**
**Producers: Milton E. Krents, Fielder Cook**
**Director: Cook**
**Adaptation: S. Lee Pogostin**
**60 Mins., Sun. (21), 5 p.m.**
**NBC-TV, from N.Y. (tape)**

NBC-TV's 60-minute "Focus" presentation on Sunday afternoon (21) represented the first major attempt to translate Arthur Miller to the tv screen. Produced in cooperation with the American Jewish Committee's Institute of Human Relations, with S. Lee Pogostin doing the adaption and with Fielder Cook as director, Miller's novel about anti-Semitism in a middle-class N.Y. (Queens) neighborhood was converted into a live-on-tape production with a cast comprising James Whitmore, Coleen Dewhurst, Tom Bosley, Betty Field and Arthur Hill, among others, with Alexander Scourby supplying narration.

As an instrument of propaganda, this tv version of "Focus" delivered its message, if ineptly. As tv drama it left much to be desired. Granted that Miller's subject is timeless; that prejudice and fanaticism in one form or another (be it anti-Semitism, anti-Negro or anti-anything) is as prevelent today as when Miller wrote it back in '45, yet the feeling was inescapable to the viewer that the method of exposition was dated.

At best propaganda is not easily translatable into drama fare. In novel form there is ample opportunity to give it an in-depth treatment to provide motivation, background, etc, and also to develop characterization. At no time did any of the characters come to life. They spouted their prejudices and niggardly beliefs, but these came out only as words. In fact both Whitmore and Miss Dewhurst as the unfortunate Gentiles who happened to look Jewish seemed to be acting as separate individuals, physically stiff and unfeeling. The same could be said for Tom Bosley as the chief hoodlum and Betty Field as the mother. They said their pieces but didn't communicate as people.

The artifice of introducing narration with the statement that, in effect, "this is somebody else's neighborhood, not yours," certainly wasn't powerful enough in itself to make up for what the play lacked. Perhaps in Pogostin's mind this was the point on which to focus, yet the play itself came off as defeatist. Propaganda to be highly effective must either blast its message home so hard as to pack an emotional wallop, or must show an attempt to fight or correct the evil. The weaklings in this tv "Focus" did nothing but save their own skin. In the Miller original it ended on a more positive, hopeful note. *Rose.*

**THE WORLD OF JIMMY DOOLITTLE**
**With Alexander Scourby, narrator**
**Producer-Director: Eugene Jones**
**Writer: Joseph Liss**
**60 Mins., Thurs. (18), 8:30 p.m.**
**PUREX**
**NBC-TV (film)**

*(Edward H. Weiss)*

NBC-TV's special projects unit hit a high spot with its "World Of . . ." series last Thursday (18) in a warm, highly professional portrait of an American hero, Jimmy Doolittle.

Taking old newsfilms, it traced the airman's history from his early flights down to World War II. Second half of the filmed stanza was made up of candid glances at the 65-year-old general's busy life today. Timeliness was obvious, with the Don Hyatt special projects crew making a point of bringing Doolittle's contributions right up to the present era of space rocketry and the man shoot.

Writer Joseph Liss tends to be reverential and a mite sentimental in treating figures in contemporary history, but he still arranged his material so that any viewer could feel he really knew Doolittle after the 60-minutes were up. The airman was strong, active and purposeful and decent to the core.

(Continued on page 44)

# Foreign TV Reviews

**PERSONAL APEARANCE**
**(Trad with a Twist)**
**With Chris Barber's Jazz band, Ottilie Patterson, Chubby Checker, Terry Lightfoot and his New Orleans Jazzmen, The Viscounts, Linda Scott, The Galliards, Kathy Stobart, Betty Smith, Ronnie Scott, Tommy Whittle, Back O' Town Syncopators, Original Downtown Syncopators, Peter Knight Orch, Gary Marshal**
**Producer: Ann Suudi**
**Director: Philip Casson**
**60 Mins., Wed., 8:00 p.m.**
**Granada-TV, from Manchester**

Granada-TV snapped up Chubby Checker to guestar in this musical bash in an effort to bring the show in with all the current musical raves—Traditional (Dixieland) jazz, rock 'n' roll, the Twist, modern jazz and the old-time drawingroom delivery as revived here by the Temperance Seven.

Lacking in presentation ideas, the show consisted of one long belt of varying styles of music punctuated by raw young vocalists giving vent to rock numbers noticeably in need of electronic assistance. However, chief guest Checker demonstrated the Twist with great agility and verve as he powerhoused through "The Twist," "The Fly" and "Let's Twist." These numbers were so startlingly similar, though, it was difficult to tell he had changed them.

Checker's big spot came three-quarters of the way through the session—by which time the trad jazzing of the Chris Barber, Terry Lightfoot and Back O' Town Syncopators bands had blown through such standards as "There'll Be Hot Time in the Old Town Tonight," "Tavern in the Town," "My Old Kentucky Home," "Darktown Strutters Ball" "Muskrat Ramble" etc.—and repped the only exposure the Twist received.

Solo spots by Linda Scott, The Viscounts, Ottilie Patterson and The Galliards were injected with little imagination and with no contrast in tempo. Miss Scott voiced "Don't Be Money, Honey" in exact style used on her disk which sold quite well, while The Viscounts did the same with "Who Put the Bomp?" which was less of a success. In direct contrast, Ottilie Patterson, Chris Barber's jazz-singer-wife, has improved considerably after several small outings on tv. She sang a swingy "Hot Town" to her husband's backing, a highlight of the show.

With hit folk singers Robin Hall and Jimmy McGregor leading, the the Galliards came over as the most versatile of the vocal groups but seemed misplaced in an essentially beat show like this. The modern jazz feature starring Ronnie Scott, Tommy Whittle, Betty Smith and Kathy Stobart was a corny "battle of the tenors" in which the musicians obviously had little heart.

Apart from Checker, the show offered nothing new and could even help to cool off the trad fad with its exposure of so much unversatile noise from inexperienced lips. *Watt.*

**INSIDE CHINA**
**With Ian Trethowan, Felix Greene, Roderick McFarquhar**
**Director: Geoffrey Nethercott**
**30 Mins., 10:35 p.m.**
**Associated Television, from London**

Felix Greene's report on Red China, published as "The Wall Has Two Sides," is currently much discussed in the press. The book, chiefly aimed at an American public, attempts to suggest the extent of Chinese achievement since the war, to indicate the vast enthusiasm for the regime, and to argue that it's foolhardy and irrelevant for the U.S. to treat Chou and Mao as if they were naughty children, faces turned permanently to the wall.

All these points came out in this program, although the filmed material brought back by Greene was somewhat slim and unadventurous and had to be supplemented, rather feebly, by slides.

Ian Trethowan chaired the ensuing chat between Greene and journalist Roderick McFarquhar, who specializes in China affairs. Greene insisted that he saw no signs of Chinese resentment at Red authority, that the evidence went to show that they were proud of their industrial growth. He thought that Western ideas of freedom were hardly relevant in their society, and he quibbled with McFarquhar about the powers and local authority of the commune. He also tended to skate over the vast Pekin error that led to last year's agricultural famine.

Unfortunately, McFarquhar wasn't much of an antagonist, seeming to suggest that it was highly deceptive to find out what was going on in China by travelling there. He pursued a minor academic course, and let Greene win on the wider issues.

The program, ably directed by Geoffrey Nethercott, wasn't as visally stimulating as it promised—for instance, there was no interview with Chou En-Lai, as announced—and would probably race more pluses in the States than in Britain, where the subject isn't a Red rag to John Bull. *Otta.*

**BRITAIN IN TRANSITION**
**With Aidan Crawley, Randolph Churchill, Al Capp, Michael Frayn**
**Director: Bill Morton**
**30 Mins., Fri., 10:30 p.m.**
**Associated - Rediffusion, from London**

Two days earlier "Postscript to Empire," the Westinghouse documentary about present-day Britain presented under the Intertel banner, had been networked by the commercial web. Its portrait was reputed to be so provocative and shockable for local viewers that this discussion was supposed to be some sort of counterblast. However, the resultant talk was so tetchy and simless that it did little to clarify or amend.

Emcee Aidan Crawley kicked off by claiming that many viewers had judged the British image, as presented, absolutely false, to which the huffing-and-puffing Randolph Churchill added such epithets as "jaundiced" and "dull." Al Capp, representing the U.S. point of view, also considered the program a bore, and by this time it might be wondered whether this inquest was really necessary.

What little that was constructive that emerged was this:—that the American team erred in concentrating on the Isle of Dogs and Stevage New Town as representative, which they are palpably not, that the rural side of British life was totally ignored, that there was too much emphasis on class differences (Churchill claimed that the U.S. was the most class-ridden country in the world), and, according to Capp, that the U.S. has gotten so clean-handed and status-conscious that it's impossible to get the dirty jobs done.

Journalist Michael Frayn made a few wise comments, and the program, competently directed by Bill Morton, would have benefited by the denial of a little free speech to Churchill. *Otta.*

**RETURN AND ANSWER**
**With Edgar Lustgarten, Alexander Knox**
**Producer: Paddy Russell**
**Writers: D. G. Bridson, Lustgarten**
**30 Mins., Thurs., 10:35 p.m.**
**BBC-TV, from Manchester**

Idea of this series of six is the cute one of bringing back historic personalities to be quizzed by posterity, in the flannel-suited person of Edgar Lustgarten. Henry VIII and Oliver Cromwell have already had the treatment, and the one caught put George Washington in the answering spot.

If Washington had been captured by the British—would he have had any defense against the charge of treason? That was the drift of Lustgarten's probe, but, in this instance, it seemed rather a tenuous basis for the questions. However, although the cut-and-thrust of argument was feeble, the program made a painless way of filling out knowledge of Washington, who explained his motives in fighting the French, disclosed his personal interest in Ohio land, and discussed his resignation from the Virginia Regiment. The motives for leading the Revolution were clearly displayed, and the talk closed with an over-glib question from Washington: "Does all go well with the Union?" Lustgarten reassured him that it did.

Alexander Knox was excellent

(Continued on page 44)

# VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week five different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S

(*) ARB's October 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

## DES MOINES

STATIONS: KRNT, WHO, WOI. *SURVEY DATES: OCT. 29-NOV. 25, 1961.

| RK. | TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME | STA. | AV. RTG. |
|---|---|---|---|
| 1. | My Line; Power (Sun. 9:30-10:00) | KRNT | 43 |
| 2. | Garry Moore (Tues. 9:00-10:00) | KRNT | 41 |
| 3. | Perry Mason (Sat. 6:30-7:30) | KRNT | 40 |
| 4. | Candid Camera; Power (Sun. 9-9:30) | KRNT | 38 |
| 5. | Red Skelton (Tues. 8:00-8:30) | KRNT | 37 |
| 6. | Gunsmoke (Sat. 9:00-10:00) | KRNT | 36 |
| 7. | Andy Griffith; Kaye (Mon. 8:30-9:00) | KRNT | 33 |
| 7. | Dennis The Menace (Sun. 6:30-7:00) | KRNT | 33 |
| 7. | Lassie (Sun. 6:00-6:30) | KRNT | 33 |
| 7. | Sing Along With Mitch (Thurs. 9-10) | WHO | 33 |

| RK. | TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME | STA. | DISTRIB. | AV. RTG. | AV. SH. |
|---|---|---|---|---|---|
| 1. | Manhunt (Fri. 9:30) | WHO | Screen Gems | 23 | 49 |
| 2. | Death Valley Days (Fri. 9:00) | WOI | U.S. Borax | 19 | 38 |
| 3. | Tightrope (Sat. 10:30) | KRNT | Screen Gems | 18 | 44 |
| 4. | Huckleberry Hound (Fri. 6:00) | WOI | Screen Gems | 14 | 33 |
| 5. | Third Man (Wed. 9:00) | WHO | NTA | 13 | 25 |
| 6. | Trackdown (Sat. 5:30) | KRNT | CBS Films | 12 | 63 |
| 7. | Quick Draw McGraw (Tues. 6:00) | WOI | Screen Gems | 11 | 28 |
| 7. | Whiplash (Fri. 9:30) | WOI | ITC | 11 | 23 |
| 8. | Sea Hunt (Fri. 6:30) | WOI | Ziv-UA | 10 | 20 |
| 8. | Yogi Bear (Thurs. 6:00) | WOI | Screen Gems | 10 | 28 |

| TOP COMPETITION PROGRAM | STA. | AV. RTG. |
|---|---|---|
| Eyewitness | KRNT | 13 |
| Twilight Zone | KRNT | 16 |
| Sports; Theatre | WHO | 15 |
| News; On Camera | KRNT | 18 |
| Huntley-Brinkley | WHO | 15 |
| Naked City | WOI | 23 |
| Mounted Police | WOI | 4 |
| News; On Camera | KRNT | 18 |
| Huntley-Brinkley | WHO | 16 |
| Manhunt | WHO | 23 |
| Rawhide | KRNT | 23 |
| News; On Camera | KRNT | 18 |
| Huntley-Brinkley | WHO | 12 |

## DAYTON

STATIONS: WLWD, WHIO. *SURVEY DATES: OCT. 29-NOV. 25, 1961.

| | | | | | |
|---|---|---|---|---|---|
| 1. | Real McCoys (Thurs. 8:30-9:00) | WLWD | 42 | | |
| 2. | Perry Como (Wed. 9:00-10:00) | WLWD | 41 | | |
| 3. | Bus Stop (Sun. 9:00-10:00) | WLWD | 40 | | |
| 3. | Follow The Sun (Sun. 7:30-8:30) | WLWD | 40 | | |
| 3. | Rifleman (Mon. 8:30-9:00) | WLWD | 40 | | |
| 3. | Wagon Train (Wed. 7:30-8:30) | WLWD | 40 | | |
| 4. | Ben Casey (Mon. 10:00-11:00) | WLWD | 39 | | |
| 4. | Gunsmoke (Sat. 10:00-11:00) | WHIO | 39 | | |
| 4. | Hazel; County Charter (Thurs. 9:30-10) | WLWD | 39 | | |
| 4. | Perry Mason (Sat. 7:30-8:30) | WHIO | 39 | | |
| 4. | Red Skelton (Tues. 9:00-9:30) | WHIO | 39 | | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1. | Sea Hunt (Fri. 7:00) | WLWD | Ziv-UA | 32 | 73 | WHIO Reports | WHIO | 6 |
| 2. | Death Valley Days (Tues. 7:00) | WLWD | U.S. Borax | 28 | 64 | RCMP; Everglades | WHIO | 10 |
| 3. | Ripcord (Thurs. 7:00) | WLWD | Ziv-UA | 21 | 60 | Underwater; Diamonds | WHIO | 11 |
| 3. | Riverboat (Thurs. 7:30) | WHIO | MCA | 21 | 40 | Margie | WLWD | 25 |
| | | | | | | Donna Reed | WLWD | 34 |
| 4. | Blue Angels (Tues. 8:00) | WHIO | NBC Films | 19 | 32 | Bachelor Father | WLWD | 36 |
| 4. | Cannonball (Thurs. 6:00) | WLWD | ITC | 19 | 51 | Sohio Report; Sports | WHIO | 12 |
| 5. | Interpol (Wed. 7:00) | WLWD | ITC | 18 | 41 | Shannon | WHIO | 18 |
| 5. | Shannon (Wed. 7:00) | WHIO | Screen Gems | 18 | 41 | Interpol | WLWD | 18 |
| 6. | Yogi Bear (Wed. 5:00) | WLWD | Screen Gems | 16 | 46 | Popeye | WHIO | 14 |
| 7. | Cimarron City (Mon. 7:00) | WHIO | MCA | 15 | 32 | Exped.; Exped. Space | WLWD | 27 |
| | | | | | | Cheyenne | WLWD | 30 |
| 7. | Popeye (Mon.-Fri. 5:00) | WHIO | UAA; King | 15 | 50 | Showcase | WLWD | 4 |
| | | | | | | Quick Draw McGraw | WLWD | 9 |
| | | | | | | Yogi Bear | WLWD | 7 |
| | | | | | | Rocky & Friends | WLWD | 7 |
| | | | | | | Kukla; Gordon Jung. | WHIO | 14 |
| 7. | Rough Rider (Tues. 6:00) | WLWD | Ziv-UA | 15 | 43 | Sohio Report; Sports | WLWD | 16 |

## DENVER

STATIONS: KTVR, KOA, KLZ, KBTV. *SURVEY DATES: OCT. 29-NOV. 25, 1961.

| | | | | | |
|---|---|---|---|---|---|
| 1. | Ben Casey (Mon. 9:00-10:00) | KBTV | 39 | | |
| 1. | Bonanza (Sun. 7:00-8:00) | KOA | 39 | | |
| 2. | Sing Along With Mitch (Thurs. 8-9) | KOA | 37 | | |
| 3. | Garry Moore (Tues. 8:00-9:00) | KLZ | 36 | | |
| 4. | Gunsmoke (Sat. 8:00-9:00) | KLZ | 34 | | |
| 5. | Perry Como (Wed. 7:00-8:00) | KOA | 32 | | |
| 6. | Andy Griffith; Kaye (Mon. 7:30-8:00) | KLZ | 31 | | |
| 6. | Danny Thomas; Kaye (Mon. 7:00-7:30) | KLZ | 31 | | |
| 6. | Red Skelton (Tues. 7:00-7:30) | KLZ | 31 | | |
| 6. | Wagon Train (Wed. 9:00-10:00) | KOA | 31 | | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1. | Highway Patrol; Hennesey (Mon. 8) | KLZ | Ziv-UA | 29 | 45 | Thriller | KOA | 20 |
| 2. | Death Valley Days (Mon. 8:30) | KLZ | U.S. Borax | 24 | 40 | Thriller | KOA | 20 |
| 3. | Beachcomber; Power (Sun. 7:00) | KLZ | Filmaster | 20 | 33 | Bonanza | KOA | 39 |
| 3. | Beachcomber; GE Theatre (Sun. 9:00) | | | | | Adv. In Paradise | KBTV | 22 |
| 3. | Mr. Magoo (Fri. 6:00) | KLZ | TPI | 20 | 53 | News; Weather | | |
| | | | | | | Huntley-Brinkley | KOA | 14 |
| 4. | Tightrope (Sun. 9:30) | KLZ | Screen Gems | 19 | 39 | Adv. In Paradise | KBTV | 22 |
| 5. | Sea Hunt (Sat. 9:00) | KLZ | Ziv-UA | 18 | 30 | Roaring 20's | KBTV | 27 |
| 6. | Yogi Bear (Tues. 6:00) | KBTV | Screen Gems | 17 | 37 | News; Weather | | |
| | | | | | | Huntley-Brinkley | KOA | 18 |
| 7. | Shannon (Fri. 9:30) | KLZ | Screen Gems | 15 | 31 | Target | KBTV | 24 |
| 7. | Whirlybirds (Mon.-Fri. 5:30) | KOA | CBS Films | 15 | 44 | To Tell The Truth | KLZ | 22 |
| | | | | | | Executive Report | KLZ | 6 |
| | | | | | | Alvin Show | KLZ | 14 |
| | | | | | | Frontier Circus | KLZ | 12 |
| | | | | | | Jeff's Collie; Pony | KLZ | 13 |
| 8. | Manhunt; Whiplash (Sat. 9:30) | KLZ | Screen Gems ITC | 14 | 25 | Roaring 20's | KBTV | 26 |
| 8. | Quick Draw McGraw (Wed. 6:00) | KBTV | Screen Gems | 14 | 27 | Father Knows Best | KLZ | 21 |

## GRAND RAPIDS–KALAMAZOO

STATIONS: WKZO, WOOD. *SURVEY DATES: OCT. 29-NOV. 25, 1961.

| | | | | | |
|---|---|---|---|---|---|
| 1. | Red Skelton (Tues. 9:00-9:30) | WKZO | 46 | | |
| 2. | Danny Thomas; Kaye (Mon. 9:00-9:30) | WKZO | 45 | | |
| 3. | Chevy Show; Route 66 (Fri. 8:30-9:30) | WKZO | 42 | | |
| 4. | Andy Griffith; Kaye (Mon. 9:30-10) | WKZO | 41 | | |
| 4. | Sing Along With Mitch (Thurs. 10-11) | WOOD | 41 | | |
| 5. | Dr. Kildare (Thurs. 8:30-9:30) | WOOD | 40 | | |
| 5. | Hazel (Thurs. 9:30-10:00) | WOOD | 40 | | |
| 5. | Pete & Gladys; Little; Rebel (Mon. 8:00-8:30) | WKZO | 40 | | |
| 6. | Bonanza (Sun. 9:00-10:00) | WOOD | 39 | | |
| 7. | Flintstones (Mon. 7:00-7:30) | WKZO | 38 | | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1. | Huckleberry Hound (Wed. 7:00) | WOOD | Screen Gems | 38 | 69 | Car 54 | WKZO | 16 |
| 2. | Brothers Brannigan (Fri. 9:30) | WKZO | CBS Films | 36 | 64 | Shor; Tele | WOOD | 17 |
| 3. | Manhunt (Sat. 7:00) | WKZO | Screen Gems | 35 | 73 | Here & Now | WOOD | 12 |
| 4. | Whirlybirds (Fri. 7:00) | WOOD | CBS Films | 28 | 47 | Father of Bride | WKZO | 26 |
| 5. | Shannon (Tues. 8:00) | WOOD | Screen Gems | 27 | 54 | Dick Van Dyke | WKZO | 22 |
| 6. | Sea Hunt (Wed. 9:30) | WKZO | Ziv-UA | 25 | 41 | Perry Como | WOOD | 35 |
| 7. | Death Valley Days (Thurs. 8:00) | WKZO | U.S. Borax | 24 | 45 | Donna Reed | WOOD | 27 |
| 8. | Yogi Bear (Tues. 5:30) | WOOD | Screen Gems | 20 | 74 | William Tell | WKZO | 7 |
| 9. | Bugs Bunny; Cartoon (Wed. & Thurs. 5:30) | WKZO | UAA; King | 12 | 43 | World of Trains | WOOD | 14 |
| | | | | | | Early Show | WOOD | 15 |
| 9. | Jim Backus (Thurs. 5:00) | WOOD | NBC Films | 12 | 63 | Clubhouse; Homes | WKZO | 6 |

## BATON ROUGE

STATIONS: WBRZ, WAFB. *SURVEY DATES: OCT. 29-NOV. 25, 1961.

| | | | | | |
|---|---|---|---|---|---|
| 1. | Bonanza (Sun. 8:00-9:00) | WBRZ | 60 | | |
| 2. | Real McCoys (Thurs. 7:30-8:00) | WBRZ | 54 | | |
| 2. | Rifleman; Movie (Mon. 7:30-8:00) | WBRZ | 54 | | |
| 3. | Wagon Train (Wed. 6:30-7:30) | WBRZ | 53 | | |
| 4. | Dr. Kildare (Thurs. 8:00-9:00) | WBRZ | 50 | | |
| 5. | Cheyenne; Movie (Mon. 6:30-7:30) | WBRZ | 49 | | |
| 6. | Ben Casey (Mon. 8:00-9:00) | WBRZ | 48 | | |
| 7. | Ozzie & Harriet (Thurs. 6:30-7:00) | WBRZ | 46 | | |
| 8. | LSU Playback (Sun. 9:00-9:30) | WBRZ | 44 | | |
| 9. | Dick Powell (Tues. 8:00-9:00) | WBRZ | 43 | | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1. | Sea Hunt (Thurs. 7:00) | WBRZ | Ziv-UA | 44 | 70 | Frontier Circus | WAFB | 19 |
| 2. | Manhunt (Fri. 8:30) | WAFB | Screen Gems | 32 | 60 | Shor; Tele; Gogh; Cros | WBRZ | 21 |
| 2. | Pioneers (Wed. 7:30) | WBRZ | Roebeck | 32 | 55 | Bob Cummings | WAFB | 26 |
| 2. | Brannigan; Laramie (Tues. 7:00) | WBRZ | CBS Films | 32 | 58 | Dyke; Tarzan | WAFB | 23 |
| 3. | RCMP; FB (Sat. 2:00) | WAFB | NBC Films | 27 | 87 | Basketball; Mr. Sam | WBRZ | 5 |
| 4. | Two Faces West (Fri. 7:00) | WBRZ | Screen Gems | 26 | 46 | Rawhide | WAFB | 30 |
| 5. | Miami Undercover (Wed. 8:00) | WAFB | Ziv-UA | 25 | 38 | Perry Como | WBRZ | 41 |
| 6. | Three Stooges (Mon.-Fri. 5:30) (Sat. 7:30 a.m.) (Sun. 8:00 a.m.) | WBRZ | Screen Gems | 22 | 76 | News; Weather; Rider | WAFB | 10 |
| | | | | | | Capt. Kangaroo | WAFB | 3 |
| | | | | | | Popeye | WAFB | 3 |
| 7. | Huck Hound; Holiday; Thurs. 5:00) | WBRZ | Screen Gems | 16 | 59 | Rider; Superman | WAFB | 12 |
| 7. | Shannon (Thurs. 8:00) | WAFB | Screen Gems | 16 | 24 | Dr. Kildare | WBRZ | 51 |

(Continued on page 38)

# Quality and Deadlines

There are people who adored the song, "Bali Ha'i" until they learned that Richard Rodgers had written the melody in ten minutes.

This is pretty much the same bunch (an ever-dwindling minority, we're happy to add) which insists there can be no genuine artistry or quality in any field that must regularly fill schedules and meet urgent deadlines. Like television.

Well, rather than argue the point on a theoretical level, we'd like to cite just a few of the programs that have made this past year one of NBC-TV's most distinguished seasons:

▶ The color documentary, "Vincent Van Gogh: A Self-Portrait," traced the artist's life through his paintings, drawings and letters. Hat-tossing critics unashamedly trotted out such modifiers as "stunning," "breathtaking" and "spellbinding."

▶ A brand-new concept in TV journalism came into being with the "NBC Special News Reports"—known more colloquially as the "Instant Specials." A good-many of these expertly-produced documentaries ("Russian Pandora," "Chimp in Orbit") were based on a news event that had occurred just a few hours before. ("Piracy in the Caribbean" reached viewers while the captive luxury-liner Santa Maria was still being pursued by the ships of three Navies, and you can't get much more current than that.)

▶ "David Brinkley's Journal" proved that a news series can lash out with directness

at such deserving targets as slums, crime and undisciplined installment-buying without impairing its tongue-in-cheek approach to European rock 'n' roll, foreign TV commercials or the wackier aspects of modern art.

▶ Another notable ground-breaker in the news field was "Update," a series designed to give teen-agers a better understanding of such matters as the new Africa, the Common Market and nuclear fallout. (Even viewers whose teen years are well behind them have found the program wonderfully enlightening.)

▶ "Victoria Regina" demonstrated that a succession of beautifully drawn and superbly acted vignettes on TV can be quite as overpowering as any conventionally constructed play. Seldom, if ever, has there been a TV drama in which so many different "favorite scenes" were so eagerly championed by the reviewers.

▶ In following the progress of some 35 young Americans from their indoctrination and training in Texas and Puerto Rico right through the beginnings of their assignments in Africa, "The Peace Corps in Tanganyika" documentary may well have—for the first time—translated an abstract ideal into a reality for millions of viewers.

▶ Through its insistence on top-drawer scripts, performers and production, "The Dick Powell Show" quickly made a firm place for itself in one of the most demanding TV arenas of all—the full-hour, weekly drama anthology. It also served as further confirmation of NBC's long-held belief that "professional" is not a dirty word.

▶ And just before year's end, came the NBC White Paper, "Khrushchev in Berlin," a study of the last six months of history as viewed from "over the shoulder" of the Soviet leader. Critics hailed it as a "chilling," "vivid" and "remorselessly documented" suspense story.

Television does have its heavy schedules, and it does have its uncompromising deadlines. But this is one network that will not allow such factors to rule out the conscientious pursuit—and frequent attainment, we hope—of excellence.

The preparation of a TV show may be limited to just a few hours or may be done over a period of months. Neither the critics nor the public should be asked to make allowances in the first case or to pay blind homage in the other. The proof of the pudding (if we may mangle a metaphor) is in the seeing. Everything else is spinach.

# VARIETY-ARB SYNDICATION CHART

*VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week six different markets are covered.*

*In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.*

*Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.*

**(*) ARB's October 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.**

(Continued from page 35)

## PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

| RK. | TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME | STA. | RTG. AV. |
|---|---|---|---|
| 1. | Ben Casey (Mon. 10:00-11:00) | WFIL | 40 |
| 2. | Flintstones; Kovaks (Fri. 8:30-9:00) | WFIL | 33 |
| 2. | My Three Sons (Thurs. 9:00-9:30) | WFIL | 33 |
| 2. | Perry Como (Wed. 9:00-10:00) | WRCV | 33 |
| 2. | Sing Along With Mitch (Thurs. 10-11) | WRCV | 33 |
| 2. | Untouchables (Thurs. 10:00-11:00) | WFIL | 33 |
| 3. | Naked City (Wed. 10:00-11:00) | WFIL | 32 |
| 4. | Donna Reed (Thurs. 8:00-8:30) | WFIL | 31 |
| 4. | 77 Sunset Strip (Fri. 9:00-10:00) | WFIL | 31 |
| 5. | Dr. Kildare (Thurs. 8:30-9:30) | WRCV | 30 |
| 5. | Garry Moore (Tues. 10:00-11:00) | WCAU | 30 |
| 5. | Hawaiian Eye (Wed. 9:00-10:00) | WFIL | 30 |
| 5. | Hazel (Thurs. 9:30-10:00) | WRCV | 30 |
| 5. | Perry Mason (Sat. 7:30-8:30) | WCAU | 30 |
| 5. | Real McCoys (Thurs. 8:30-9:00) | WFIL | 30 |
| 5. | Surfside 6 (Mon. 9:00-10:00) | WFIL | 30 |

| RK. | TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME | STA. | DISTRIB. | AV. RTG. | AV. SH. |
|---|---|---|---|---|---|
| 1. | Ripcord (Thurs. 7:00) | WRCV | Ziv-UA | 18 | 49 |
| 1. | Sea Hunt (Sat. 7:00) | WCAU | Ziv-UA | 18 | 43 |
| 1. | Yogi Bear (Mon. 5:30) | WFIL | Screen Gems | 18 | 55 |
| 2. | Quick Draw McGraw (Tues. 5:30) | WFIL | Screen Gems | 17 | 52 |
| 3. | Death Valley Days (Mon. 7:00) | WRCV | U.S. Borax | 16 | 43 |
| 3. | Slade; Everglades (Fri. 7:00) | WRCV | MCA; Ziv-UA | 16 | 47 |
| 4. | Huckleberry Hound (Thurs. 5:30) | WFIL | Screen Gems | 15 | 47 |
| 4. | Popeye (Mon.-Fri. 5:00 & 6:00) (Sat. 12:15 & 5:30) (Sun. 10:45) | WFIL | UAA; King | 15 | 50 |
| 5. | Beachcomber (Wed. 7:00) | WRCV | Filmaster | 13 | 35 |
| 6. | Whirlybirds; Race (Sat. 5:00) | WCAU | CBS Films | 12 | 52 |

| TOP COMPETITION PROGRAM | STA. | AV. RTG. |
|---|---|---|
| Newsreel; Weather | | |
| ABC News | WFIL | 11 |
| Expedition; School Band | WFIL | 16 |
| Early Show | WCAU | 10 |
| Early Show | WCAU | 9 |
| Newsreel; Weather | | |
| ABC News | WFIL | 12 |
| Newsreel; Weather | | |
| ABC News | WFIL | 11 |
| Early Show | WCAU | 9 |
| Home; Show | WRCV | 9 |
| Highway Patrol | WCAU | 8 |
| My Friend Flicka | WCAU | 7 |
| Little Children | WRCV | 4 |
| Expression | WCAU | 1 |
| 5 O'Clock Show | WRCV | 8 |
| Early Show | WCAU | 10 |
| Sky King | WCAU | 11 |
| Newsreel; Weather | | |
| ABC News | WFIL | 16 |
| Scoreboard; Trains; Film | WFIL | 7 |

## PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

| | | | |
|---|---|---|---|
| 1. | Garry Moore (Tues. 10:00-11:00) | KDKA | 43 |
| 2. | Sing Along With Mitch (Thurs. 10-11) | WIIC | 42 |
| 3. | Perry Mason (Sat. 7:30-8:30) | KDKA | 38 |
| 4. | What's My Line (Sun. 10:30-11:00) | KDKA | 37 |
| 5. | Andy Griffith (Mon. 9:30-10:00) | KDKA | 35 |
| 6. | Candid Camera (Sun. 10:00-10:30) | KDKA | 34 |
| 6. | Gunsmoke (Sat. 10:00-11:00) | KDKA | 34 |
| 7. | Danny Thomas; Kaye (Mon. 9:00-9:30) | KDKA | 33 |
| 8. | Defenders (Sat. 8:30-9:30) | KDKA | 32 |
| 8. | Rawhide (Fri. 7:30-8:30) | KDKA | 32 |
| 8. | Route 66; Hockey (Fri. 8:30-9:30) | KDKA | 32 |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 1. | Sea Hunt; Classics (Sat. 7:00) | KDKA | Ziv-UA | 25 | 52 | Wrestling | WIIC | 18 |
| 2. | Yogi Bear (Wed. 6:30) | KDKA | Screen Gems | 20 | 48 | News; Sports | WIIC | 12 |
| | | | | | | Huntley-Brinkley | WIIC | 15 |
| 3. | Quick Draw McGraw (Tues. 6:30) | KDKA | Screen Gems | 19 | 46 | News; Sports | WIIC | 12 |
| | | | | | | Huntley-Brinkley | WIIC | 15 |
| 4. | Death Valley Days (Mon. 7:30) | KDKA | U.S. Borax | 16 | 29 | Cheyenne | WTAE | 20 |
| 5. | MacRaidus; Classics (Sat. 6:30) | KDKA | Ziv-UA | 13 | 33 | Wrestling | WIIC | 20 |
| 5. | Wyatt Earp (Thurs. 7:30) | KDKA | ABC Films | 13 | 27 | Outlaws | WIIC | 18 |
| 6. | Tallahassee 7000 (Thurs. 7:00) | WIIC | Screen Gems | 12 | 29 | News | KDKA | 21 |
| 7. | Third Man (Wed. 7:00) | WIIC | NTA | 11 | 24 | News | KDKA | 25 |
| 8. | Everglades (Thurs. 8:00) | KDKA | Ziv-UA | 10 | 19 | Donna Reed | WTAE | 22 |
| 9. | Highway Patrol (Mon.-Fri. 6:30) | WTAE | Ziv-UA | 9 | 24 | Santa; Polit | KDKA | 22 |
| 9. | King of Diamonds (Tues. 7:00) | WIIC | Ziv-UA | 9 | 20 | News | KDKA | 23 |
| 9. | Popeye (Mon.-Fri. 5:00) | WIIC | UAA; King | 9 | 32 | Early Show | KDKA | 12 |

## PROVIDENCE

STATIONS: WJAR, WPRO. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

| | | | |
|---|---|---|---|
| 1. | Dr. Kildare (Thurs. 8:30-9:30) | WJAR | 43 |
| 2. | Bonanza (Sun. 9:00-10:00) | WJAR | 35 |
| 2. | Perry Como (Wed. 9:00-10:00) | WJAR | 35 |
| 3. | Dick Powell (Tues. 9:00-10:00) | WJAR | 34 |
| 3. | 87th Precinct (Mon. 9:00-10:00) | WJAR | 34 |
| 4. | Car 54 (Sun. 8:30-9:00) | WJAR | 33 |
| 4. | Perry Mason (Sat. 7:30-8:30) | WPRO | 33 |
| 4. | Price Is Right (Mon. 8:30-9:00) | WJAR | 33 |
| 4. | Untouchables (Thurs. 10:00-11:00) | WJAR | 33 |
| 5. | Chevy Show; Route 66 (Fri. 8:30-9:30) | WPRO | 31 |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 1. | Third Man (Fri. 9:30) | WPRO | NTA | 24 | 38 | Shor; Cros; Tele; Gogh | WJAR | 19 |
| 2. | Death Valley Days (Mon. 7:00) | WJAR | U.S. Borax | 19 | 42 | Bugs Bunny | WPRO | 12 |
| 3. | Slade; Ripcord (Thurs. 7:00) | WJAR | MCA; Ziv-UA | 18 | 51 | Blue Angels | WPRO | 8 |
| 4. | MacKenzie's Raiders (Tues. 7:00) | WJAR | Ziv-UA | 15 | 38 | Highway Patrol | WPRO | 14 |
| 4. | Sea Hunt (Sat. 7:00) | WPRO | Ziv-UA | 15 | 38 | Wells Fargo | WJAR | 16 |
| 5. | Highway Patrol (Tues. 7:00) | WPRO | Ziv-UA | 14 | 35 | Mac Raiders | WJAR | 15 |
| 5. | King of Diamonds (Fri. 10:30) | WJAR | Ziv-UA | 14 | 37 | Eyewitness | WPRO | 13 |
| 5. | Robin; Underwater (Wed. 7:00) | WJAR | Ziv-UA; NTA | 14 | 33 | Movie of Week | WPRO | 14 |
| 6. | Brave Stallion (Fri. 7:00) | WPRO | ITC | 13 | 29 | 77 Sunset Strip | WJAR | 23 |
| 6. | Quick Draw McGraw (Tues. 6:00) | WPRO | Screen Gems | 13 | 54 | Early Show | WJAR | 8 |
| 6. | Yogi Bear (Mon. 6:00) | WPRO | Screen Gems | 13 | 50 | Early Show | WJAR | 10 |

## PORTLAND-MT. WASHINGTON

STATIONS: WCSH, WGAN, WMTV. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

| | | | |
|---|---|---|---|
| 1. | Perry Mason (Sat. 7:30-8:30) | WGAN | 38 |
| 1. | Wagon Train (Wed. 7:30-8:30) | WCSH | 38 |
| 2. | Laramie (Tues. 7:30-8:30) | WCSH | 37 |
| 3. | Alfred Hitchcock (Tues. 8:30-9:00) | WCSH | 36 |
| 3. | Lassie (Sun. 7:00-7:30) | WGAN | 36 |
| 4. | Ed Sullivan (Sun. 8:00-9:00) | WGAN | 35 |
| 5. | Price Is Right (Mon. 8:30-9:00) | WCSH | 34 |
| 5. | To Tell The Truth (Mon. 7:30-8:00) | WGAN | 34 |
| 6. | Bonanza (Sun. 9:00-10:00) | WCSH | 33 |
| 6. | Int'l. Showtime (Fri. 7:30-8:30) | WCSH | 33 |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 1. | Shannon (Tues. 7:00) | WCSH | Screen Gems | 23 | 47 | News; Spts; CBS News | WGAN | 13 |
| 2. | Everglades (Thurs. 7:00) | WCSH | Ziv-UA | 22 | 49 | News; Spts; CBS News | WGAN | 19 |
| 3. | Shotgun Slade; Amateur (Sat. 6:00) | WGAN | MCA | 20 | 63 | Mounted Police | WCSH | 9 |
| 4. | Beachcomber (Mon. 8:00) | WCSH | Filmaster | 19 | 33 | Pete & Gladys | WGAN | 25 |
| 5. | King of Diamonds (Fri. 7:00) | WCSH | Ziv-UA | 18 | 38 | News; Spts; CBS News | WGAN | 20 |
| 6. | Highway Patrol (Sat. 6:30) | WCSH | Ziv-UA | 15 | 39 | Frontier Circus | WGAN | 21 |
| 7. | Huckleberry Hound (Fri. 6:00) | WCSH | Screen Gems | 13 | 36 | Supper Show | WGAN | 13 |
| 7. | Yogi Bear (Tues. 6:00) | WCSH | Screen Gems | 13 | 36 | Supper Show | WGAN | 13 |
| 8. | Phil Silvers (Wed. 6:00) | WCSH | CBS Films | 12 | 32 | Supper Show | WGAN | 13 |
| 8. | Popeye (Mon.-Sat. 5:00) | WCSH | UAA; King | 12 | 43 | Superman | WMTW | 9 |

## RALEIGH-DURHAM

STATIONS: WRAL, WTVD. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

| | | | |
|---|---|---|---|
| 1. | Dr. Kildare (Thurs. 8:30-9:30) | WRAL | 46 |
| 2. | Bonanza (Sun. 9:00-10:00) | WRAL | 42 |
| 3. | Wagon Train (Wed. 7:30-8:30) | WRAL | 41 |
| 4. | Chevy Show; Route 66 (Fri. 8:30-9:30) | WTVD | 40 |
| 4. | Ed Sullivan (Sun. 8:00-9:00) | WTVD | 40 |
| 5. | Perry Mason (Sat. 7:30-8:30) | WTVD | 38 |
| 6. | Gunsmoke (Sat. 10:00-11:00) | WTVD | 36 |
| 6. | Hazel (Thurs. 9:30-10:00) | WRAL | 36 |
| 7. | Checkmate (Wed. 8:30-9:30) | WTVD | 33 |
| 7. | Defenders (Sat. 8:30-9:30) | WTVD | 33 |
| 7. | Real McCoys (Fri. 9:30-10:00) | WTVD | 33 |

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 1. | Sea Hunt (Thurs. 7:00) | WRAL | Ziv-UA | 25 | 52 | Calvin; Ozzie | WTVD | 17 |
| 1. | Tightrope (Tues. 7:00) | WRAL | Screen Gems | 25 | 47 | Adv. In Paradise | WTVD | 27 |
| 2. | Bugs Bunny (Wed. 6:00) | WTVD | UAA | 24 | 63 | Stateline; News; Wea. | WRAL | 11 |
| 3. | Death Valley Days (Wed. 7:00) | WRAL | U.S. Borax | 20 | 42 | Flintstones | WTVD | 26 |
| 4. | Deputy Dawg (Wed. 5:30) | WRAL | CBS Films | 15 | 44 | Fun Hour | WTVD | 17 |
| 4. | Huckle Hound; Home (Thurs. 5:30) | WRAL | Screen Gems | 15 | 48 | Fun Hour | WTVD | 14 |
| 4. | Third Man (Fri. 7:00) | WTVD | NTA | 15 | 34 | Hawaiian Eye | WRAL | 25 |
| 5. | Quick Draw McGraw (Tues. 5:30) | WRAL | Screen Gems | 14 | 41 | Fun Hour | WTVD | 18 |
| 5. | Yogi Bear (Fri. 5:30) | WRAL | Screen Gems | 14 | 52 | Fun Hour | WTVD | 12 |
| 6. | King of Diamonds (Mon. 8:00) | WRAL | Ziv-UA | 13 | 26 | Cheyenne | WTVD | 30 |

# TV-Radio Production Centres

## IN NEW YORK CITY . . .

NBC-TV's **Jan Murray**, Bronx-born and a graduate of DeWitt Clinton High, receiving an honorary diploma from his alma mater at mid-year grad ceremonies for "contributions to society and tv entertainment over the years" . . . **Frederic Papert**, chairman of Papert, Koenig, Lois ad agency, addressed Monday's (22) luncheon meeting of the N.Y. chapter of American Women in Radio & Television and his subject was "How to Succeed in Business by Trying" . . . WITV, Danville, Ill.; KCCR, Pierre, S.D.; and CKCW, Moncton, N.B., Canada, have bought **Alan Sands'** syndie radio package "Your Child & You" . . . **Walter Kirschenbaum** is quitting as associate producer of WMCA's **Barry Gray** stanza to become p.r. director for the Department of Licenses in N.Y.C.; he's being replaced on the latenight strip by **Judith Tarlo** . . . **George A. Fausel** has become comptroller of Producers Associates of Television . . . **Dick Pack**, Westinghouse Broadcasting Co. v.p. over programming, and his boss, **Donald H. McGannon**, WBC prexy, will conduct lecture courses in mass communications for the Salzburg Seminar in American Studies in Austria. Courses open Feb. 11 . . . **Norman Spiegel** named to the directorial staff at WNEW-TV while **Russ Segal** moves in as assistant director. **Don Horan** and **Arthur Spitz**, formerly with WNTA-TV, also joining WNEW-TV's director's staff . . . **Don Morrow** back at his job as host of ABC-TV's "Camouflage" after three-week vacation . . . **Jack Fascinato** named musical director of the Tennessee Ernie Ford show which kicks off an ABC-TV's daytime schedule April 2 . . . **Ralf Brent**, WRUL Radio prexy, speaking on "Proclaiming the Thrush by Radio and Television" before the 19th annual convention of the National Religious Broadcasters Convention in Washington Thursday (25) . . . **Tony Ford** named director of tele talent for General Artists Corp. It's a new post in which Ford will coordinate acts for bookings on variety shows, packages, commercials and in all tv areas where individual acts are sold . . . **Bernie Brillstein** has switched from commercials to packaging at the William Morris Agency. He was at one time head of the agency's public relations. **Bert Kammerman** and **Sam Nissenson** have been moved into the Morris commercial sector to work with **Lloyd Kolmar**.

CBS News' **Douglas Edwards** to address the '62 Brotherhood Citation Dinner of the Oklahoma Region of the National Conference of Christians and Jews March 1 in Oklahoma City . . . **Ed Saxe**, v.p. in charge of operations at CBS-TV, has moved his office from CBS' Madison Ave. headquarters to the web's tv production center on 57th Street. Occupying Saxe's former office is **Frank Shakespeare**, newly-appointed assistant to prexy **James Aubrey** . . . **Jerry Leider**, CBS-TV exec in charge of specials, back from Chicago . . . CBS News correspondent **Bernard Eismann** will address the Des Moines Advertising Club at a luncheon to be given at the Savery Hotel, Tuesday (30) . . . **William F. Miller** named sales manager of the new St. Louis office of CBS Television Stations National Sales . . . Readers Digest plans to reprint **Harry Reasoner's** obit on **Ernie Kovacs**. Reasoner delivered the obit on WCBS-TV's Late News show . . . **Bryson B. Randolph**, manager of radio and tv for Aluminum Co. of America, named chairman of the Pittsburgh chapter of the Veterans Hospital Radio and Television Guild . . . **Paul Henreid** signed for a multiple directing deal on "Alfred Hitchcock Presents" . . . **Eddy Manson** signed to score an NBC documentary, "Sentimental Journey" . . . **Lee Jordan**, host of CBS Radio's "Music of Broadway," slated to do summer stock this season. He is discussing several plays, all in the musical genre . . . CBS newsman **Alian Jackson** setting up his annual trip for a looksee at the world political scene. He expects to leave late this spring for six to eight weeks . . . **Sherril Taylor** and **Jory Nodland** of Taynod Productions are on Coast completing their first of four pilots with pianist **Roger Williams** . . . Television organist **Billy Nalle** celebrates his 4,000th tv performance during the last week in February. Nalle supplies the background music on NBC-TV's "Young Dr. Malone" soaper . . . Program directors of the five CBS o&o tv stations meet here Tuesday (30) and Wednesday (31). Program directors attending will be **Dan Gallagher**, N.Y.; **Leon Drew**, Los Angeles; **Charles Hinds**, Chicago; **John Downey**, Philadelphia; and **Don Markley**, St. Louis . . . **Craig Rogers**, CBS Radio account exec, named manager of the web's Coast sales office. **George H. Gallup**, currently at the Coast office, will return to N.Y. as an account exec with the web's sales department.

## IN CHICAGO

**Perry Marshall**, ex-WEEP, Pittsburgh, joined WIND's deejay staff this week, replacing **Joel Sebastian**, who went to WXYZ, Detroit. Westinghouse outlet also plucked **James Gannon** from WSBT, South Bend, as a news editor . . . **Lawrence P. Tootikian** left WGN-TV to become manager of research for WBBM-TV . . . **Floyd Kalber** will take over **Len O'Connor's** commentary shows on WMAQ and WBNQ next week while O'Connor vacations in Mexico . . . **Ken Jernberg**, who handled audience promotion and public service for WBBM-TV, got drafted last week. **Aaron Gold**, previously of the news department, replaces him . . . **Irv Kupcinet's** "At Random" clocks its fourth anni on WBBM-TV next week . . . **Jim** and **Bud Stewart** planing to California today (Wed.) through the weekend . . . **Sig Sakowicz**, who gets most of his own business for his Monday night interview stanza on WGN, dotted the Stardust Hotel, Las Vegas, for 26 weeks of spots . . . WLS deejay **Mort Crowley** aired an appeal for blood donations for a boy who got stabbed in a grocery holdup, and Weiss Memorial got the needed 20 pints pronto.

## IN LONDON

Associated TeleVision landed the tv rights to **Leslie Charteris'** stories featuring "The Saint." Plans for production of a vidfilm of same are being shelved until dispute with Actors' Equity is over . . . Associated-Rediffusion program controller **John McMillan** has acquired "Ben Casey" from ABC (of America) and the series has been inked for mid-February showing . . . ATV's decision to drop "Thank Your Lucky Stars," ABC-TV's Saturday nite teenage music show, means the latter now fully networks only three shows a week . . . BBC-TV decided to re-run "An Age Of Kings" as Sunday afternoon fare to the delight of the commercial competition which has been feeling the draught on Sabbath afternoons . . . **Norman Vaughan**, who followed national favorite **Bruce Forsyth** as compere on the Sunday Palladium show on ATV, clicked and is being kept on until Forsyth returns in April . . . Tyne-Tees-TV is now three years old and its audience has risen from 290,000 to 625,000 in that period. Station claims to have beamed more than 6,000 hours of live video since its bow.

## IN MEXICO CITY

While Mexican talent did not fare too well in motion picture industry, there was a work boost in television, with National Association of Actors indicating that 1,500 actors were employed by tv channels as compared to but 700 in films . . . Mexican actors dubbing imported American series have earned over $80,000 in past two years, with studios engaged in this activity booming . . . **Guillermo Gonzalez Camarena**, inventor of a color system which allegedly can be captured by ordinary black-and-white receivers without any adaptation whatsoever, is set for a public test over this city's channels. Last year he tested system over Guadalajara facilities, has been perfecting it over closed circuits during past months . . . A collaboration between Mexico's tv and movie industries may jell in production of hour long "Mexi-

(Continued on page 40)

# London Agencies

London, Jan. 23.

British Market Research Bureau completed two surveys for J. Walter Thompson. The major survey, "Television Attention Research 1961" combines the findings of a winter and summer investigation. The second probe, "Housewife Attention Ratings During Commercial Breaks" was conducted over the phone in the London area. One of the main findings: less than half of Britain's housewives in a room with tv during prime time watch the program to the exclusion of other activities. But there is no significant difference to the amount of attention paid to commercials as opposed to programs, the investigation disclosed . . . An "important section" of the Ben Truman beer account shifted to Rumble, Crowther & Nicholas, which is to start a campaign immediately. RCN also landed a fat account from Diana Shoemakers of Leicester for whom the agency plans an extensive spring campaign . . . David Harrison, former Television Wales & West sales manager, and Kenneth Cowley, senior account exec with Glover Pethick Advertising, have linked to found a new agency—Harrison, Cowley Advertising . . . Tobler Chocolate is to launch a new filled bar in London this month using much tv promotion. Followup plans for the rest of Britain also include hefty use of video . . . Brylcreem is currently using 60-second spots on all commercial tv stations here.

Athur Burton has been appointed chairman of Intam, international division of London Press Exchange. Burton is also president of LPE's recently-acquired American agency Robert Otto-Intam Inc. . . . Theme of this year's Advertising Association's conference will be: "The place of advertising in competitive world marketing—with special emphasis on the Common Market"

# RALSTON PARLAYING CHIMPS & 'MARGIE'

Ralston, which was considering dropping its half share of ABC-TV's chimps, "The Hathaways," after 26 weeks, will continue with the Friday night at 8 p.m. show but under a revised plan that includes another show.

Instead of the original 39 stanzas and 13 repeats, show will now go 26 and 26. Cereal company takes on "Margie" in the bargain beginning April 20 for the rest of the run and summer repeats. "Margie," which has been dropped by Procter & Gamble, will be sponsored by Ralston in its new 7:30 p.m. Friday berth with the coin alternating from week to week with "Hathaways."

# JWT's Big Year Gives It Undisputed Leadership; McCann-Erickson Slides —On Other Madison Ave. Fronts

By BILL GREELEY

There's little question which agency will be the greatest of them all when billings for 1961 are toted next month.

A year ago Advertising Age, which annually compiles the billings, asked "who's on first?" in a front page sidebar to the money story. Toss-up was between Interpublic (McCann-Erickson) and J. Walter Thompson. Both bill well over $300,000,000 worldwide. And a couple of years ago when McCann-Erickson was sliced up into subsidiaries under the Interpublic label, predictions were that the shop would overtake JWT, the traditional leader.

But JWT has had a good year. Interpublic has had a bad year. In domestic billings, the latter may be headed by not only JWT but also BBDO and Young & Rubicam.

The big score for JWT was the Liggett & Myers switch of $20,000,000 from McCann-Erickson and Dancer-Fitzgerald-Sample. Besides the $12,000,000 to $14,000,000 loss of Chesterfield biz to JWT, McCann also lost Bulova, whose billings had slid in a few years from $7,000,000 or so to $1,500,000. JWT also got the giant Reingold beer account from Foote, Cone & Belding, while losing the Schlitz business out of the Chicago office.

Things have been rocking for JWT since Norman Strouse took control as chief exec officer in 1960 (Stanley Resor retired and sold his stock to the employee's fund). Before that McCann-Erickson appeared to have a clear shot at the billings title. JWT lost Shell Oil's $15,000,000 and the RCA biz in rapid order, but recouped nicely this year. JWT's anchor account, the $90,000,000 Ford international money, accounts for about a fourth of the agency's total billings.

On the bright side for Interpublic, which reportedly is 90% owned by the employee's retirement fund with Marion Harper holding a controlling share of the remaining 10%, is the creative rep being built by the subsidiary McCann-Marschalk agency, which bills more than $30,000,000. Agency was mainly a nuts-and-bolts shop when McCann bought it out a few years back. But this year McC-M even unloaded its blow torch account (sort of symbolic of progress), the Otto Bernz firm of Syracuse. As one ad man says, one trip upstate by the account man would rub out the profits for the year.

Anyhow, McCann-Marschalk is building a reputation for sharp consumer advertising on several accounts — and making a little dough too, the man said.

**Compton O'Seas**

In yet another international move by a major agency, Compton is forming group of five new Garland-Compton firms on the Continent.

Companies will be Garlan-Compton Paris, S. A., in France; Garland-Compton Bruxelles, S. A., Belgium; Garland-Compton Italia, S. A., Milan; Garland-Compton Lausane, S. A., Switzerland; and Garland-Compton Frankfunt, Germany.

Directors will be Compton prexy Barton Cummings in New York and Leonard Garland, managing director of Garland-Compton Ltd., London.

**Adsville:** Veepee stripes for Charles Jones, Allen Memhard, Charles Packer and Robert Williams in the client service department of Leo Burnett Co., Chicago . . . Norman Fitzgerald, formerly with Shaw, Aves & Ring, has joined Olian & Bronner, Chicago, as production manager . . . John L. Southard, formerly with Benton & Bowles, has joined Papert, Koenig, Lois as an account supervisor . . . J. Brooks Emory Jr., formerly in charge of BBDO's drug division, has joined the exec staff of Donahue & Coe to work on special assignment from agency prexy Don West.

**New Biz:** Louis Milani Foods, Los Angeles to Riedl & Freede. Account was at Cunningham & Walsh.

**No Biz:** North, Chicago, has resigned the breweries Division of City Products Corp. (Pilsener, Cleveland, and Regal, New Orleans), and Kenyon & Eckhardt and Max Factor cosmetics also have parted ways.

# With the Station Reps

With the reps' current worry over the trend to minute buys on the networks (using the webs as spot carriers) comes a study from Television Advertising Representatives, the Westinghouse station reppery, designed to show that the networks, when used alone, don't allow "market-regulated advertising pressure."

In a pitch that will make the agency rounds, Larry H. Israel, TvAR prexy, says, "audiences for network programs tend to tilt away from the markets that represent the prime marketing target for most companies."

Titled, "TILT: The After-Math of Network Television," the study says the top 20 tv markets contain 55% of all the tv homes in the country, yet most web shows fail to deliver 55% of their audience in these markets, representing the prime source of income to most companies.

TvAR marketing and research veepee Robert Hoffman says that 62 of the 65 nighttime programs checked received less than 55% of their national audience from the top 20 markets. Almost half, he says, of the shows get only 35% to 45% of the audience in the 20 markets.

Says Hoffman, "the effect of network television tilt can be seen in even clearer perspective when the comparison is in terms of actual 'lost audience' rather than percentages." The study illustrates the point with ABC-TV's "Cheyenne," which has a national aud of 9,800,000 (ARB). If the show's audience paralleled the tv population, it should reach 5,400,000 families in the top 20 markets. Instead, the oater's audience in these markets come to 4,200,000. Thus the study claims that the show's lost aud is equal to the total number of tv homes tuned into the show in New York, Los Angeles and Chicago combined.

Study winds with suggestions for advertisers: switch to spot tv if distribution and sales pattern do not warrant a web effort; reinforce with spot tv if advertising is concentrated in one or two network shows; and if the advertiser is using a number of web shows via participation, drop the weak sisters doing poorly in the "must" markets and switch to spot.

**Briefs:** WWRL, New York's full-time Negro market station to John E. Pearson for national representation. Station was unrepped . . . Joseph P. Cuff, national sales manager of Eastman reppery, named veepee in charge of sales . . . Gannett Newspapers WHEC-TV-AM, Rochester, and WINR-TV-AM, Binghampton (both New York), to H-R Television. Stations are moving from Everett-McKinney Co. to H-R along with Max Everett, formerly E-McM prexy, who joins H-R as a veepee in charge of new biz development, effective Feb. 1 . . . Norman Nelson, formerly veepee and ad manager of Calumet Publishing, joins AM Radio Sales in new post of director of marketing and sales development.

# Brit. Equity Gets Confidence Vote On Its TV Strike

London, Jan. 23.

At a mass meeting of actors on Sunday (21) the Equity executive committee gained yet another vote of confidence for the way in which it has handled the current dispute with the commercial tv contractors. Earlier in the week, however, an attempt to whip up feeling against Equity's campaign had been made by Peter Cadbury, Chief of Westward-TV, a regional tv contractor.

Aided by popular actors like Raymond Francis—who starred in a strike-hit Associated-Rediffusion program "No Hiding Place"—Cadbury spoke to a meeting of actors and the general public in an effort to gain support for an end to the dispute.

In Cadbury's view, arbitration is the only way by which the disagreement over fees will be settled. He says both Equity and the contractors are in a strong position and, therefore, fear of a extremely prolonged rift is great. But, considers Cadbury, the longer the actors stay off the small screen the less they are going to be missed.

Justifiably, he believes the thesps' role in video is day by day becoming more endangered as the public is settling for old feature films instead of live or tape shows. An inevitable result of this dispute, Cadbury says, is less tv employment for actors. The stars are alright and so are the bit-part players. But the "middling" performers will suffer. He therefore believes that a return-to-work and arbitration would be the best possible answer for the artist as well as the contractors.

On the whole the dispute seems to have affected actors and live shows only. Commercial contractors are content to replace blacked out live shows with feature films and imported material and, claims one program chief, the audiences temporarily lost with the departure of about 10 topline shows have been regained via oldtime pix.

# From The Production Centres

Continued from page 39

can Hour" show with this using screen talent against picturesque natural backdrops including archeological, tourist, colonial zones, etc., and presenting regional folklore music, dance, as well as interviews with film personnel, use of female stars and starlets to model Mexican fashions, reports of cultural events with actors present as spectators, etc. Idea is brainchild of assistant director **Jesus Marin** but has caught fancy of movie industry and ex-president Miguel Aleman who now heads the National Tourist Council set to promote greater tourist influx into the republic.

## *IN BOSTON*

**Eddie Pearle,** press chief at WBZ radio, named New England pubrel director for the USO Military Council to handle all media in a USO Military reactivation. WHDH-TV made history this week with first televised broadcast of a legislative hearing stemming from the controversial CBS-TV documentary, "Biography of a Bookie Joint." The hearing at the state house was televised for four hours and 10 mins., and fed to two Springfield tv stations . . . **Joe Ryan,** WBZ-TV press chief, hosted press interview luncheon for **Joel Chaseman,** general manager of WBC productions Tuesday (23) at Tiffany's . . . **Betty Adams,** WBZ-TV newswoman, addresses Aristos Club Feb. 5 . . . **Herb Cahan,** WBZ-TV program manager, named general manager of WJZ-TV, Baltimore. **Win Baker,** assistant program manager, goes to Baltimore with Cahan as program manager . . . **Bob Cheyne,** promotion manager of WHDH-TV dramatized return of "Championship Bridge With Charles Goren" program with decks of playing cards with giant size faces.

## *IN SAN FRANCISCO . . .*

**J. . Fascinato** signed as musical director for **Tennessee Ernie Ford's** new NBC-TV daytime show—Fascinato will commute from Beverly Hills for the Frisco originations . . . NBC News' **Art Hepner** shepherded nine NBC newsmen in from various world capitals for a World Affairs Council panel attended by 1,200 persons. Also on hand, from L.A., were NBC's **John Thompson** and **Elmer Peterson,** who emceed . . . **Robert F. Lewine,** national TV Academy prexy, set for Feb. 19 speech to the new Frisco chapter . . . **John McCrae** acting general manager of Crowell-Collier's KEWB, following **Milt Klein's** resignation . . . KNBC signing deejay **Owen Spann,** ex-KCBS . . . KGO-TV-AM signed **Joe Martin,** ex-WOW-TV-AM, Omaha, as an announcer . . . KCBS took on **Pat Weiner** as promotion assistant.

## *IN DALLAS . .*

**Karl Lambertz,** assistant to the managing director of WFAA radio and tv, retired Jan. 1 and then joined Business Music, Inc., as public relations director for its Muzak outlets . . . **Dean Allen,** appearing daily as Officer Friendly on his KRLD-TV "Party Time" kiddie show, made an honorary deputy sheriff, with Dallas County Sheriff Bill Decker presenting the scroll on the Jan. 16 show . . . **Parker R. Daggett,** from KRIT, Milwaukee, named veepee of Commercial Recording Co., creators of radio ad jingles . . . **Lorne Greene** and **Dan Blocker,** of NBC-TV's "Bonanza," headline the Fort Worth Stock Show Rodeo daily, Jan. 26-Feb. 4 . . . **Donald H. Richman** teaching a 12-part series, "The Story of Money," on KERA-TV. He embellishes lectures with guitar playing and singing . . . **Giles Miller,** Dallasite who o&o's KOKE, Austin, and KBUY, Amarillo, into the congressman-at-large political race.

## *IN DETROIT . .*

**Peter S. Good,** former sales rep of WWJ-TV, is the station's new national sales manager . . . **George M. Collins,** former news supervisor of WMGM in N. Y., has joined the WJR news and public affairs department . . . WJBK has planned around-the-world coverage of the manned orbital shoot . . . **Richard Bremkamp Jr.,** former assistant manager of WCMW in Canton, has joined the WWJ sales staff . . . "Youth Bureau," which depicts real-life cases of youngsters who have become involved with the police, will have its 300th broadcast—making it one of Detroit's oldest programs—on WXYZ-TV this week. The originator of the show, **Granville Ryan,** still is writing, producing and moderating the show which has won several awards.

## *IN PITTSBURGH*

**Art Pallan,** KDKA staff personality, has been hospitalized in the St. Francis Hospital with a broken knee after a skidding accident . . . **Joe Schmidt** is the new business manager at KDKA-TV, replacing **Russ McCorkle.** McCorkle has moved to New York for WBC where he will be in charge of a management development program . . . **Porky Chedwick** of WAMO has scheduled his next big show for the Auditorium on May 12 . . . **Caley Augustine,** promotion head at WIIC, has been named first-place winner of NBC-TV's fourth annual Promotion Managers' Contest. Augustine also won the award two years ago. Prize is an all-expense trip to Hollywood and Las Vegas . . . **Pete Thornton,** p.a. at KDKA-TV, is the new editor of the Variety Club Barker in Pitt and is regularly publishing a newsletter.

## *IN ST. LOUIS . . .*

"Ask the Mayor," a new information feature, added to KMOX Radio's "At Your Service" lineup, with Mayor Raymond R. Tucker at the mike . . . **John F. Box Jr.,** managing director of the Balaban Stations, with WIL as the local outlet, named to the board of directors of the Boys Club of St. Louis . . . **Robert Hyland,** KMOX Radio general manager and CBS veep, reelected chairman of the board of the Media Club . . . **Harold Grams,** general manager of KSD Radio and KSD-TV, named a vice chairman to the board of delegates of NBC Television Affiliates . . . "Championship Bridge" with **Charles Goren** premiering on KPLR-TV . . . **Arthur E. Pickens Jr.,** veep of Walter Schwimmer, Inc., the main speaker at the joint meeting of the local chapter of American Women in Radio and Television and the Women's Advertising Club. His subject: "How Women Can Best Be Effective in Improving Radio and TV" . . . "The largest single local bulk buy of television newscasts in the St. Louis area" made by Tri-City Grocer Co. on KSD-TV, with **John Roedel** and **Sterling Harkins** doing the news.

## *IN MINNEAPOLIS*

**Frank Faylen,** tv father of "Dobie Gillis," will emcee St. Paul Winter Carnival coronation proceedings Friday (26) with actress **Mitzi Gaynor** also taking part. Other tv luminaries participating in the 11-day celebration include **John Smith,** co-star of NBC's "Laramie," and **Doug McClure,** star of CBS's "Checkmate." Smith will ride in the day parade Saturday (27), and McClure will be featured in the torchlight parade Feb. 3. Both WTCN-TV and WCCO-TV will carry the Saturday afternoon procession live with **Stuart A. Lindman** and **Dave Lee** handling the narration for the former and **Randy Merriman, Dean Montgomery** and **Mrs. Dorothy Furlong** for the latter . . . WTCN-TV, lone Twin Cities independent, was high bidder for tv rights to Minnesota state high school basketball tournament to be held in March. Time-Life station will pay state high school league $17,605 to carry the meet . . . KSTP-TV newscaster **Bob Ryan** returned last week from seventh overseas newsgathering trip, this one to Iron Curtain countries.

## *IN SEATTLE .*

KISW and KETO, Seattle FMers, are joining multiplex stereo broadcasters. KLSN here now in seventh month of stereo broadcasting . . . KOMO-TV has subscribed to Television Affiliates (TAC), an organization formed to help tv stations exchange outstanding locally-produced programs. KOMO-TV shows selected by TAC for nationwide distribution are "Whales Off Vancouver," from the "Expedition Northwest" series, and "A Teenager's Questions" from the "Challenge" series . . . **Mike Weide,** KOMO Radio a.e. has been upped to program director and **Dave Robinson** moved to newly-created post of special projects director. Robinsons duties will include creation of new concepts in public service programming and Seattle World's Fair features . . . Radio KING doing countdown to World's Fair opening, April 21, each half-hour. Participating voices include NBC newsmen, KING newsmen and World's Fair officials and personalities . . . FCC has granted KTIX, Seattle radio station, authority to transfer construction permit and license to Chen-Air, Inc., owned by **William E. Boeing Jr.** Station will begin operation next month.

## *IN MILWAUKEE .*

WISN's program director **Tom Lambert** and wife **June** will act as host & hostess of "Tom Lambert's Holiday In Hawaii," departing Milwaukee via Northwest Orient Airlines Feb. 11, returning Feb. 25, with American Automobile Assn. on travel arrangements . . . Mayor Henry Maier's "State of the City," message was broadcast live from Milwaukee Common Council chambers in City Hall on WISN-TV . . . On Milwaukee Journal station WTMJ-TV Fri. (19) **Brooks Stevens,** Milwaukee industrial designer, talked on current houseware trends from the national show . . . **Russ Wittberger,** a WEMP time salesman, making acting bow at Ray Boyle's Swan Theatre, in "Make a Million," starring Milwaukeean-made-good **Jack Carson** . . . On WITI-TV's Public Conference program, Sun. (14), "What Will New Tax Legislation Mean to Wisconsin and the Wisconsin Taxpayer?" **Irve Zink** of Milwaukee Central Library moderated panel with **John Kugler,** City Comptroller's Office, **John Gronouski,** State Tax Commissioner and **James Morgan,** Wisconsin Taxpayers Alliance as panelists . . . **Harold A. Jellison,** formerly with Alexander Grant & Co., auditors, named WITI-TV comptroller succeeding **Bernice Buchola** recently resigned.

# Newburgh 'White Paper' Sold To Bristol-Myers

NBC finally sold a "White Paper" this season. Bristol-Myers bought full sponsorship of "The Battle of Newburgh," being done by the NBC News series Sunday (28).

The Newburgh hour (slated for 10 to 11 p.m.) is the ninth in the "White Paper" series, a controversial format produced on Irving Gitlin's aegis. Sponsors have shied away from its controversial aspects. B-M has lately become interested in news stanzas, having bought into a daytime news strip on NBC and into weekend news programming.

Al Wasserman is doing the actual production for Gitlin, Young & Rubicam placed the B-M order.

# UPA

Continued from page 26

covering music, art, fantsy, sing-a-longs to modern jazz. Company has $3,000,000 invested in series aimed at night time viewing. Sponsor is slated to be set by Saperstein on Gotham trip.

To be available for March exposure is 90-minute all star golf show with Jimmy DeMaret narrating. NBC is negotiating. NBC is negotiating for it. It will be a tv first in that subject, will have winners of four major tournaments, each playing each other, from U.S. Open, P.G.A., Masters and U. S. Amateurs.

Film was shot in Palm Springs with $22,000 in prizes awarded. Winner has been crowned Golf Champ of the U. S. A. McGregor-Doniger has already signed for one-third sponsorship and Saperstein is in process of wrapping up other two-thirds.

# Bert Parks

Continued from page 25

"a new low in television," but the show had a six-year run.

Although Parks is wholeheartedly committed to being an emcee and meaning every grin as much as humanly possible, he also wanted to prove that he was capable of doing something else. It wasn't precisely "Hamlet," but Parks played the lead in the Broadway production of "The Music Man" as Robert Preston's replacement and stayed with the legiter for 330 performances.

As for game shows, Parks has seen them come and go. "Like everything else in show business, these shows travel in cycles. Not so long ago, if you didn't wear a cowboy hat, you were nobody. There may be too many game shows on during the daytime, but these things adjust themselves." Once again, for Parks the public is the great arbiter.

# Inside Stuff—Radio-TV

The Chi chapter of American Federation of TV and Radio Artists, which some months ago petitioned the FCC to hold open hearings on the license renewals of NBC stations, WNBQ and WMAQ in Chi, has been gathering allies in the cause from the ranks of labor. A petition urging public hearings to determine whether NBC hadn't "suppressed the 'Chicago Style' of entertainment and stifled the development of local talent" was signed by George W. Smith, prexy of NABET, and representatives of Cook County Industrial Union Council, United Steel Workers, American Federation of Teachers, International Assn. of Machinists, United Transport Service Employees, and Illinois State Federation of Labor and CIO.

FCC had earlier heard from Chicago religious leaders, the Journeyman Barbers Union, Athletic and Public Events Vendors, and Printing Specialties & Paper Products Union, all in support of the AFTRA petition.

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Igor Stravinsky is in Toronto taping, for CBS-TV, "Stravinsky at 80" for showing next June to mark the composer's 80th birthday that month. With him and wife are U. S. conductor Robert Craft, who'll also take part, along with CBC Symphony and Festival Singers, with Franz Kraemer producing. Another seg of the 90-minute special will be taped in March, with George Balanchine of N. Y. City Centre Ballet doing excerpts from Stravinsky toe tune. On current visit CBC radio is taping two programs with Stravinsky and Craft.

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ABC-TV has revamped the format of its 11 p.m. news show by giving Bill Shadell the slot of news editor. Show now revolves around Shadell who introduces the various ABC correspondents from various global points.

Meantime, Lou Cioffi, chief ABC European correspondent is in town from Paris this week in huddles with news chief Jim Hagerty on further strengthening the overseas staff.

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Harold S. Meden, partner in the sales promotion firm of Franznick-Meden, has been named secretary-treasurer of the Broadcast Promotion Assn.

Operating out of New York, Meden will handle all BPA affairs and services to members. Association prexy Don Curran, ad-promotion director of the ABC o&o's, predicts the membership will be up from 430 to 500 by the end of '62.

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The Broadcasting Foundation of America, international division of the National Educational Television & Radio Center, will screen entries in the Eurovision Grand Prix of Television Films 1962.

It's the third year BFA has been asked by the European Broadcasting Union to take over the American participation in the competition.

Each country may enter ont fiction and one documentary film, or two films in either category. Shows must be from 10 minutes to an hour in length, and must have been produced within 18 months before the May Film Fest. Entries will be accepted for screening by BFA and a board of judges up to March 23. A $25 screening fee must accompany entries, which must be 16m prints.

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David Susskind's two-hour interview with former President Harry S. Truman, televised last September over WNEW-TV, N.Y., is becoming part of the archives at the Truman Library in Independence, Mo. Two prints were presented to Truman last week by Bennet H. Korn, exec v.p. for Metropolitan Broadcasting's television stations. One of the prints will be part of the permanent library. The other will be made available to schools and civic organizations for exhibition.

"Walk in My Shoes," the opening documentary on ABC-TV's "Close-Up" series this season, received an offbeat theatrical exhibition in Greenwich Village at the Charles Theatre last weekend (19-20). The one-hour show was the highlight of a program of films made by Nicholas Webster, producer-director of "Shoes" and another tv documentaries and feature films. Webster was on hand to speak about his work.

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Edward F. Ryan was named 1962 chairman of the national wire study committee of the Associated Press Radio-Television Assn. Ryan is general manager of WTOP News, in Washington.

Daniel Kops, boss of WAVZ, New Haven, and WTRY, Troy, and present of APRTA, said four regional vice chairmen will shortly be named to serve with Ryan on the national committee. Ryan himself was 1961 regional chairman in the eastern district.

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The Anti-Defamation League has become the first buyer of "An Act of Faith," recently licensed by CBS Films for distribution in the non-theatrical 16m market. Licensee, Carousel Films reported the sale which will guarantee showings of the two-part documentary by ADL chapters across the country. Documentary tells of the rescue of Danish Jews during World War II.

# Rogers-Hartigan:

Continued from page 27

TV execs and Bell & Howell have given them and other producers in the series complete editorial freedom. Hartigan said "Close-Up" has demonstrated "real guts to do the story on a medium that is badly in need of the truth." Hartigan, incidentally, was also the cameraman on "Walk In My Shoes," the challenging "Close-Up" report on the new Negro outlook in America.

Miss Rogers, a lammister from Harvard Univ.'s faculty and wife of John Secondari, exec producer of the "Close-Up" series, said it usually takes eight or nine weeks to wrap up a one-hour documentary, although deadline pressure will slice that time for the show on England. "We know the general questions we'll be asking but the conclusions will emerge from the material."

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**Kansas City**—FM radio is spreading here as two more AM stations seek to expand in this field. Metro-Media, Inc., New York, which recently bought KMBC-AM-TV and other broadcasting properties from the Cook Paint & Varnish Co. has received approval of the FFC for a construction permit for a new FM station. Station KCKN, country music outlet in Kansas City, Kan., last week filed for a permit to add FM broadcasting to its operation.

'TV' sounds simple; deceptively simple. 'Associated-Rediffusion' sounds much more complex; and it is. Set out to give the best of television to the vast family of Londoners, with all their various tastes—and often to all of Britain as well—and you quickly have a very complex pattern of programmes. The Big Top, and the pick of the pops; drama and comedy; plays, films, musicals; music itself, for imagining, remembering—or forgetting; streamlined series like 'Echo Four-Two'; human documents, like the programmes of Daniel Farson; panel games and variety; national and world affairs in 'This Week' . . . That's not all, but it's enough to show that 'Take Your Pick' is more than a very popular show—it's just what Associated-Rediffusion likes people to do. Which (not surprisingly) is why over nine million Londoners do it.

**ASSOCIATED-REDIFFUSION**
gives
**LONDON**
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## Radio Reviews

**FREDERICK LOEWE & MOSS HART**
**Producer: Robert Sherman**
**Director: Walter Neiman**
**85 Mins.; Sun. (21), 8:05 p.m.**
**WQXR, N. Y.**

Moss Hart died a couple of weeks after this show was recorded late last year and so this stanza was infused with the poignancy of hearing one of the last public appearances of the late playwright and director. It was originally designed as a review of showtune writer Frederick Loewe's career which crossed paths with that of Hart in "My Fair Lady."

As interlocutor, Hart displayed affection and humor in his exchanges with Loewe. Hart's queries helped Loewe trace his career from his early days in Vienna through his varied and checkered saga as prize-fighter, cow-puncher, and songwriter. Loewe told about his initial meeting with Alan Jay Lerner at the Lambs Club, their subsequent collaborations (not all successful and their climactic success of "My Fair Lady," which Hart directed. In reminiscing about "Camelot," in which Lerner & Loewe and Hart again joined forces, Hart said that show almost proved "lethal" to all three. He predicted, however, that Loewe would outlive the money he had earned from his Broadway successes. Hart did not prove to be so fortunate.

The conversation between Hart and Loewe was punctuated regularly by excerpts from the cast albums of such shows as "Brigadoon," "Paint Your Wagon," "My Fair Lady," "Gigi," etc.

*Herm.*

## Democracy in America

An assessment of the first installment of the new radio series, "Democracy In America," reveals only the limitations of radio, the crudities and cliches of most any half-hour dramatic series in that medium. But since the Division of General Education at N.Y.U. and the Fund For Adult Education thoughtfully provided records of all 14 programs in the series, which was initiated on NBC Radio last Wednesday (17) at 8:30, some listeners can get a fuller impression by simply sitting down and listening to three or four of these transcriptions in a row. It then becomes clear what history professor George E. Probst, who is responsible for "Democracy In America," sought to do and then—and only then—is any light shed on the meaning of democracy.

Notably, the 14-part skein is carried not only by NBC Radio but also by Canadian Broadcasting Corp., which helped in its making, and on WNYC-AM, New York.

Based on the study of America in the 1830s by Alexis De Tocqueville, a visiting Frenchman, it deals in subjects such as "A Study of Jacksonian America" (the first and least successful of the programs because of the crowded quality shown), "A Study In American Equality," "A Study In American Independence" and "American Independence" and "American Character." These were the programs heard. There seem to have been limitations placed on these first four programs, since, ostensibly, they were restricted to the Frenchman's observations. While it may have a contemporary validity, this is mostly a dated evaluation of American democracy. Later programs may well update the point of view, but a listener undoubtedly has to hear them all for the proper effect.

Made with the help of a radio repertory company that belongs to CBC, the acting tended toward caricatures of Frenchmen and early Americans. In the latter case, particularly, everybody, including Americans from Michigan, sounded as though from New England. But the scripts by Probst and Lister Sinclair were competently, if not brilliantly, arranged.

The first installment and a good deal of the second established broadly the typical vibrancy, "humble origins," initiative, brashness of the American character. But the more one listened, the more one heard that struck profounder notes.

*Art.*

# VARIETY ARB FEATURE FILM CHART

*VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.*

**Memphis, Tenn.** ● STATIONS: WREC, WMCT, WHBQ ● SURVEY DATES: OCT. 15 - 28, '61.

### WREC-TV — Average Rating: 6 — Average Share: 40

**MONDAYS 10:15-12:00**
**Program: LATE MOVIE**

Oct. 16 **"SO EVIL MY LOVE"**
Ray Milland, Ann Todd
1948, Paramount, MCA, 1st Run

Oct. 23 **"LADY IN THE DARK"**
Ginger Rogers, Ray Milland
1944, Paramount, MCA, 1st Run

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Sports, Weather 10:15-10:30 | WMCT 11 |
| Jack Paar 10:30-12:00 | WMCT 5 |
| News, Weather 10:15-10:30 | WHBQ 7 |
| Late Show 10:30-12:00 | WHBQ 3 |

### WREC-TV — Average Rating: 8 — Average Share: 42

**TUESDAYS 10:15-11:45**
**Program: LATE MOVIE**

Oct. 17 **"RHYTHM OF THE RIVER"**
Bing Crosby, Mary Martin
1940, Paramount, MCA, 1st Run

Oct. 24 **"ROAD TO MOROCCO"**
Bing Crosby, Bob Hope
1942, Paramount, MCA, 1st Run

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Sports, Weather 10:15-10:30 | WMCT 11 |
| Jack Paar 10:30-11:45 | WMCT 8 |
| News, Weather 10:15-10:30 | WHBQ 4 |
| Late Show 10:30-11:45 | WHBQ 3 |

### WREC-TV — Average Rating: 7 — Average Share: 54

**WEDNESDAYS 10:15-12:00**
**Program: LATE MOVIE**

Oct. 18 **"DOUBLE INDEMNITY"**
Fred MacMurray, Barbara Stanwyck
1944, Paramount, MCA, Repeat

Oct. 25 **"TASK FORCE"**
Gary Cooper, Jane Wyatt
1949, Warner Bros., UAA, Repeat

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Sports, Weather 10:15-10:30 | WMCT 10 |
| Jack Paar 10:30-12:00 | WMCT 3 |
| News, Weather 10:15-10:30 | WHBQ 3 |
| Late Show 10:30-12:00 | WHBQ 2 |

### WREC-TV — Average Rating: 7 — Average Share: 41

**THURSDAYS 10:15-11:45**
**Program: LATE MOVIE**

Oct. 19 **"THE VIRGINIAN"**
Joel McCrea, Brian Donlevy
1946, Paramount, MCA, 1st Run

Oct. 26 **"SAIGON"**
Alan Ladd, Veronica Lake
1948, Paramount, MCA, 1st Run

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Sports, Weather 10:15-10:30 | WMCT 11 |
| Jack Paar 10:30-11:45 | WMCT 7 |
| News, Weather 10:15-10:30 | WHBQ 7 |
| Late Show 10:30-11:45 | WHBQ 1 |

### WREC-TV — Average Rating: 12 — Average Share: 50

**FRIDAYS 10:15-11:30**
**Program: LATE MOVIE**

Oct. 20 **"TARZAN FINDS A SON"**
Johnny Weissmuller, Maureen O'Sullivan
1939, MGM, Banner, Repeat

Oct. 27 **"TARZAN'S N. Y. ADVENTURE"**
Johnny Weismuller, Maureen O'Sullivan
1942, MGM, Banner, Repeat

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Sports, Weather 10:15-10:30 | WMCT 5 |
| Here & Now 10:30-11:00 | WMCT 5 |
| Jack Paar 11:00-11:30 | WMCT 3 |
| News, Weather 10:15-10:30 | WHBQ 10 |
| Late Show 10:30-11:30 | WHBQ 8 |

### WMCT-TV — Average Rating: 22 — Average Share: 35

**SATURDAYS 8:00-10:00**
**Program: SATURDAY AT THE MOVIES**

Oct.21 **"DESERT FOX"**
James Mason, Cedric Hardwick
1951, 20th Fox, NBC-TV Films, 1st Run

Oct. 28 **"NO BUSINESS LIKE SHOW BUSINESS"**
Ethel Merman, Marilyn Monroe, Donald O'Connor
1954, 20th Fox, NBC Network, 1st Run

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Defenders 8:00-8:30 | WREC 20 |
| Gun Travel 8:30-9:00 | WREC 27 |
| Gunsmoke 9:00-10:00 | WREC 29 |
| Fight of Week 8:00-9:00 | WHBQ 12 |
| Lawrence Welk 9:00-10:00 | WHBQ 17 |

### WREC-TV — Average Rating: 12 — Average Share: 57

**SUNDAYS 2:45-4:00**
**Program: MOVIE, CHARLIE CHAN MOVIE**

Oc. 15 **"THE TRAP"**
Sidney Toler
1947, Monogram, Interstate TV, Repeat

Oct. 22 **"DANGEROUS MONEY"**
Sidney Toler
1946, Monogram, Interstate TV, Repeat

| COMPETITION PROGRAM | STATION & AVG. RATING |
|---|---|
| Press Conf. Pro FB 2:45-3:30 | WHBQ 7 |
| Directions, Pro FB 3:30-4:00 | WHBQ 6 |
| Pro FB, Music 2:45-3:00 | WMCT 3 |
| WMCT Special, Great Life 3:00-3:30 | WMCT 1 |
| Stars & Strikes 3:30-4:00 | WMCT 3 |

## Monte Carlo

Continued from page 31

and there is no reason why it cannot have its fests as feature films, music, ballet and drama do. The U.S. sent 20 entries, most of them from private packagers and producers, with the Eastern countries—Russia, Czechoslavakia, Poland, Hungary, Rumania—sending 19 between them (and two from East Germany slipped in), with five from France, two from Britain, one from UAR, one Mexico, one Argentina, two from Canada and one from Monaco.

There were 109 press people present with 45 invited from various countries—Yugoslavia, Argentina, U.S., Russia, Japan, Poland, Italy, France, Ireland, Britain, West Germany, Morocco—and the rest local. At least 30 video producers showed. That is not much, but a good nucleus for the second time around.

**Lotsa Hoopla**

There were cocktails and dinners galore and it was well organized with good documentation on all the entries. Journalists had a free bar where they had access to talks with the jury and six viewing booths. Jury had its own room and there was a big public room with many sets. It was estimated 200 locals attended every day. All films were on sets, as they should be, and a closed circuit setup handled by Tele Monte Carlo worked well.

Main conclusions were that too much video fodder is still more vest pocket filmmaking or theatre rather than a true tv form of expression and style. That is why many of the prizes went to essay-like pix or more severe and closely knit dramas. The U.S. entries in the main were scaled down pix as were the Russo entries. But they did have more compactness and greater use of closeups and medium shots than the average pix. U.S. network offerings did not fare too well in the final prizes and such heralded Yank dramas as "The Power and the Glory" and "The Iceman Cometh" got nothing while some educational entries did, mainly because they were more fitting of the medium than the more ambitious dramas.

Another drawback was a lack of translation though some countries sent entries with dubbed commentaries in French or English. Next year small transistors will carry simultaneous French and English translations which should work this out. But extensive synopsis each day helped.

The fest is a personal favorite of prince Rainier and the bill is footed entirely by the Monte Carlo performing arts outlay. The Prince and Princess, ex-American film star Grace Kelly, had a dinner for the jury and two cocktails for press and guests while they followed all the films from special sets in the Palace.

The Prince feels that tv is now of the stature where it deserves a festival akin to Cannes to pinpoint worldwide interest on it and create a spot for the meeting of international tv people and for unearthing new talents and outlooks. In its second time around Monte Carlo is still small but it looks on the way to becoming one of the important video fests.

The Jury had a good cross-section of tv writers, vid people, playwrights and public figures. The president was French playwright Marcel Achard.

U.S. reps were video writer, scripter and playwright Paddy Chayevsky and ex-tv critic, John Crosby. Another Frenchman was playwright and filmmaker Marcel Achard.

There is no actual grand prize at the Monte Carlo Festival but eight categories with a special jury prize also at the discretion of the prizegivers. However, the jury intimated that this last was really the Grand Prix as far as they were concrened and it went to the U.S. for National Education Television's "Casals Master Class" a 27-minute entry showing the great Spanish cellist teaching a class at the U. of California in Berkeley.

Only other U.S. winner was the Shari Lewis Show" presented by Tarcher Productions-NBC.

# We thank C.B.S.

## for its outstanding public service . . .

FROM THE NEW YORK TIMES, January 15, 1962

# TV: C.B.S. Offers a Civil War Classic

### 'JOHN BROWN'S BODY' BY BENET STAGED

By JACK GOULD

THE television presentation of Stephen Vincent Benet's narrative poem, "John Brown's Body," was superb. The exaltation of freedom, the agony of war and the heartbreak of a divided nation were magnificently realized in forty-odd minutes of TV that were strikingly creative and deeply stirring.

The Benet classic on the Civil War was staged with a Spartan simplicity that avoided intrusion on the imagery and eloquence of the poem. It was spoken with vigor and sensitivity by an inspired company led by Richard Boone. It was implemented by George Kleinsinger's original score of uncommon power and beauty.

●

At 1:30 P.M. yesterday over Channel 2 the home screen reflected the matchless excitement of all elements of theatre brought together with skill and dedication.

A drama was produced by the Public Affairs Department of the Columbia Broadcasting System's news division and the Anti-Defamation League of B'nai B'rith. It was designed to call attention to the league's American Democratic Legacy Award, presented this year to Adlai E. Stevenson, chief United States delegate to the United Nations.

In the production of Richard Siemanowski and under the direction of Joseph Chomyn, the Pulitzer Prize poem was staged with all the leanness of style, which is so especially effective in black-and-white video. The succession of close-ups of the Civil War's participants gained in cumulative force as the Benet historical account was unfolded.

The major visual supplement to the straight readings was the use of lithographs depicting the scenes of battle. In these sequences particularly, the score of Mr. Kleinsinger imparted a tension and action that vividly intensified the feeling of drama.

But the success of "John Brown's Body" stemmed essentially from the delivery of the Benet words. As the narrator of Harold Flender's felicitous adaptation of the poem, Mr. Boone brilliantly conveyed the tragedy of the involvement of individuals, the larger hymn to the cause of freedom and the raw savagery of war itself.

Lester Rawlins, as the Confederate soldier finally pouring out the South's bitterness in tears, was outstanding, and Maxwell Glanville, as the slave who finds his way to freedom's shores, projected a lyric nobility. Peter Donat as Clay Wingate, essential Confederate figure, and Burt Brinckerhoff as Jack Ellyat, essential figure in blue, were fine.

The part of Brown was taken by Douglas Campbell, who realized the stern conviction of the abolitionists. Others in the company were John Colicos, Jeremiah Morris, Sean Garrison and Nancy Wickwire, playing Sally Dupre.

### RICHARD BOONE HEADS AN INSPIRED CAST

Mr. Chomyn's direction had the virtue of sustained restraint and modesty that reflected a taut rein knowingly held.

His scene of the ballroom in the South had a lovely composition; the dancing figures could be seen behind a gray mist as delicate shadows converged on the South. And again Mr. Kleinsinger's score was a notable complement to the mood.

The Public Affairs Division of C. B. S., which is headed by John W. Kiermaier, has reason to be a proud and happy unit. Its fitting reward should be a repeat performance of "John Brown's Body."

# . . . And we thank

## the men and women who so grandly brought to television the poetry, the drama and the abiding meaning of this American classic.

Produced through the courtesy of Mrs. Stephen Vincent Benet and Twentieth-Century Fox, Inc.

ANTI-DEFAMATION LEAGUE OF B'NAI B'RITH

HENRY EDWARD SCHULTZ, National Chairman BENJAMIN R. EPSTEIN, National Director

# Foreign TV Reviews

Continued from page 34

as Washington, and the program was densly-researched and neatly produced by Paddy Russell. It should go better with past figures who had more criminal acts to hide, for the trial element would add to the tension. No one—not even in England—could really believe that Washington had much on his conscience. *Otta.*

## Foreign TV Followup

**Sunday Night at the Palladium**

Acquisition of a new emcee hasn't brought any change in the familiar formula of ATV's "Sunday Night at the Palladium," but there's little sign that the public would welcome variations anyway. Norman Vaughan, replacing Bruce Forsyth, proved quite a find on this second showing. Less fulsome than his predecessor, he didn't get on terms of immediate amity with his audience and showed some sense of strain during the daft capers of "Beat the Clock." Otherwise, he made a resilful link-man, sending the show off with a fizz by terping and warbling "Week by Week."

Only foreign guest in this one was Neil Sedaka, who purveyed typical numbers as if suspended from invisible elastic. Still, he was bouncy, and had a toothsome appeal, rather less woebegone than most of his rivals. After "Sweet Sixteen," he proceeded to prove he could play piano by sitting down to a Chopin "Fantaisie-Impromptu." This wouldn't worry Rubinstein, but it made a charming change for a pop-singer to pronounce, more or less, Chopin, let alone play him. After reminiscing over past disk hits—which took in "Oh, Carol," "Stairway to Heaven," and "Little Devil"—Sedaka closed with "Calendar Girl," still bouncing. While he stuck to lighthearted ditties, Sedaka pleased, but his personality's not built for theh greater extremities of passion.

Other musical items included the local trad outfit of Kenny Ball in "Margie" and their best-selling "Midnight in Moscow." They blew briskly, but Ball erred in trying a vocal Satchmo. Susan Lane, a young thrush with a well-mouthed set of pipes, gave a musicomedy selection and seemed suitably awestruck to be doing it; she was one of those sopranos better kept at a safe distance, like behind the footlights, but producer Francis Essex insisted on a close-up.

Topping the bill were the comedy duo, Jewel & Warriss, who pattered inchoherently about Matt Dillon getting mixed up in a commercial, and finished up in a wild riot of slapstick, with lost trousers, thrown pies, the lot.

Jack Parnell's band was safety sticked by Peter Knight and the show was nimbly produced by Francis Essex. *Otta.*

**Armchair Theatre (London)**

Rod Serling's "The Rank and File," which pursued the rise and fall of a union boss, made a punchy entry for ABC TV's "Armchair Theatre" hour. Although its theme of racketeering in the unions hasn't any exact parallels over here, and also was too close a relation of the "On the Waterfront" movie, Serling's crisp plot and purposeful dialog insured it a fine impact.

Central figure was Kilcyne (Kenneth J. Warren), first pushed into local labor leadership by genuine anger and resentment. Then the urge for national power led him to deal with crooked Tony Russo (David Cargill) in order to win a dispute. And the tale followed his gradual immersion in thuggery, conniving at murder of an erstwhile pal, until his final summons to a Senate investigation.

All this was told in flashback, which was effective, and was helped by a crunchy performance from Kenneth J. Warren, who suggested the misdirected power of the man despite a tendency to act with his tongue hanging out at moments of stress. David Cargill was suitably slimy as the rat, and solid thesp support stacked up from Bruce Boa and Paul Maxwell. Alan Cooke directed Sydney Newman's production with a mailed fist and exciting face-photography, with maybe too much joy in the violent interludes. *Otta.*

## Femme Fatale

Continued from page 26

of water pouring out of a fountain and she has a fountain in her bedroom. She talked of many things at the interview, least of all of fountains. That comment was made in passing a luxurious fountain, encased in a midtown restaurant, where the interview took place.

She talked and talked of "Look Up and Live," and "Lamp Unto My Feet," the two Sunday morning programs on CBS-TV. One reason she talked so long and hard was her effort to fit what she had to say for this show biz publication.

Miss Ilott was high in her praise for producer Richard Siemanowski, who recently won critical acclaim for his production of "John Brown's Body." Siemanowski, she averred, has been doing equally good work as "Look Up and Live" producer. All of a sudden all the techniques used on the religioso shows are acclaimed as new and daring, when we've been doing it so long." The two half-hour shows, "Look Up" and "Lamp Unto My Feet", start at 10 a.m., and "I suppose the reviewers aren't up by then," Miss Ilott says philosophically.

She's pleased at the freedom given to the religioso hour. The church groups with whom she works with render the theology, while her unit executes the message, which may vary from the experience of conversion to the new spirit of religion in art.

In themes, the religioso shows evidence far more daring than nighttime tv dramas. "We've handled the integration issue way back, we've questioned the superficial trappings of success, satirized higher education, and had works by Camus, Auden, Sartre and T. S. Eliot." Religioso shows also attract many new writers in the tv medium.

There's been acting talent which had their first exposure on CBS-TV's religioso bloc. Roster includes Sal Mineo, Steve McQueen, Warren Beatty and Susan Oliver. Fees offered to talent arrived are small, but still they come, the personalities including Jan Peerce, Sir Cedric Hardwick, Marc Connelly, Siobhan McKenna, Stanley Holloway, and Mildred Dunnock.

Miss Ilott acts as producer of individual religioso shows as well. She's proud of the commissions tendered for original musical and dance compositions used on the two series.

Asked, after an hour of talking, how she liked her job, Miss Ilott smiled, "Isn't that obvious."

# Granada's Appeal For Better Shows; 'Give ITA Powers'

London, Jan. 23.

Standout point in the Granada group's annual report for the year ended Sept. 30, 1961, is the call for better tv programs as the "real danger from which tv has most to fear is the philosophy of the flat-iron — smooth, impeccable and deadly dull." Granada, which operates the Monday-to-Friday commercial tv station serving the North England region, would like to see the Independent Television Authority with increased powers and the added responsibility of stimulating "good, vital programs."

According to Granada, the Television Act, by which the independent channel was set up six years ago, is worded so that ITA's powers are of a negative character. It's time, says chairman Sidney L. Bernstein, that the Authority's responsibilities were given a different emphasis.

As previously reported, the group made a record profit over the year of $17,973,323 net. After taxation of more than $9,800,000 and the payment of preference dividends, the balance of net profit was more than $7,950,000. Balance of retained profit was in excess of $4,716,000 of which $2,800,000 was placed in general reserve.

At the annual general meeting—to be held on Feb. 8—directors of the group will propose that 100,000 "A" ordinary shares (at 70c each) should be held available as stock options to senior execs. Move is aimed to help recruiting of the "right" personnel into the industry and retaining top flight execs.

Further point of interest in the annual report, is that Granada theatres had a better year. Although admissions still dipped, they did so by less than the national percentage (Granada attendances dropped by 6% to the nation's 11%).

## Burnett-Andrews Special Bought By Lipton Tea

Lipton Tea has lined up provisionally for sole sponsorship of the upcoming Carol Burnett-Julie Andrews special.

Lipton's order for the hour telecast was conditioned on the web clearing an acceptable date and slot for the show. Program, to be scripted by Mike Nichols, will be vidtaped at Carnegie Hall March 8. Bob Banner will produce, with a probable air date sometime in June.

## TV Reviews

Continued from page 34

His mark on history is great, and NBC must be commended for doing the stanza in the way it did. *Art.*

**A MOMENT WITH . . .**
**With Senator Jacob K. Javits, Sir Howard Beale, Deena Clark, hostess**
**Exec Producer: Wes Harris**
**30 Mins.; Sun., 1 p.m.**
**WNBC-TV, N.Y. (tape)**

An entry of uneven value is this new pubaffairs show vidtaped in Washington by NBC's o&o, WRC-TV, and telecast in New York by sister station WNBC-TV.

The format is simple, a news personality tells about himself without interruptions. The half-hour format limits the guests to two, with hostess Deena Clark introducing each with a brief sketch.

Format bogs down because the politico or other personality may not be too adept in drawing a self profile. Senator Jacob K. Javits (Rep., N.Y.), assuredly a man with talent in other areas, for instance used his time as a political platform. He picked an interesting theme to address himself to, the theme being "What Motivates a Legislator." His exposition, though, was inundated by political officalese which may go over big on the platform but wilts in a format which begs for a freer, more intimate glimpse of the personality.

Sir Howard Beale, Australian Ambassador to the U.S., had a better time of it. He, in simple, forthright language drew a portrait of his country. He also had charm in his style.

Deena Clark was okay as hostess.

WNBC-TV will telecast this series three out of every fourth Sunday. *Horo.*

## TV Cartoonery

Continued from page 31

stones," also comes from H-B, which distributes through Screen Gems.

The imprint of Terrytoon, a division of CBS Films, of course helped sales on the successful "Deputy Dawg," an established cartoon character.

Grosses on the syndie successes, though, spur the cartoon entrepeneurs to initiate new packages. To date, King Features claims to have grossed $5,000,000 on new "Popeyes," with 220 five-minute episodes in the package. "Popeye" gross includes a reported $500,000 from overseas sales. Skein has been sold in about 120 markets.

Television Personalities, working with a six-man sales organization under sales topper Al Unger, is reported to have grossed about $4,000,000 on "Magoo" and "Tracy." Each series consists of 130 episodes. "Magoo" has been sold in 130 markets and "Tracy" in 90 markets.

## CBS O&O's

Continued from page 31

York, U. of Southern California in Los Angeles, U. Broadcasting Assn. in Chicago, and U. of Pennsylvania; and St. Louis U. in that market.

During 1961, stations delivered a total of 26 editorials. Each station produced programs designed to explain the operation of a local station, often answering letters from viewers on the air.

A total of 10 half-hour weekly religioso series was produced by the group in cooperation with local religioso organizations. In addition, each of the stations presented children's news programming as part of regularly scheduled youngsters' shows.

## Minute Maid Buys CBS 'Marineland Circus'

Minute Maid will sponsor CBS-TV's "Marineland Circus" special on Easter Sunday, April 22. Hour special will be telecast at 7 p.m.

In another special events sale, General Foods has lined up a Girl Scouts hour special for telecasting next September. The Girl Scouts special will be telecast in September prior to the opening shows of the '62-'63 season, preempting Andy Griffith and Danny Thomas shows.

# 25 Pilots Costing ABC $3,500,000 Key Affils Told

Hollywood, Jan. 23.

Except for a couple of minor complaints on both sides, the four-day meeting between ABC-TV execs and its affiliates' board of governors at Acapulco last week was all sweetness and light. ABC-TV execs detailed programming plans for next season, informing the affils that it was spending in excess of $3,500,000 on 25 pilots and general programming development this year, a record for the web. The question of revising the network's compensation plan, which was introduced at the last board of governor's meeting, did not arise.

Network execs did press, however, for a better clearance picture on both its news and entertainment shows. The affils, on the other hand, registered some squawks about some of the web's programming this season, singling out "Straightaway" and the controversial Fabian episode on "Bus Stop."

ABC's new chief Jim Hagerty, marking his first anni with the network this week, indicated to affils that the news operation would be progressively beefed up and urged stations to alert the web's staff on hot local developments for national coverage.

## Aubrey Testimony

Continued from page 24

in our network schedule, and we have not sought to obtain a participation in a program unless we have invested substantial sums in the pilot or the program series itself.

"We have no objection, and indeed welcome those situations where program packagers are able to furnish their product directly to advertisers, who in turn supply it to our network schedule, providing such programs meet our standards and are suitable for the time period involved."

Aubrey credited change sponsorship patterns — increase in the number of cosponsored and participation shows — for the increase in the amount of web-licensed or web-owned programs in the past two years.

## Boone, Brennan

Continued from page 27

we would make would be for the full amount of the contract, $1,350,000," declared Grossman. In Boone's tentative future is the title role in the Sam Spiegel film, "Lawrence of Arabia," and a Broadway show for Pat Duggan.

Brennan's five-year pact for "The McCoys" ends this season. He would like to do fewer shows next fall. Lewis Titterton, tveepee at the Compton agency, said that the series may be continued on that basis but that he was hopeful Brennan would appear in least half of the season's output.


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TOP RATINGS . . . TOP SHARES!
"SHANNON"
ERIE, PA.—41 Rating (75% Audience Share)
COLUMBIA, S. C.—22 Rating (64% Audience Share)
KNOXVILLE, TENN.—29 Rating (61% Audience Share)
Source: ARB, Nov. 1961
SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
711 Fifth Avenue, New York 22 PL 1-4432
NEW YORK DETROIT CHICAGO DALLAS HOLLYWOOD ATLANTA TORONTO

EMMETT KELLY
Mgt.: LEONARD GREEN
300 E. 51st St., New York
PL 2-1764

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EXCITING, modern, architect-designed home. Gigantic 30 x 40 ft. living room with unusual lighting effects, wet bar, 2 bedrooms, den, studio room, 2 baths, room to expand for small cost. Beautiful imported drapes plus carpeting. $900s in landscaping with hand crafted stone and brick walls. Lovely formal garden with fountain on a private road in exclusive Old Greenwich area with private beach. Transferred. Brokers protected. $47,900. NE 7-1477

# Hagerty Confers With Azcarraga On Mexico Ties

Mexico City, Jan. 23.

James C. Hagerty, ABC News executive, passing through this capital on his way to the meeting of affils in Acapulco, said he will initiate an intensified program to give Americans a true picture of Mexico via radio and television.

The ex-White House press chief held talks with Emilio Azcarraga and Secretary of Foreign Relations Manuel Tello to this end. Hagerty feels that Mexico has a great future as a tourist attraction and, along general lines of the Alliance for Progress program, he plans to concentrate on amplified programming to give American public a clearer picture of their south-of-the-border neighbors.

In effect, this means more coverage of the area in spot news as well as cultural and other remote control events. Hagerty said there was great interest in Mexico, pointing up to success of recent documentary telecast over ABC outlets and covering inauguration of the Chihuahua Pacific Railroad.

As a "simple citizen" Hagerty expressed opinion that "relations between Mexico and the United States have never been better," and he inferred that collaboration in exchange of tv programs may soon be worked out.

Meanwhile, buildup of a broad interchange of radio programs by American stations with Latin American counterparts will be initiated during Feb. 3 to 7 meetings here of 40 American broadcasters, representing around 200 stations.

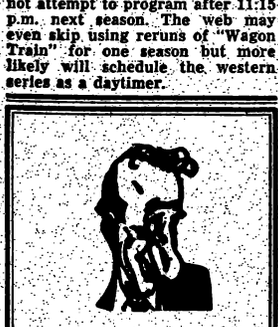
Group will exchange ideas during formal sessions with Mexican broadcasters and in social gatherings. Oscar Bravo Santos, functionary of the Mexican Chamber of the Broadcasting Industry has invited 400 Mexican broadcasters to receive their American colleagues here.

After sessions here Americans plane out to Peru and later to Argentina for program interchange talks.

# ABC-TV Deadline Nears On Evolving a Rerun Pattern for Late Night

ABC-TV has until Feb 1 to make up its mind whether it will slot reruns of "Wagon Train" and Warner Bros.' "Roaring Twenties" and "Maverick" in the 11:20 p.m. Monday-through-Friday slot next season. At the present time, the web's sales staff is pitching strongly to top advertisers, such as Procter & Gamble, General Foods, Lever Bros., Colgate, etc., for commitments on the re-runs. It's figured that a major buy will facilitate the job of selling assorted remaining minutes.

If no sales can be made by the Feb. 1 deadline, WB will put "Roaring Twenties" and "Maverick" into syndication and ABC will not attempt to program after 11:15 p.m. next season. The web may even skip using reruns of "Wagon Train" for one season but more likely will schedule the western series as a daytimer.



# 88 Stations Lined Up For Storer Coverage Of Canaveral Manshoot

Miami, Jan. 23.

The Storer radio station here, WGBS, is going to cover Saturday's (27) scheduled manshoot for a total of 88 indie outlets in the U.S. and Canada and for the MacQuarle Broadcasting Network of Australia.

The Miami outlet is sending a remote crew, headed by news chief Spencer Danes and newsmen Merritt Hadley and Dick Kidney, to Cape Canaveral to supply the coverage.

WGSB planned to transmit the audio-only coverage of the moonshoot yesterday (Mon.), but the shot was delayed. In all probability, when the moonshoot comes off, the Storer outlet will reactivate its plans for coverage.

# 'KILDARE' HOT AS BRITISH TV ENTRY

London, Jan. 23.

Short of making some major programming mistakes, it looks as if BBC's going to stay in the 20 top rated programs even if it's mainly in the lower places. Current ratings from TAM (Television Audience Measurements Ltd.) show BBC-TV with six places out of the first 21 for the week ended Jan. 7.

Without dobut, "Dr. Kildare" is the Corporation's prize audience-puller. Yet again the series has made the top 10. And, "Bianco," which replaces "Overland Trail," looks strong, too. BBC's line up reads: "Kildare" (9th); "Bronco" (13th); "The Singing Years" (16th); "Juke Box Jury" (17th); "Dixon of Dock Green" (18th) and "This Is Your Life" (equal 20th with Granada-TV's Paul Anka special).

However, shows like Granada's "Coronation Street," ATV's "Sunday Night At The London Palladium," Associated - Rediffusion's "Double Your Money" still dominate the key positions.

## Production Shuffle On 'Price Is Right'

Beth Hollinger Ferro has become producer of the NBC-TV daytime version "Price Is Right," as part of a production shuffle by packager Goodson-Todman. The former associate producer, she replaces Bob Stewart, who was named exec producer for the daytime strip.

Previously, Mrs. Ferro was associate producer on both the day and night versions of "Price." She remains in her old capacity at night. Meantime, two associate producers were appointed for the daytime version: Edythe Chan and Don Scott, elevated from lower production jobs.

## CBS Innovations

Continued from page 25

man, Gene Rodenbury, Perry Lafferty, Paul Henning, Jerry Thorpe, Rouse & Greene, Max Schulman, Sidney Sheldon, and others of their type on the new program production roster.

Going along with the assumption that truth is more fascinating than fiction, web is offering Jack Webb's "True Anthology," based on yarns in True mag. Bob Banner's "TV Tonight," with Dennis Weaver in the lead, will be localled in a midwest community, with about a dozen regulars, in a variety format.

The comedy forms being planned for next season range from a wild, hellzapoppin' format for Liebman's projected hour series, to the literate comedics of an S. J. Perelman in "Acres and Pains," to the doings of an illiterate hillbilly family who struck it oil rich and moved to Beverly Hills.

Then there's "APO 293," being produced by Screen Gems for the web, a World War II yarn set in the South Pacific; Brodkin's comedy "Wake Up Stupid," based on the Mark Harris novel and starring Larry Blyden; "Little Amie," situation comedy led by a seven-year-old character; and "Star Witness," a half-hour series conceived as a vehicle for two stars opposing one another in a courtroom drama. The opener for "Witness" has Lloyd Bridges and Barbara Stanwyck on the opposite sides of the table.

# CBS-TV 'Clear Horizon' Bumps 'Surprise Package'

Soaper, with a space twist, returns to CBS-TV daytime, filling the spot to be vacated by "Your Surprise Package." Soaper, "The Clear Horizon" revolves around a young Air Force officer and his wife, stationed at a top priority missile and rocket-launching site at Cape Canaveral.

"Horizon" had a CBS-TV run from July, '60 through March, '61. "Package" bows out of its 11:30 to 11:55 a.m. slot on Feb. 23. Other morning daytime game show slated to be axed is "Video Village." Web is out shopping for a replacement.

# Stuart Hood Sparks A Revitalized BBC-TV; Re-Patterns Program Sked

London, Jan. 23.

It's changed days for BBC-TV. Time was when BBC could be relied upon to let programs wander all over the schedules and make swift and frequent changes to popular shows—moves threw viewers into confusion and kept the commercial competition free from ulcers. Now, however, under the new regime of program controller Stuart Hood, BBC-TV has taken up a new "consistent" stance.

Reflecting closely established programming patterns of the independents, BBC has now aimed at solid midweek middle-of-evening fare comprising mainly U.S. vidfilms like (like Dr. Kildare," "The Defenders" and "Laramie") and comedies. After the 9:15 newslot, which anchors midweek evenings, programs branch out into documentaries, plays and films.

Weekend format on BBC has also undergone some revamping and now represents the Corp's best

(Continued on page 46)

*My thanks to the critics for helping to make 1961 such a happy and successful year for me.* **Bob Herget**

**Eliot Norton—*Boston Record***

"A dance that involves three sophisticated girls in a whooping stageful of men in the picnic scene is swift, spirited and acrobatic. The elaborate ballet in which the drawings of Aubrey Beardsley come alive in young Richard Miller's lively imagination is remarkably attractive . . . and danced with comic zest, ". . . Take Me along Choreography by Bob Herget."

**John P. Shanley—*N.Y. Times***

"'Yves Montand On Broadway' . . . was a bright and tuneful one-hour song-and-dance TV show . . . well worth seeing and hearing . . . M. Montand sang, danced and moved about the stage with grace and assurance . . . Miss Gallagher and Mr. Van were at their best in a dance medley Bob Herget devised the choreography."

**Duke—VARIETY (Las Vegas)**

". . . show is a well-balanced bash of music, songs, and comedy . . . smoothly staged by Bob Herget."

**Elinor Hughes—*Boston Herald***

"A remarkable allegorical ballet opens the second act, so don't hang outside too long at the intermission."

**Ann Barzel—*Chicago American***

"Robert Herget as the favored son Jewel, was strong and wild."

**Robert Coleman—*N.Y. World Telegram***

"They liked . . . Bob Herget's choreography. So did we."

**Peggy Doyle—*Boston Evening Am.***

". . . ballet of the Beardsley illustrations of Wilde's Salome. This had a fetching half-real, half-fantasy quality which was welcome. More dancing would have been welcome."

**Virginia Lucier—*Boston***

"A grand show . . . choreographer Bob Herget has arranged a colorful dance number during the fourth of July picnic and there is also a unique Beardsley Ballet which brings to life some of the characters who have encompassed the subconscious mind of young Miller."

**Janet Kern—*Chicago American***

"Yves Montand shows a rare TV gem . . . performers were permitted to display their varied talents in thoroughly rehearsed and polished simplicity, aided by flawless staging . . ." . . . choreography by Bob Herget.

**Hank Grant—*Hollywood Reporter***

"Yves Montand generously shared the spotlight with several guest stars . . . outstanding was a singing-dancing tandem by Bobby Van and Helen Gallagher, where they segued with appropriate costume changes from ballet to tango to hard taps . . . sharing-credit should go primarily to writer George Kirgo and choreographer Bob Herget."

**John Chapman—*N.Y. Daily News***

"Bob Herget created several new ballets and dance numbers for the work (Carousel) which we.e interesting in their own right."

**Claudia Cassidy—*Chicago Tribune***

"Robert Herget . . . the wild mustang of a boy whose arrogant grace makes him contemptuous of speech . . . a standout."

**Fred Danzig—*UPI***

"What made it a success? ('Yves Montand on Broadway') Lots of fine songs all stylishly performed. Warmth. Humor. Impressive dancing. Choreography by Bob Herget. Simple production. Class. End of rave."

***Lloyd*— VARIETY (Lake Tahoe)**

"A sleek act . . . close the 70-minute session with a lively song-dance production of 'Come Dance With Me.' It is contrived to elicit curtain-fall hand-pounding and it succeeds."

***Daku*—Daily VARIETY —Hollywood**

"A slick click all the way . . . highlights included a soft-shoe routine and vocalizing of 'Once in Love With Amy' by Montand & Van . . . Bob Herget's choreo routines were another asset to the overall success."

**Henderson Cleaves—*N.Y. World-Tele.***

"It was the island's (Puerto Rico) first professional production of a Broadway musical. And professional it was . . . staged by John O'Shaughnessy and choreographed by Bob Herget."

**Ben Gross—*N.Y. Daily News***

"Outstanding TV program . . . 'Fred Waring's Unforgettables' . . . lived up to it's name . . . choreography by Bob Herget."

Special thanks to the many critics who named "Yves Montand on B'way" the best TV show of the Year.

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# TV's $1,000,000 Manshoot

Continued from page 1

urally, one of the big issues at the FCC hearings is the way the networks handle their newscasts, and, again naturally, if they come off well with Col. Glenn and the National Aeronautics & Space Administration, it won't hurt their cases before Newton Minow & Co.

**No Faking This Time Up**

As a consequence, there'll be no faking like the simulated pickup of the Capt. Virgil (Gus) Grissom capsule recovery the last time. This has forced the webs, it would appear, to intensify their efforts to find an exclusive, maybe dramatic way to beat out their rivals for the other kind of prestige—audience returns.

And this in turn has led to a melee, the likes of which is almost unimaginable to an outsider who doesn't realize how jealously the networks guard their reputations and fame. As a matter of observation, the crossfire among NBC, CBS and ABC has led at least one exec in tv to conclude that the manshoot has become "the plaything of network executives."

The network intermural competition for scoops, smart angles and such has been taken to the newspapers and, not unfairly, it is now being said that the execs are spending almost as much time on the propagandistic attitudes of the Glenn orbital flight as the newsmen are on arranging the complex and costly details of covering it on the air.

The three tv webs, their radio counterparts and Mutual Broadcasting, which is in radio only, are splitting the pool charges, which, as of earlier this week when the industry still hoped the shoot would take place today (Wed.), were said to be $400,000. The delays, the necessity of maintaining standup tv and radio crews, the uncertainty of when NASA can get their man off the ground and then back again, will jack up the price. Moreover, an estimated $700,000 will probably be spent by the tv networks alone, just in trying to build up coverage of the flight's peripheral aspects—President Kennedy's reaction, the reactions of the other astronauts and their families, the reactions from abroad, attempts to get pictures of the orbiting space vehicle and a host of other things that'll keep folks by the couch constantly interested in tv until Glenn comes down approximately six hours after he takes off from Cape Canaveral.

There may be a pool telecast (with ABC-TV cameras supplying the basic elements at Canaveral), but that's all that one can legitimately say is pooled. The war of propaganda, so often played among the webs but now with much more verve because of these hearings, became obvious late last week when a hassle developed among the three major companies over the use of NASA-ordained footage on the flyboys which was done at Langley Field. There was a NASA embargo placed on the use of the films, supposedly to restrict the use of the 20-or-more minutes of celluloid to use only two days before the flight. Naturally, when the takeoff date changed, so did the embargo. To avoid the complexity of events that ensued, suffice it to say the webs went wild trying to beat the embargo rap. NBC seemed, at first, to get their ahead of its rivals, when NASA (in this case in the person of William Lloyd of the Federal Agency) decided to let the webs use the footage a day earlier than the planned embargo break. (Evidently, this suited NBC better than the other webs because of the way their regular news programs fell.)

**Latourette's Protest**

One of the strongest protests on record in tv almost immediately came from Frank Latourette, an ABC producer. He wrote NASA and in part accused the space agency of "brutally and unjustifiably" violating basic journalistic principles and also of a "wholly unwarranted act of dishonesty and favoritism" (to NBC, of course).

Then, there evidently was another rule almost broken, when NBC made plans to pick up Glenn's voice live in flight after a seeming decsion had been reached to use the tapes of his voice. More cries from its rivals, and NBC decided to stick with the tape idea. (NASA's aim in sticking to tapes itself as to give Glenn a sense of freedom in talking to his earth-bound buddies rather than have the additional burden of self-consciousness in having to speak at the same time to the whole nation and the whole world (since BBC, via VHF Inc., is planning a tape pickup of the occasion.)

At one point late last week, the networks were calling the newspapers to explain how the other guys were trying to pull fast ones. The charges and counter-charges flew.

Lewis Sholenberger of ABC (formerly of CBS and an old news pro) is in charge of the pool. The pickup ostensibly will start from the minute Glenn starts his trip to the slim missile from Hangar S on the other side of Canaveral.

At sea, aboard aircraft carriers Wasp, Enterprise and Randolph, will be other tv and radio crews. There is another pool setup at the Vanguard Motel where the crowd shots (maybe 100,000 people) will be made. ABC has a jiffy processing van, a video tape van, a switching van and a master control van on hand. Shollenberger expects to go live at 7 a.m. on launch day. There'll be coverage probably late into the night, even after recovering of Glenn and his capsule.

Shollenberger was quoted as saying the job was so divergent and complicated that "no one network has enough equipment or manpower to do the job."

ABC, like its "friends in the tv business," will have cameras stationed in New Condord, Ohio, Glenn's childhood home and his present home in Arlington, Va. In all, ABC has about 40 men involved in coverage, that's outside its pool contribution.

CBS anchorman at Canaveral will be Walter Cronkite, aided by Charles Von Fremd and Dallas Townsend. For NBC, the key man will be Frank McGee, assisted by Willy Ley and Dr. Fran Field. Bill Shadel (in N.Y.) will anchor overall for ABC, with Jules Bergman, Arthur Van Horn, and Roger Sharp at the Cape.

These are merely representative names. The crowd and the "crowding" by network radio and tv as well as group stations and indies is fantastic, enough, said one observer, to drive NASA "crazy."

# JFK Asks Boost In FCC's Budget To $13,100,000

Washington, Jan. 23.

President Kennedy is asking Congress for an increase from $12,504,000 to $13,100,000 to finance Federal Communications Commission for the fiscal year begnning July 1.

The increase includes $3,946,000 for the Commission's Field Engineer Monitoring, which keeps ears peeled on programming as well as technical violations by licensees. Overall, the Commission anticipates a rise in FCC personnel from 1,476 for the current fiscal year to 1,512 for fiscal 1963.

Federal Trade Commission bird dogs will likewise be beefed up if Congress goes along with the JFK budget requests.

Investigations into deceptive practices, including false and misleading commercials, are earmarked for $2,638,000 as against $2,288,000 allotted by Congress for the present year. FTC looks for an increase from 2,300 to 2,600 in the number of probes launched, including both deceptive practices and antimonopoly.

In the deceptive practices category alone, the FTC forecast it will issue about 500 complaints next year compared with 400 this and only 293 last. Commission operations as a whole will be financed with a budget of $11,845,000 in contrast to $10,221,000 appropriated by Congress for the current fiscal annum.

Broadcast operations of U.S. Information Agency would be stepped up considerably under the Kennedy budget. Of a total $14,400,000 increase (to $125,500,000) requested for the agency, $2,800,000 would be pegged for adding new broadcast facilities to Voice of America's far-flung network. Plans for fiscal 1963 call for production of broadcasts in English and 40 foreign tongues, using six domestic transmitters and nine abroad.

USIA's Television Service is allotted a fat increase—from $2,043,000 this year to $3,783,000 next. This arm of USIA acquires and produces tv shows for placement in outlets in foreign lands.

# WPAT Standing Pat On Its Com'l Formula? Jos. Somerset's Slot

Joseph B. Somerset was named director of program operations for WPAT, in Paterson, N. J. According to the station's management, he in a great sense will be doing the job filled until recently by Bill Calvert.

Calvert, former veep of station operations for WPAT, quit shortly after the recent resignation of Dickens Wright as veep and g.m. Wright, who is remaining on as a consultant, was owner of the station until he sold it to Capital Cities Broadcasting chain for $5,000,000. In a letter, Wright said he was resigning over policy differences, hinting that the differences might be over the amount of commercials to be aired by the new ownership.

But the station says that it is going to hold to an old old policy of three commercials on the half-hour in the premium stanza, "Gaslight Review" and no more than three on the quarter-hour in other WPAT musical shows.

David Gordon, vet music director of the station and the man said to be as much responsible as Wright for the WPAT success format, was retitled director of music operations. Management says Gordon and new man Somerset (lately program supervisor for WPRO-AM-FM, Providence) will split the chores.

New veep and g.m., Daniel P. Weinig, is also heading up sales. For the time being, evidently no direct sales chief will be named.

# Stuart Hood

Continued from page 45

attempt to beat its competitors at their own game. Starting lunchtime on Saturday, BBC snares sportslovers with "Grandstand" which carries, at times, more than double the audience of Associated TeleVision's and ABC-TV's sport-flavored outside broadcasts. The commercial contractors acquisition of tv rights to wrestling, however, is gradually pulling back some of the Saturday afternoon viewers.

Buildup to the Saturday night film on BBC consists of three click entries, first two of which are back-to-back— "Juke Box Jury," "Dixon of Dock Green" and "Perry Mason." And, suddenly, Sunday p.m. has become a highly competitive spot in which BBC's old film often outsteps indie live-and-tape programming.

According to Stuart Hood, Sunday afternoons can no longer be ignored. He seems to have found a successful child-and-adult formula here for BBC's claims 58% of the audience. Particularly strong in this time period is "Bronco" which faces ATV's kidvid skein "Supercar."

Speaking of the revitalized BBC web, Hood says he has deliberately aimed to make it more competitive and more professional while at the same time building each evenings to "some purpose." Current pattern, which is largely responsible for the increase in BBC's slice of the public, is to continue until March. In the summer, says Hood, considerable experimenting will be done although he will maintain a high degree of consistency.

"One thing we've learned," he says, "is that you can't get away with high thoughts and good intentions."

In line with his policy of using longer shows generally, the executive is now thinking more in terms of 13-segment series as opposed to six-episode skeins hitherto dominant on the Corporation's web. Examples are: "The World of Tim Frazer," "Maigret" and the new "Z-Cars" show plus, of course, all co-production deals.

# Rating Anatomy

Continued from page 26

Business," Marilyn Monroe, Ethel Merman, Dan Dailey, Donald O'Connor, 16.2-27.7.

"Soldier of Fortune," Clark Gable, Susan Hayward, 17.8-28.3.

"Halls of Montezuma," Richard Widmark, Jack Palance, 20.5-33.1.

"Demetrius and the Gladiators," Susan Hayward, Victor Mature, 21.8-35.4.

"Dreamboat," Ginger Rogers, Clifton Webb, 15.7-24.6.

"Broken Arrow," James Stewart, Debra Paget, 20.6-33.5.

"Man on a Tightrope," Frederic March, Gloria Grahame, Terry Moore, 16.4-25.7.

"Destination Gobi," Richard Widmark, Don Taylor, 19.3-31.6.

Nielsen figures are available only through Dec. 16. "Desert Fox" was not rated, being in a "black week" when no shows were sampled.

# Sen. Dodd

Continued from page 24

vised crime and violence. The Senator added: "They blamed the taste of the American people and the paucity of imagination of tv writers or the producers. Since that time the committee has subpoenaed documents of major producers and the networks which indicate that the above was not an accurate picture."

Dodd had been holding a series of closed sessions since winding up the first phase of the public hearing last summer.

# Drop Categories On N.Y. Emmys

For the first time, one of the chapters of the Academy of Television Arts & Sciences is breaking with tradition and plans next spring to dispense with categories entirely in giving Emmy Awards. The New York chapter of the national org, headed by Betty Furness, is now going to entertain suggestions for "the outstanding achievements in local tv throughout the year."

The national Academy, next May, will continue the previous practice of giving awards within specific categories. Miss Furness described the move as a "way of unlocking the rigid restrictions imposed by categories—even allowing more than one outstanding achievement in a single area to win an award."

Besides continuing (year round) nominations from the N.Y. group's membership, each of the seven tv station managers in town will make suggestions quarterly for outstanding achievement in local tv.

There is at least one other variant from the national Academy technique of award giving, which calls for specific categories and voting by the membership. In New York, the membership, despite the dropping of categories, will choose the winners. In the Washington chapter, according to the Academy, a non-tv group is asked to choose the winners, but this system is not new to Washington.

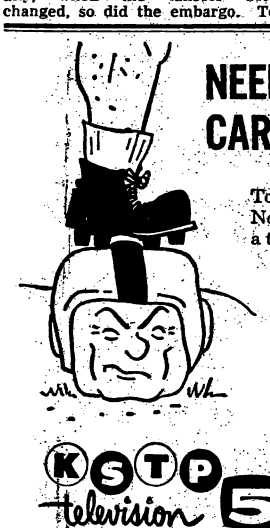
# Frizell Named NBC Paris Correspondent In Wake Of John Rich Tossout

The French Government, which is having its share of troubles in Algeria, Russia and other points of the world, is now having trouble with NBC—or perhaps it's the other way around: NBC is having trouble with the French Government.

In any event, the DeGaulle regime kicked NBC's Paris correspondent John Rich out for good, as the result of remarks he made at a recent National Press Club meeting in Washington and NBC has made Bernie Frizell its temporary bureau chief in the Gallic capital.

As it happens, Rich was supposed to have been barred from returning to his Paris post for the network for only "a month or two months." Then NBC, on Friday (19), started sending a flow of protests to Gen. DeGaulle, to President Kennedy, to Secretary of State Rusk and U. S. Ambassador James Gavin in Paris. This flow may have caused Paris to change its mind and bar Rich for good, which it did early this week.

NBC has not given up hope by any means of getting reporter Rich reinstated. Frizell (who might get the job permanently, according to wide guesswork, should Rich not make it) is being shipped at once to Paris where he is being listed by the web as its temporary bureau chief. Robin McNeil is going from the NBC London Bureau to give Frizell a hand, and Rich is being shipped at the end of this week to London, where he'll sweat out a possible reversal of his ukase by Paris and rove for NBC.

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# JAZZ DIGS NEW GIG: CHURCH

## Victor Inks Name Artists For Big Push Into Jazz Field Here & O'seas

RCA Victor is enlarging its jazz image. In a program designed by George Avakian, pop artists & repertoire manager, Victor has launched its push into the jazz field with the signing of Sonny Rollins, Paul Desmond, Joe Morello and the new duo, Jeanne Lee & Ran Blake.

The jazz push, according to Avakian, will be directed at the international market as well as in the U.S. Avakian feels that jazz has a strong sales strength abroad and with some jazzsters could account for about 50% of the total sales.

He says that he's bided his time in moving Victor into the jazz arena because he wanted to get two or three people who are well known because it's somewhat difficult to build a jazz image for a label with new names. He feels that Rollins, Desmond and Morello have established reputations which will make acceptance for Victor's new jazz product easier.

**Work With Brubeck**

Desmond and Morello, incidentally, are members of the Dave Brubeck Quartet which records for Columbia. They'll continue with Brubeck on Col but have the greenlight to record for Victor as soloists. Avakian worked with the Brubeck bunch when he was on the a&r staff at Columbia several years ago.

Rollins, who returned to the jazz scene several months ago after a two-year hiatus, apparently was in hot demand. It's been reported that Victor gave him a $90,000 guarantee to cut five albums in two-and-a-half years with an additional $10,000 for anything over the five LPs. The tenor saxist and his new quartet are scheduled to record their first Victor LP within the next two weeks. The album is slated for April release.

Avakian will kick off his jazz program in February with a Desmond LP called "Desmond Blue." The saxist works on the disk against a background of strings and woodwinds written and conducted by Bob Prince. Drummer Joe Morello's set will follow in March with a large ensemble under Manny Albam's direction and with a smaller group working with arrangements by Phil Woods. The newcomers, Jeanne Lee & Ran Blake, are scheduled to make their Victor bow in May.

The company also plans to step up its reissue program. Disks by Duke Ellington, Count Basie, Lionel Hampton, etc., have been doing well in the U.S. and overseas, says Avakian.

## Musicians Union Wants To Aid in Revising Mexico City Entertainment Laws

Mexico City, Jan. 23.

The Federal District Musicians Union has asked Mayor Ernesto P. Uruchurtu to permit it to participate in a proposed revision of regulations governing all forms of entertainment offered in this capital.

Union's position is that there should be more cooperation on part of city authorities in granting organization of public dances. Union also wants a return to "more adequate hours" for all nightclubs (currently a one a.m. curfew for second and lower category spots is still in force). And as another means of boosting employment, it urged that musical entertainment be offered in motion picture houses.

Venus Rey, head of the Musicians Union, insisted that "defects" in organization and administration by former city administrations have given this city "complicated regulations covering public entertainment, replete with obstacles." Rey wants to broaden scope of regulations to make possible use of musicians in spots other than nightclubs.

## Pye Handling Chancellor

London, Jan. 23.

Pye Records, fastest-growing of the British independent labels, has added the U.S. Chancellor imprint to its fold. The company is also the outlet for Chess, Checker and Argo and handles Reprise in the U.K.

According to Pye, business expanded more than one third in 1961. During the year it launched four new labels and has now taken on another a&r man, Ray Horricks, to develop the Piccadilly label.

## Brit. Songwriters' Guild Hits BBC's Low Tune Quota

London, Jan. 23.

The "feud" between the Songwriters' Guild of Great Britain (SWG) and BBC developed another wrinkle when SWG executive Reynell Wreford accused the broadcasting setup of operating a quota of British music as low as 33% over the 1959-60 period. Currently working to complete figures for 1961, Wreford indicated the same would most likely apply for that year, too. Other two-thirds of musical airtime went to foreign songs, mainly American.

And, says Wreford, at a time when Britain is at last making some headway in the amount of broadcasts received for "current items" (new songs), BBC radio has extended its use of oldies most of which are again American. Effect has been to offset the U.K. cleffers' gain in the former field, for while native songs cut use of new U.S. songs by 3,500 items over the period 1958-61, use of American oldies increased by nearly 7,000 items.

Unwilling to believe BBC would deliberately conduct an anti-British music campaign, SWG has sought meetings with Hugh Carleton Greene, director-general of the network, to aquaint him with facts and figures of which he may be unaware.

## CAP NAMES F. SCOTT BIZ AFFAIRS TOPPER

Capitol Records continued its new year reshuffling with the appointment of Francis Scott to the newly-created post of business affairs administrator. Scott will now assume principal responsibility for negotiating and controlling artists & repertoire contracts as well as evaluating the profitability of product and marketing plans.

Reporting to Scott in the business affairs department will be P. Vaughn Burdick, director of financial review and analysis; William K. Minea, director of profit planning, and Karl Engemann, director of a&r administration. Scott reports directly to Alan W. Livingston, v.p. for phonographs and records.

A 13-year veteran in Cap's a&r department, Scott had been diskery's album producer for the past several years.

## Grauer's Folk Package

Bill Grauer Productions has undertaken a project for the folk set. Francis James Childs, prolific writer of English and Scottish ballads whose material has been printed in book form but never recorded, will have a complete collection of his ballads waxed on Grauer's Washington label.

The collection will be released in four separate LPs under the title, "The Childs Ballads." Ewan MacColl and A.L. Lloyd will be the artists on the disks.

## STIRS RENEWED ATTENDANCE

By MIKE GROSS

Jazz is developing into a regular churchgoer. The resistance to blending jazz with religion is wearing down, and more and more theologians are looking to jazz as "a symbol of renewed affirmation."

The tieup is spreading both here and abroad. For example, next Sunday (28) an original jazz composition by Ed Summerlin will be presented on "Look Up And Live," a CBS-TV network religious show and only a few weeks ago the first jazz church service in West Germany played to an SRO house.

Summerlin, who composed a "Liturgy In Jazz" for performance at Southern Methodist U. two years ago (it was later telecast on NBC-TV's "World Wide '60"), will conduct a jazz group of seven pieces on the upcoming CBS program. His composition was inspired by a poem, "Let Us Pray," by John G. Harrell, whose work is published in Motive magazine, put out by the Methodist Student Movement. The poem will be read on the program.

**Jivin' the Hymns**

The jazz service in West Germany took place in Hamburg with about 250 youths jamming into the Protestant church hall. A five-piece band played hymns with calypso and blues rhythm. There were so many people waiting out-

(Continued on page 51)

## British Hit Twist As 'Kids' Stuff'

By ROGER WATKINS

London, Jan. 23.

Film and tv exposure has given the Twist every chance to get off the ground in Britain. Press here, too, is acclaiming it as "the new dance sensation" and, at last, Twist disks have entered the top 20 best-sellers. Even one nitery, Helene Cordet's Saddle Room, reports that The Twist is in. But the overriding factor is that, for the British, the Twist is just kids' stuff.

According to Joe Loss, bandleader and purveyor of Twist tempo at London's biggest dancehall, it's the "uninhibited" youngsters (up to about 18-year-olds) who are picking up the dance craze. The older ones, he says, are standing off. This seems to be the principal reason why night spots generally are not mopping up from publicity given to the dance via video appearances of Chubby Checker and others, plus two feature pix, "Hey, Let's Twist" and "Twist Around The Clock."

Additional evidence that it's strictly for the teenagers comes with the banning of the dance by the London Dance Institute because "it isn't really a dance at all." That the youngsters are interested in Twisting is without doubt.

**Twist Platters Climb**

For instance, teenage record buyers have pushed Checker's "Let's Twist Again" up to No. 7 on one chart, while the gradual building of longtime released "The Twist" has now eased it into 11th place on the same chart. Coming up, too, is Joey Dee and the Peppermints version of "Peppermint Twist."

Of all branches of U.K. show biz, the disk field seems to stand the most chance of soaking up Twist gravy and consequently a rash of new Twistdisks has hit the retailers. Pye Records, for instance, has issued three albums built around the new craze.

"For us The Twist is certainly happening," says Norrie Paramor, exec a&r man in the EMI (Electric and Musical Industries) stable. "And film companies have approached me to write music for upcoming Twist films." Established British rock singers have been signed, however, to provide a measure of insurance.

## Infringement Via Tape Rates Bigger Balm, Pubs Charge in Unusual Suit

A precedental suit which would give music publishers the right to sue infringing manufacturers for general damages amounting to $5,000 was filed in N.Y. Federal Court last week. In the past the publishers received only 2c. per side for each disk infringment.

Attorney Julian T. Abeles, representing Harry Fox, agent and trustee for the plaintiff publishers, is contending that a tape is not a record and that it has been manufactured for "public performance for profit." This would put it into the general damages category and give the publishers the right to sue for more than the usual 2c. a side.

Named as defendants in the suit are the National Musitime Corp., manufacturer incorporated in Delaware, Charles Y. Rynd and Jerome K. Levy, company's president and v.p., respectively.

The action, which was filed for a flock of publishers, claims "that the National Musitime Corp., for the purpose of public performance for profit of the various musical compositions, distributed, sold and licensed recordings and reproductions and copies of such recordings thereof, on tapes from which the musical compositions could be and was reproduced in such public performance thereof."

It further alleges that such acts on the part of the defendants were perpetrated without any authorization, permission, consent or license.

The publisher-plaintiffs in the suit are: Shapiro-Bernstein, Peter Maurice, Famous, Paramount, Robbins, Feist, Miller, Bourne, ABC, Hill & Range, Alan Jay Lerner & Frederick Loewe, Sam Fox, Joy, E. H. Morris, BVC, Twentieth Century, Triangle, Leeds, Laurel, Valando, Hollis, Lombardo, Fairway and Planetary.

## Presley's 29th Gold Disk

Elvis Presley has copped his 29th gold disk. The RCA Victor disker passed the 1,000,000 salesmark for "Can't Help Falling In Love." The award was approved by the Record Industry Assn. of America which audits sales for the disk companies on request.

The "Can't Help Falling In Love" platter was released Nov. 21, 1961, thus hitting the golden circle in less than two months' time. Presley recently became eligible, under RIAA rules, for another gold record for his LP "Blue Hawaii."

## Col Scores Goal On Cultural Kick Of White House

Columbia Records is reaping the rewards of the White House's cultural kick. Last November Pablo Casals performed a concert for President and Mrs. Kennedy, which was recorded by Columbia, and last week the Kennedys had Igor Stravinsky, another Columbia artist, as honered guest.

Stravinsky was in Washington to conduct three performances of his "Oedipus Rex" for the Washington Opera Society. The opera was put into the groove by Columbia at a special session at Constitution Hall.

Attending the dinner for Stravinsky were Goddard Lieberson, Columbia prexy, Leonard Bernstein and Robert Craft, both of whom record for Columbia.

At the affair a disking of Jimmy Dean's "PT-109" was played. The record, which tells of the story of Naval Lieutenant John F. Kennedy, has not yet been released.

## ARMADA HUDDLING ON SITE FOR '62 MEET

The American Records Manufacturers and Distributors Assn. (ARMADA) will hold its quarterly meeting in Chicago Jan. 29. This marks the first time in over a year that the session will be held in that city.

Primary matters on the agenda include the finalizing of the site and the dates for the 1962 ARMADA convention, and a report on the status of legislative activities to be given by Sigmund Steinberg, legal counsel for the organization.

Jordan Ross, ARMADA's exec secretary, working with Art Talmadge, org's prez, will report on the various sites under consideration for the '62 meet as determined at the last board session.

## Disk's 'Love Moans' Only Heavy Breathing, Ct. Rules

Frankfurt, Jan. 23.

In Italy, the records are getting sexier and sexier. And a new disk put out by an American firm has just won clearance from an Italian court, it was learned here, after the lawyer proved that the "love moans" were only "the heavy breathing of a woman fleeing through the jungle with a lion at her heels."

Platter is the 45-rpm "The Jungle Chase," produced by U.S. Pacific Records Co. and brought into Italy through the Bluebell Record Co. The record was originally cleared by a lower Milan, Italy, court, last May. But the prosecutor appealed, and the appeals court just gave the disk its final okay for release in Italy.

## Col Creates Corporate Marketing Staff For New Product Development

William P. Gallagher, marketing veep at Columbia Records, has formed a corporate marketing staff for the development of new products and marketing techniques for the firm's sales corporation, the branch corporation, the home music library and the special products division.

Appointed to the marketing staff are George Kling, Stanley Kavan, Peter Munves and James Sparling.

Kling has been upped to the position of director of market development. In his new assignment, he will assist in the development of plans and programs to expand present markets for Columbia products. Kavan has been upped to marketing director of pop albums and Munves has been promoted to the post of marketing director for classical albums. Both will work on Columbia and Epic record catalogs.

Sparling, as coordinator of product development, will specialize in the development of new commercial products for manufacture as well as for distribution. He rejoined Columbia several months ago, transferring from CBS Electronics, where he was veepee and general manager of phonograph operations.

## Bikel's Scriptures Disk

Theodore Bikel is making a departure from his usual folksinging waxings for his 12th Elektra disk. The package will be a specially-produced album featuring the performer reading from the Bible and sporting an original musical score which was recorded in Vienna.

Called "The Poetry and Prophesy of the Old Testament," the album has a score by Dov Seltzer, who is the leader of the Israeli folk group, the Oranim Zabar. The set is slated for March release.

# Limeliters' 'Sing,' Zentner's 'River,' Coward's 'Sail Away' Top New LPs

**THE LIMELITERS: "SING OUT"** (RCA Victor). This click trio, which has been churning out a succession of bestselling LP's, follows through with another highly attractive package. Once again, it's a fresh and colorful collection of folksongs done with the combo's identifying polish and occasional humor. The well-chosen repertory includes such fresh items as "Everywhere I Look This Mornin'," "The Lion and The Lamb," "Gilgarry Mountain," "The Little Land" and "Gotta Travel On." Best of the several comic numbers is "Pretty Far Out."

**SI ZENTNER ORCH: "UP A LAZY RIVER"** (Liberty). Si Zentner's orch is the latest of the big bands to rack up a sales score with a pop single. The clicko disk was "Up A Lazy River" which titles this LP and should help it roll over the retail counters. Zentner also applies his big band sound to such other clickos as "Take Five," "Never On Sunday" and "Moon River," and they emerge with a musical spirit that calls for steady programming.

**NOEL COWARD: "SAIL AWAY"** (Capitol). The "Sail Away" score gets an authoritative interpretation by Noel Coward, who wrote it. Coward's peformance is marked by good humor and an awareness of lyric values. His renditions of the title song and "Later Than Spring" and "Something Very Strange" are excellent in a ballad groove. Coward, of course, excells in the clever patter songs such as "The Passenger's Alway Right, "Beatnik Love Affair" and "Useful Phrases."

**THE HIGHWAYMEN: "STANDING ROOM ONLY"** (United Artists). The Highwaymen, five collegians, connected solidly in the folk field last year with their recording of "Michael." In this LP they show that they are much more than one-shotters. The dozen songs, all out of the folk repertoire, are given a charm and an authentic flavor that will help all programmers and bring special delight to the home spinners. "The Gypsy Rover," "Three Jolly Rogues," "Run Come See Jerusalem" and "Black Eyed Suzie" are good samples of their work.

**ANDY WILLIAMS: "DANNY BOY AND OTHER SONGS I LOVE TO SING"** (Columbia). Andy Williams' style is soft and easy in this grouping of familiar items. His warm baritone gives plenty of meaning to such as "Danny Boy," "The Heather On The Hill," "Tammy," "Secret Love" and "Misty." In all, it's a likable package that can't help win lots of spinning friends.

**LESTER LANIN: "HAPPY-GO-LANIN"** (Epic). Lester Lanin is no stranger to those who like their terp beat direct and to the point. His steady sales rackup of more than a dozen albums attest to that and this one hould have no trouble following a similar pattern. Here he has arranged enjoyable medleys of 40 evergreens and they bounce in a businessman's fashion.

**MEL TORME: "MY KIND OF MUSIC"** (Verve). A solid talent who has maintained an identifying style for some two decades, Mel Torme is still one of the classiest song purveyors around. Torme consistently delivers with taste and intelligence. In this set, he turns up with a group of top standards, including "You and The Night and The Music," "I Guess I'll Have To Change My Plans," "Dancing In The Dark," "A Shine On Your Shoes" and "Alone Together," among others.

**"THE JUDY GARLAND STORY —VOL. 2"** (MGM). Continuing its valuable rundown of early Judy Garland disks, this LP brings back some of the top songs which this performer did during her Hollywood years between 1938 and 1950. It's a solid songalog ranging from the memorable "You Made Me Love You" from "Broadway Melody of 1938" to "You Can't Get A Man Without A Gun" from "Annie Get Your Gun" in 1950. Other highlights in the set are "The Trolley Song" and "The Boy Next Door" from "Meet Me In St. Louis" (1945), "Singing In The Rain" from "Little Nelly Kelly" (1940) and, of course, "Over The Rainbow" from "The Wizard of Oz" (1939).

**CAROL LAWRENCE: "THIS HEART OF MINE"** (Choreo). One of the newest show biz stars, emerging from the legit ranks as a songstress and hoofer, Carol Lawrence registers as a fine stylist in this disk production. With a good voice and a warm attack, Miss Lawrence is most impressive in the slower ballads such as "Tell Me Lies," "The Year Turns Round" and "I Love You Porgy." On the up-tempo numbers, a metallic edge manifests itself in her voice.

**"THE ANDREWS SISTERS' GREATEST HITS"** (Dot). This set is a nostalgic evocation of the era when all gal trios were measured by the Andrews Sisters. Starting with the middle 1930s, and extending for some 15 years, this distaff combo sliced a long string of smash hits. Some of their biggest are reprised here, including "Bei Mir Bist Du Schoen," "I'll Be With You In Apple Blossom Time," "Beer Barrel Polka," "Rum and Coca-Cola" and "I Can Dream, Can't I," among the dozen.

**FRANCO CORELLI: "NEAPOLITAN SONGS"** (Angel). A superb operatic tenor, Franco Corelli delivers this group of songs with an impressive command. While the repertory has a longhair character, Corelli's performance could make this marketable in wider circles. His rendition of the familiar "Come Back To Sorrento" could be the exploitation peg.

**CALIMBO STEEL BAND: "THE HEART OF TRINIDAD"** (GNP). It's hard to match the driving tempo of a steel band and the Calimbo outfit recorded in this package shows off style to advantage. It has the spirit and excitement of Trinidad which should win it spinning attention. "Yellow Bird" and "Jamaica Farewell" are especially good and the vocals by Chuck Wood give 'em an added plus.

**"COUNTRY MUSIC HITS"** (RCA Camden). This low-priced label had wrapped up an outstanding folk music bargain in this collection of past hits. Top artists in the alfalfa idiom, including Eddy Arnold, Pee Wee King, Jim Reeves, Don Gibson, Grandpa Jones, Davis Sisters, Slim Whitman, The Carter Family, Gid Tanner, Hal Lone Pine, Hank Locklin, Hank Snow and Elton Britt, are represented in this set of backwoods Americana. *Herm.*

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**Rubenstein Into Denver**

Denver, Jan. 23.

Pianist Artur Rubenstein will appear with the Denver Symphony Orchestra Thursday Feb. 1, in the Denver Auditorium Arena, Saul Caston, conducting.

**LAWRENCE WELK**

Presents His Newest Hit Album for Dot Records—"MOON RIVER"

## Artist-Disk Deals

**Columbia: Jimmy Dean**

Jimmy Dean, pop singer-writer, has renewed his pact with Columbia Records. Having scored with a gold record hit of his own tune, "Big Bad John" and hit paydirt with a few others.

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**Jubilee: Don Cornell**

As part of its move to build up its pop singer roster, Jubilee Records signed singer Don Cornell. His first disk will be cut within the next two weeks. He will record both singles and album product for the label.

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**Diamond: Johnny Desmond**

Johnny Desmond has been signed by Joe Kolsky's Diamond Records. The singer's first outing will be a followup to his hit of several years ago, "The Yellow Rose of Texas." The tune has now been renamed "Twistin' Rose of Texas," with new arrangement and lyrics by Billy Mure and Shaye Cogan, the wife of Kolsky's brother, Phil Kahl. Desmond opens at the Persian Room of the Hotel Plaza today (24).

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**Ad-Lib: Jimmy Roselli**

Jimmy Roselli, pop singer, has been pacted by Ad-Lib Records. Discovered by the label's a&r director, George Siravo, he'll have his first disk released Feb. 1.

## Stevens Heads CLGA

Hollywood, Jan. 23.

Leith Stevens was elected prexy of Composers & Lyricists Guild of America for the year 1962. Also impaneled were Elle Siegmeister, 1st veepee; David Raksin, 2d veepee; Cornel Tanassy, 3d veepee; Jerry Livingston, secretary-treasurer; Milton Kraus, assistant secretary-treasurer.

Stevens, Raksin and Livingston will function at Hollywood headquarters; Siegmeister, Tanassy and Kraus in New York.

# Longplay Shorts

Epic Records has 13 LPs on its January-February schedule . . . **Sonny Rollins**, who'll be out with his first RCA Victor LP in April, does a "Jazz Profiles" concert at New York's Museum of Modern Art tomorrow (Thurs.) . . . **L. P. Sales**, national distributors for Riverside, Jazzland, Washington and Offbeat labels, is offering a sales program in which distributors and dealers will receive two bonus albums for every 10 ordered. The merchandise will be sold on a 100% exchange basis . . . **Martha Schlamme**, newest MGM album is "Martha Schlamme in Concert," opens at Detroit's Cafe Gallery Jan. 30 . . . **The Glee Club of the U.S. Merchant Marine Academy** has recorded an album of sea chanteys, "Songs of the Sea," which will be released by Riverside Records.

**Vic Damone** and his disk producer **Dave Cavanaugh** are on a two-week, 11-city personal appearance junket to promote the singer's first Capitol album. "Linger Awhile with Vic Damone" . . . **Al Hirt**, RCA Victor trumpeter, doing two weeks of tv and personal appearances on the Coast . . . Continental Records planning a series called "The Composers Limited Edition" consisting of works under the direction of the composer. The disk will be packaged in custom-made silversmith cases and limited to 100 copies. They will be made of nickel and chromium-plated . . . **Jack Teagarden**, currently featured on Verve with "Mis'ry and the Blues" and "Chicago and All That Jazz," goes into the Beach Club Hotel, Fort Lauderdale, Fla., Feb. 2 for a stand that runs through April 7.

**Harold Drayson**, national sales director for Caedmon, is on an eastern tour of distributors and dealers in connection with the **Carol Channing** LP "Gentlemen Prefer Blondes" . . . **Kai Winding** will combine an eastern tour of college proms with a promotion junket for his new Verve LP, "Kai Ole," beginning Feb. 2 when he plays at Westfield State Teachers College, Westfield, Mass. . . . **Vaughn Monroe**, returned to Hollywood after entertaining troops at three Army bases in Alaska, to record his first LP for Dot Records . . . **Big Tiny Little** opens at Harrah's, Tahoe, Jan. 29 for a four-week engagement. His 12th Coral album, "Big Tiny Little—In Person," will be released early in February.

# Top Singles Of The Week

*(The 'Best Bets' of This Week's 100-Plus Releases)*

**CONNIE FRANCIS**
**DON'T BREAK THE HEART THAT LOVES YOU**
**(MGM) . . . . . Drop It Joe**

*Connie Francis' "Don't Break The Heart That Loves You" (Francon*) will break wide open on the spinning circuits because of winning ballad touch that never seems to miss. "Drop It Joe" (Francon*) swings for the teen trade so it will get it a good spinning run, too.*

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**DINAH WASHINGTON . . . . . TEARS AND LAUGHTER**
**(Mercury) . . . . . If I Should Lose You**

*Dinah Washington's "Tears and Laughter" (Gilt) blends a nifty ballad with a meaningful vocal performance that builds up to payoff proportions. The song, incidentally, is the title of her new Mercury album. "If I Should Lose You" (Famous*) is another fine ballad slice that will attract programmer interest because of the standout delivery.*

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**BEN E. KING . . . . . ECSTASY**
**(Atco) . . . . . Yes**

*Ben E. King's "Ecstasy" (Presley-Progressive-Triot) drums up a captivating Latino beat with the help of a fine instrumental and choral backing to bring it into the payoff circle. "Yes" (Progressive-Triot) spotlights a nifty vocal approach in an okay rhythm pattern.*

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**HANK BALLARD . . . . . DO YOU KNOW HOW TO TWIST**
**(King) . . . . . Broadway**

*Hank Ballard's "Do You Know How To Twist" (Loist) brings the Twist's daddy back with a rhythmic slide in company with The Midnighters and it's headed for a big spinning score. "Broadway" (Loist) is a high-flying slice that has a chance to pull in a lot of juke coin.*

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**TIMI YURO . . . . . LET ME CALL YOU SWEETHEART**
**(Liberty) . . . . . Satan Never Sleeps**

*Timi Yuro's "Let Me Call You Sweetheart" (Shapiro-Bernstein*) puts this oldie into scoring position again via the solid vocalizing that's sure to win over the jock and juke crowd. "Satan Never Sleeps" (Feist*) has moody ballad touches and an interesting piping push for spinners' attention. Side is the title song from an upcoming 20th-Fox pic.*

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**ROBERT MITCHUM . . THE BALLAD OF THUNDER ROAD**
**(Capitol) . . . . . Mv Honev's Lovin Arms**

*Robert Mitchum's "The Ballad of Thunder Road" (Leeds*) is a re-release that has started breaking out in some areas. It fits into current song-saga vogue and should be picked up all over. "My Honey's Lovin' Arms" (Mills*) is a so-so vocal effort on a frisky fave.*

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**ALONZO TUCKER . . . . . RAMONA**
**(Cub) . . . . . What's Wrong**

*Alonzo Tucker's "Ramona" (Feist*) puts the oldie in a rocking-shouting groove to catch teen interest for a spinning splash. "What's Wrong" (Merrimact) blasts across a rocking beat that will work especially well in juke situations.*

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**JAMES DARREN . . . . . HER ROYAL MAJESTY**
**(Colpix) . . . . . If I Could Only Tell You**

*James Darren's "Her Royal Majesty (Aldon†) will stir up spinning excitement with its strong beat, good lyric idea and punchy vocal. "If I Could Tell You" (Alamo-SkyRock*) captures the rhythmic ballad form nicely to give it okay spinning chances.*

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**JOHNNY DESMOND . . . . . TWISTIN' ROSE OF TEXAS**
**(Diamond) . . . . . Hello Honey**

*Johnny Desmond's "Twistin' Rose of Texas" (Tobi-Annt) puts the "Yellow Rose" into Twist form and it could swing into the upper brackets via the vibrant vocal. "Hello Honey" (Desmo*) pours out some sweet talk in an easy ballad form.*

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**JULIUS LAROSA**
**YOU CAN'T KEEP ME FROM LOVING YOU**
**(Kapp) . . . . . If I Had My Way**

*Julius LaRosa's "You Can't Keep Me From Loving You" (Holist) is the vocal version of the "Midnight In Moscow" instrumental click and it should move out in the spinning areas, too. "If I Had My Way" (Shawnee Press*) brings back a familiar oldie with a likable vocal approach.*

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**JACK SCOTT . . . . . GRIZZILY BEAR**
**(Capitol) . . . . . Cry, Cry, Cry**

*Jack Scott's "Grizzly Bear" (Januaryt) pushes across a solid sound that's matched with a novel lyric idea to attract lots of teenager attention. "Cry, Cry, Cry" (Wolfpackt) shapes up as another sure spinning entry via the rhythmic beat and vocal drive.*

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**DEAN BARLOW . . . THIRD WINDOW FROM THE RIGHT**
**(Lescay) . . . . . Baby Doll**

*Dean Barlow's "Third Window From The Right" (Famous*) could come out of left field for a spinning rackup because of the breezy vocal style and bright lyric idea. "Baby Doll" (Lescayt) has average ballad appeal with a rocking background to appeal to some of the young folks.*

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**ARETHA FRANKLIN . . . . . I SURRENDER DEAR**
**(Columbia) . . . . . Rough Lover**

*Aretha Franklin's "I Surrender Dear" (Mills*) gives the solid standard another spinning chance because of the powerhouse piping and top-drawer arrangement. "Rough Lover" (Danbyt) rides along at a swinging pace with a vocal drive that's quite impressive.*

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**HENRY JEROME ORCH . . . . . MARCH OF THE TOYS**
**(Decca) . . . . . It Had To Be You**

*Henry Jerome Orch's "March Of The Toys" (P.D.) is the Victor Herbert classic dressed up in a "Brazen Brass" form that gives a new sound excitement the spinners will enjoy. "It Had To Be You" (Remick*) gets a light and easy interpretation that's tailor-made for tasty programming schedules. Gros.*

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**ASCAP. †BMI.*

# Howard Greenfield, Aldon Music Top Annual BMI Awards List For 1961

Howard Greenfield and Aldon Music topped the annual Broadcast Music Inc. awards list for 1961 as writer and publisher, respectively. Of the 123 writers and 68 publishers of 88 award-winning songs, Greenfield racked up five tunes and Aldon scored with 12.

The awards, based on tradepaper polls and public acceptance, reflecting record and sheet music sales, radio and tv performances and coin machine plays, will be presented at BMI's annual dinner at New York's Pierre Hotel tonight (Wed.).

Other multiple award winners are Gerald Gofflin and Neil Sedaka with four songs each; Jack Keller, Jerome (Doc) Pomus and Mort Shuman with three each; Gary Anderson, Hank Ballard, Luther Dixon, Carole King, Jerry Leiber, John D. Loudermilk, Joe Melson, Chips Moman, Willie Nelson, Clyde Otis and Del Shannon with two award-winning songs each.

Other multiple award winning publishers include Acuff-Rose with five songs; Elvis Presley Music with four; Lois Music, Pamper Music and Recent Music with three songs each.

**Prize-Winning Tunes**

The following songs copped the BMI awards:

"Angel Baby," "Apache," "As If I Didn't Know," "Baby Sittin' Boogies," "Big Bad John," "Boll Weevil Song," "Breakin' In a Brand New Broken Heart," "But I Do," "Calendar Girl," "Cathy," "Crying," "Dedicated to the One I Love," "Don't Bet Money, Honey," "Don't Worry," "Ebony Eyes," "Emotions," "Everlovin'," "Every Beat of My Heart," "The Fly," "Fool No. 1," "Gee Whiz," "Goodbye Cruel World," "Happy Birthday Sweet Sixteen," "Hats Off to Larry," "Hearts of Stone," "Hello, Mary Lou" and "Hello Walls."

Also "His Latest Flame," "Hit the Road, Jack," "A Hundred Pounds of Clay," "I Fall to Pieces," "I Feel So Bad," "I Like It Like That," "I Love How You Love Me," "Just for Old Times' Sake," "Last Night," "Let There Be Drums," "Let's Get Together," "The Lion Sleeps Tonight," "Little Boy Sad," "Little Devil," "Little Sister," "Lonely Together," "Mama Said," "Mexico," "Moody River," "My True Story," "Never On Sunday," "On the Rebound," "One Mint Julep," "The Peppermint Twist," "Please Love Me Forever," "Please Mr. Postman," "Pony Time" and "Portrait of My Love."

Also "Pretty Little Angel Eyes," "Quarter to Three," Raindrops," "Run to Him," "Runaway," "Running Scared," "Sad Movies," "School Is Out," "Shop Around," "Spanish Harlem," "Stand By Me," "Surrender," "Take Good Care of My Baby," "There's a Moon Out Tonight," "Think Twice," "This Time," "Those Oldies But Goodies," "Tossin' and Turnin'," "Travelin' Man," "The Twist," "Walk On By," "Walk Right Back," "Wheels," "When We Get Married," "Where the Boys Are," "Who Put the Bomp," "Will You Love Me Tomorrow," "Wings of a Dove," "Without You," "Writing On the Wall," "Ya Ya," "You Can Depend On Me" and "You're The Reason."

## Paray Delays Retirement As Det. Symph Conductor, Remains on Partial Sked

Detroit, Jan. 23.

Paul Paray has been named conductor emeritus of the Detroit Symphony Orchestra but will continue to lead the orch for part of the next two seasons. Meanwhile, two of three guest conductors have been named to "spell" Paray. They are Sixten Ehrling and Werner Torkanowsky.

The arrangement permits Paray to continue active leadership of the orch he has led since it was reformed in 1951. Paray had been scheduled to retire after this season. However, hundreds of letters have been written to him, the orch board, and local newspapers urging Paray not to retire.

He will conduct the first nine weeks of next season, then return to Europe as a guest conductor. In the 1963-64 season, Paray will lead the Detroit orch for four weeks. Ehrling, Torkanowsky and the third guest conductor yet to be named, will lead the orch on an alternate basis.

## Dallas Local 147, AFM, Elects W. J. Ard Prexy

Dallas, Jan. 23.

Wilbur J. Ard has been elected president of American Federation of Musicians, Local 147. He won over William J. Harris, who held the local post for the last 34 years. Ard had the edge in the 500 votes cast—a light ballot for the union, which has 1,160 members, according to Jack Russell, secretary.

## French Disk Bestsellers

Paris, Jan. 23.

**Le Twist** ..... Hallyday (Philips)
**La Marche Des Anges** ..... Compagnons Chanson (Pathe)
**Romeo** ..... Clark (Vogue)
**Il Faul Savoir** ..... Aznavour (Barclay)
**Si Tu M'Ecrivais** ..... Verchuren (Philips)
**Marin** ..... Clark (Vogue)
**Les Fia'n'es D'Auv'ne** ..... Helian (Pathe)
**La Marmite** ..... Compagnons (Pathe)
**Daniela** ..... Chaussettes Noirs (Barclay)
**La Moribond** ..... Brel (Philips)

## 'Theme Song' Off Key With Seattle World's Fair

Seattle, Jan. 23.

The Seattle World's Fair has no official theme song. That fact was emphasized here by Fair officials when they blew the whistle on a song, "See You In Seattle," published and copyrighted by the State Commerce and Economic Development Dept. Recordings and sheet music of the song are now on sale, with promotion as the "theme song" of the Fair.

Harry Henke 3rd, assistant v.p. of the Fair corporation, has ordered the sponsors to obtain a license from the Fair) or withdraw the song from the market.

An earlier fair song, "Meet Me in Seattle," has been licensed by the fair and it is receiving royalties. Henke said it was not an official song, but is licensed and has "our wholehearted support."

Composers of the unsanctioned "See You in Seattle," are Seattle musicians Tubby Clark and Ben Harkins, and Mrs. Virginia Burnside of the How J. Ryan & Son ad agency. The Ryan agency, which has the state's account for World's Fair advertising and promotion, commissioned the song. Ryan said it was necessary because his office needed the music for fair promotion.

The record jacket for "See You in Seattle" has pictures of the Space Needle and monorail, and a Century 21 symbol.

Henke said the Century 21 Corp. owns all "fair emblems and names and is entitled to a royalty for the use of the name and symbol on records, seals and covers."

## COL UPS THOMPSON & ELIZABETH LAUER

W. Robert Thompson and (Mrs.) Elizabeth Lauer have taken over new assignments at Columbia Records. Thompson has been appointed national promotion manager for Columbia Records Sales Corp. while Mrs. Lauer has been upped to special assistant to Col president Goddard Lieberson.

Thompson replaces Salvatore Forlenza who has been appointed regional promotion manager for the northeast. Thompson will be responsible for coordinating promotion of pop products by the Columbia field sales organization. Succeeding Thompson as regional promotion manager in the Mountain Pacific region will be Robert A. Murphy.

Mrs. Lauer, who's been Lieberson's exec secretary since 1957, will now assist him in all activities relating to original cast show albums. She'll also continue in some of her former duties as exec secretary.

**Frankie Avalon** discusses his role in Columbia's "Sail a Crooked Ship" on **Dick Clark's** "American Bandstand" on ABC-TV Friday (19). . . **Charles Feldman** takes over as branch manager of Cosnat's Pittsburgh outlet.

## MEX TOOTERS' UNION IN R 'N' R CRACKDOWN

Mexico City, Jan. 23.

The Federal District Union of Musicians has ruled that rock 'n' roll and tropical music combos cannot accept tv engagements without prior official approval. Venus Rey, head of union, said an accord has been reached with Televicentro to "control" the number of units playing rock and tropical rhythms.

For some time musicians have been complaining of inroads in tv by the smaller combos playing "exotic" rhythms, with work for more bonafide musicians curtailed. Union had protested several times to Televicentro. But when no action was taken, Rey threatened a musicians' walkout. Management then agreed to the new arrangement.

## Irving Granz Jazz Pkg. Hits Big $13,700 in 2 Gigs

"Jazz A La Carte," Irving Granz's touring music package, grossed around $13,700 in two performances last weekend (19-20). The show features pianist Ahmad Jamal and his trio, singer Etta James and drummer Shelly Manne and group.

On Friday (19), the package grossed $5,600 in one performance at the Kiel Opera House, St. Louis. The following evening, Saturday (20), it drew an overflow crowd of 2,300 to the Denver Auditorium for a take of $8,100. The latter show was scaled to a $4 top and, despite four degrees below zero weather, required an additional 100 seats over the house's regular capacity to handle the turnout.

## Twisting The Twist

Mexico City, Jan. 23.

"We will give a Latin twist to The Twist," explained Ruben Fuentes, artistic director of RCA Victor Mexicana, in talking about the diskery's recording plans. "And since the public is not storming stores for records with this rhythm, we will 'rejuvenate' traditional Mexican songs."

Top Mexican singers and orchestras will be used to wax new versions of Mexican ditties, Fuentes said, with recording going on jointly here and in the U. S. Some standards being adapted to "twisting" include "Besame Mucho," "Mariquita Linda" and "Currucucu Paloma."

# British Decca Forms 3 Separate Disk Divisions in Move to Build Native Line

## British Disk Best Sellers

London, Jan. 23.

**The Young Ones** ..... Richard (Columbia)
**Stranger on the Shore** ..... Bilk (Columbia)
**Let There Be Drums** ..... Nelson (London)
**Moon River** ..... Williams (HMV)
**Find Another You** ..... Fury (Decca)
**Johnny Will** ..... Boone (London)
**Midnight In Moscow** ..... Ball (Pye)
**Happy Birthday** ..... Sedaka (RCA)
**Multiplication** ..... Darin (London)
**Tower of Strength** ..... Vaughan (Philips)

## Mexican Disk Biz Sees New Sales Records in '62

Mexico City, Jan. 23.

While last year was a banner one for diskeries and retail platter outlets, consensus of industry is that the next 12 months will see a continuation of the boom and new peak sales figures. With complete figures still spotty, indications are that some diskeries recorded a 20% sales boost over 1960, and look for an equally good year in 1962.

Salvador Suarez, who heads the major retail chain called Record Mart, indicated that in this city alone the firm sold $920,000 worth of records as compared with $824,000 in 1960.

A new daily sales record for firm was established Dec. 23, with $18,000 chalked up. Domestic disks led with 60% of total while the balance was imports.

Among foreign warblers Frank Sinatra and Nat King Cole appeared to be tied in lead, with Johnny Mathis and Ray Conniff also selling well. Mexican leaders included Cesar Costa for rock and roll, The Hooligans, Teen Tops and Crazy Boys. For more sedate interpretations longplays of Los Panchos led list, with Javier Solis, Virginia Lopez, Leda Moreno and Enrique Guzman also doing well.

British Decca Records, which has undergone some reorganization of late, has come up with a plan to take some of the strain off its artists and repertoire staff in an attempt to regain its once-potent position in the British pop music market. Whereas, up until a few weeks ago, the company's a&r people worked on diverse projects, the plan now in effect calls for three separate disk divisions—each to handle a different area.

Like the Capitol Records' blueprint recently instituted here, Decca has set up pop singles, pop LPs departments, each operating individually on its own projects. The pop singles operation is headed by Dick Rowe. In New York last week to visit with London Records staffers and to introduce new Decca personnel, he related that the company is trying to "revitalize" its operation and "to build up its English line again." To help with this move, two new a&r men have added to his pop staff—Peter Attwood and Tony Meehan. Also working with Rowe is Mike Smith.

At one time, Rowe points out, Decca had a fine stable of pop singers but the company hasn't kept up with the times. It had been releasing several U. S. disks. But, while the other British diskeries had been cashing in on the current boom in native singers, Decca had allowed itself to fall behind. The new regime has been set up to hunt out new U.K. talent. "We have a half-empty table," Rowe says.

**Billy Fury's Disclick**

The company's new plan has already produced one new singer with a disclick in the person of Billy Fury whose "I'd Never Find Another" is currently hitting British charts. Other signings to Decca include Anthony Newley, whose "Pop Goes the Weasel" is getting U.S. play and Karl Denver. Rowe's staff will only handle pop singles production.

Decca has a considerable gap to close what with Electric and Musical Industries (EMI) having put four a&r execs into action some time ago to deal exclusively with home talent. These men—Norman Newell, Norrie Paramor, Wally Ridley and George Martin—have been responsible for the buildup of such U.K. talent for the label as Cliff Richard, Helen Shapiro, Johnny Leyton, Craig Douglas, Acker Bilk, Matt Monro and Adam Faith, most of whom have scored well for EMI over the past year. EMI claims to have over 150 British singers under contract as opposed to Decca's 100.

At Pye Records, where 70 U.K. singers are under contract, the label is beefed exclusively with home artists under the aegis of newly-joined a&r man Ray Horricks, with more signing expected shortly. Philips, which has pacted some 65 local singers, has no all-

(Continued on page 51)

## Cliff Richard En Route To Second Gold Disk With His Version of 'Young Ones'

London, Jan. 23.

Cliff Richard's version of "The Young Ones" seems set to earn him his second gold disk. Sales now total 800,000 on the title tune disk from the Associated British film after only one week on release (and 524,000 in advance orders). While EMI (Electric and Musical Industries) is having problems meeting the demand, sheet music sales of the number are also rocketing.

According to Cyril Simons of Leeds Music, some 20,000 sheets had been sold at the end of only one week (this total is nowadays a sizeable one for the complete run of a number). One large London sheet music wholesaler, F. & R. Walsh, reports difficulty in supplying needs of the sharpest trade done for some years.

Entry of "The Young Ones" into the U.K. hit parade at No. 1) makes a triple disk success for the Associated British film. Previously, "When The Girl In Your Arms Is The Girl In Your Heart" by Richard, and "The Savage" by The Shadows instrumental group entered top 10 chart. Soundtrack album of the film is also doing boff biz, says EMI.

# Inside Stuff—Music

The Record Industry Assn. of America certified for goldisk awards two pop singles and 15 LPs for 1961. This was the largest number of records certified since the RIAA began its auditing procedure in 1958. The pop awards went to Lawrence Welk's "Calcutta" (Dot) and Jimmy Dean's "Big Bad John" (Columbia).

The albums were: Lawrence Welk's "Calcutta" (Dot), Frank Sinatra's "Come Dance With Me" (Capitol), Kingston Trio's "Sold Out" (Capitol), Glenn Miller Orch's "Glen Miller Story" (RCA Victor), Tennessee Ernie Ford's "Spirituals" (Capitol), Elvis Presley's "Elvis' Golden Records" (RCA Victor), Harry Belafonte's "Belafonte At Carnegie Hall" (RCA Victor), Van Cliburn's "Tchaikowsky's Piano Concerto" (RCA Victor), The Platters' "Encore Golden Hits" (Mercury), Elvis Presley's "Blue Hawaii" (RCA Victor), and "Christmas Carols," "Theatre Land," "Film Encores Vol. 1," "Gems Forever" and "Strauss Waltzes" all by Mantovani on the London label.

To qualify for an RIAA-certified gold award a pop single must have amassed a sale of at least 1,000,000 units and an album must have accumulated a minimum of $1,000,000 in factory billing. For one-record album this is equivalent to 500,000 units.

The first jazz record ever made has been presented as a gift to the Free Library of Philadelphia by Lawrence M. Stevens, an investment broker. The gift is a recording by Nick LaRocca's original Dixieland Jazz Band and was made by the Victor Co., in Camden, N. J., in 1914. The numbers are "The Lively Stables Blues" (fox trot), b/w "The Dixie Jazz Band One Step."

LaRocca, a New Orleans cornetist, formed his band around the time the first platter was made. He was the composer of "Tiger Rag," "Fidgety Feet," "Jazz Band Ball," and other works. The recording will be kept in the permanent collection of the library's music department.

George R. Marek, vicepresident and general manager of RCA Victor, and composer Harold Rome have joined the advisory board of the Musical Theatre Academy of N. Y. Already with the Academy are Leonard Bernstein, Jerome Robbins, Robert Whitehead, Jule Styne, Abe Burrows, Garson Kanin, Dore Schary and Joshua Logan. The Academy begins its initial semester Feb. 5 with Sanford Meisner, Lehman Engel and Hanya Holm, chairman of the departments of drama, music and dance, respectively.

A survey of approximately 60 ASCAP writers conducted by Bruno Zirato Jr., who produces CBS Radio's "Carol Burnett-Richard Hayes Show," resulted in still another "Top 10" list of popular songs. The top 10 are: "Stardust," "Night and Day," "All The Things You Are," "September Song," "St[illegible] Blues," "Tea For Two," "Where Or When," "Begin The Beguine," "Tenderly" and "Old Man River."

# Film Promotion Via Theme Songs Being Overdone, Sez Morris Stoloff

By DAVE JAMPEL

Tokyo, Jan. 23.

Morris Stoloff believes the trend toward film promotion through identification songs has introduced certain evils along with the added angle of salesmanship.

"It is being overdone," said the composer-conductor, who received 14 Academy Award nominations and three Oscars (for "Cover Girl," "The Jolson Story" and "Song Without End") and who achieved popularity with his adaptation of "Moonglow" for the film version of "Picnic."

"With any new idea, things happen that are detrimental," he added. "Now songs sometimes intrude during a film for purely commercial reasons without enhancing the story. The producer becomes overanxious. This doesn't always work," said Stoloff, here with his wife on the first leg of a global trek that combines a vacation with promotion of his latest film, "Fanny," for Warner Bros.

One of the pioneer music men in films, Stoloff explained, "With 'Laura' and later 'High Noon,' producers became very much aware of the exploitation a song from a motion picture can do to enhance its earnings. The producer is interested in money—from the extra promotion and from the additional residuals from the sales of records and the publication of a song.

**'Picture Rates First'**

Stoloff does not agree with the extent to which this has been carried. He said, "The picture should be the first consideration." He noted that "Laura" was written as a theme and only later had lyrics added. Citing another example, he said, "'Love Is A Many Splendored Thing,' a beautiful song, paid off both ways.

"Generally, I believe this has become an evil," he continued. "You can go too far in a commercial way in trying to get a hit song with a picture."

Drawing on his own experience in creating the "Theme from Picnic," which sold over 2,000,000 records, Stoloff described how it was written, with the advancement of the film's story being the sole consideration.

"Joshua Logan, the director, had directed the stage play," Stoloff recalled. "In the show, he had used 'Moonglow' for the dance sequence. He asked to use it as a good luck omen in the film because it had worked in the play. The scene showed a very strong physical thing happening between William Holden and Kim Novak. There was no dialog.

"I thought about it for a while and said I think I know what it needs. I suggested the song become a love theme for the picture. It was a lucky thing and it worked beautifully."

**Hits Track Albums**

Stoloff also takes exception to the practice, somewhat nudged by the fact that most studios now have their own record labels and publishing companies, of releasing albums of film scores complete down to fragmentary music.

"There is no question about it," he said. "In a motion picture scorther is a lot of filler music that does not always make for independent listening pleasure. For the album of 'Fanny' what I did was use the motion picture music as the basis for the record, but with an editing job mainly for listening purposes. I also wrote extra music so the songs would have beginnings and endings."

Now a freelancer, Stoloff was music director at Columbia for 24 years. He began his career as a "serious" musician, studying under Leopold Auer and touring the U.S. as a concert violinist at 16.

"When sound came into motion pictures in 1927 I was playing with the Los Angeles Philharmonic as first violinist," Stoloff recalled. "There was a call from Warner Bros. They had to have a scoring and wanted certain musicians from the symphony orchestra.

"I was entranced by the whole thing," he reflected. "I made more money in one day than in a week with the symphony—and that was a factor for a young man. I became a renegade as far as serious music was concerned. I had resigned a responsible position with a symphony to work in films."

The HIT! OF THE WEEK
NEW
CONNIE FRANCIS
sings
"DON'T BREAK THE HEART THAT LOVES YOU"
b/w "Drop it Joe"
K-13059
M-G-M Records

MOTHER GOOSE TWIST
b/w It's A Pity To Say Goodnight
by
TEDDY RANDAZZO
#10287
ABC PARAMOUNT

## Ga.'s Peppermint Lounge

Atlanta, Jan. 23.

Atlanta now has its own Peppermint Lounge, right in the area where Yankees and Confederates fought it out way back yonder. Featured in lounge, which opened in spot formerly occupied by Escoe's Restaurant, is, natch, a Twist Room, where lessons in the new dance craze are given, for free, to patrons.

Providing music in spot, which opened last week, are Piano Red & the Show Stoppers.

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## British Pubs Invade Disk Biz to Sidestep Major Co's A & R Men

London, Jan. 23.

In an effort to sidestep the power of a&r men in the major diskeries, several British publishers are stepping into the record business themselves. Led by a pubber-agency-recording company tieup involving Essex Music, Lyn Dutton agency and Record Supervision Ltd., major publishing houses like Chappells and Francis, Day & Hunter are handing big diskeries ready-to-release platters.

Trend involves a considerable shift in risk. Publishers now stand to shoulder the overhead—expense of artist, musicians, studios etc.—whereas before this type of negative costs was assumed by the diskeries.

Needless to say, the wheelin' and dealin' twixt pubberies, artists and disk companies are rife. Most common deal, according to trade sources, is for the pub-produced platter to be handed to a major disker gratis with the publisher and artist splitting an agreed royalty.

Talented songwriters are raking off from this new operation too. It is no longer an exception for a top cleffer to get coin in advance from a publisher for his next half-dozen or dozen songs.

The a&r men welcome this development, asserts Eddie Rogers of Chappells, who now helms his house's pop activities and is himself a freelance recorder. With the increasing number of platters released per month, (200-250), a&r execs are constantly on the lookout for a good, independently-produced record.

Franklyn Boyd, who makes indie disks within the Belinda group has already predicted that Britain will follow the U.S. in a move towards more freelance a&r men and thereby more independent disks (VARIETY, Jan 3.). Smaller pubberies, including Southern Music, Good Music, Dick James Music, are latching on to this new beat, too.

So are artists managements to a lesser degree. Bunny Lewis, for example, is preparing to enter independent disking shortly and, he says, several other agencies and managements may soon follow suit.

## Philips Marketing New CBS Label in U.K., Eire

London, Jan. 23.

The deal between Columbia Broadcasting System Inc. and Philips Records here, which has been in the offing for many months, has finally been officially confirmed. As of May, Philips will market the CBS label which is bowing in the U.K. and Eire. John Humphries has been made label manager for the U.K.

Philips is also to release material from the U.S. Vanguard catalog on the Fontana label. This second deal, which takes effect next month, "marks the start of a long-term association between Philips and the Recording Society Inc of New York," says Philips.

## Scheer Joins MGM As Singles Nat'l Sales Chief

Lenny Scheer has been set as national sales manager for all MGM, Verve and Cub single product. According to Andy Miele, diskery's director of marketing, Scheer will also be responsible for singles sales promotion and Julie Rifkind, national disk jockey manager for the three labels, will report to Scheer.

Scheer, who's been in the music and record business for the past 10 years, has had sales and promotion spots with United Artists Records and ABC Paramount.

### Memphis Sets Name Bands

Memphis, Jan. 23.

Don Campbell, skipper of the Hotel Peabody, the only local night spot playing name bands, has inked the following crews for the 1962 season in the swank Skyway room:

Paul Neighbors, Lester Lanin, Emile Petti, Don Glasser, Chuck Foster, Russ Carlyle, Claude Thornhill and Dan Belloc. Foster will make encore engagement following Belloc's stint.

# On the Upbeat

## New York

**Ivan Mogull** acquired "Walk On By" for the British Isles, Australasia, Africa and the Continent . . . Maestro **Tony Cabot** has been signed to write the background music and to serve as musical conductor for the upcoming NBC-TV special, "San Carlo Express" . . . **The Roxettes**, teenage vocal trio currently at Miami's Peppermint Lounge, due in Gotham shortly for disk sessions with **Stu Phillips** for the Colpix label . . . **Bobby Vee**, Liberty disker, is on a two-months tour of Europe. He's being accompanied by his manager, **Arnold Mills**.

The **Dick Morgan Trio** joined the bill at the Embers Monday (22) . . . **Tex Beneke, Ray Eberle** and **The Modernaires** with **Paula Kelly**, began a four-weeker at the Casbar Theatre of the Hotel Sahara, Las Vegas, yesterday (Tues.) . . . **Bill Schwartau** veepee of Sound Makers Inc., has been set as a member of both the tape and disk committees of the NAB Standards Revision Committee . . . **Eddie Hodges**, who records for Cadence, guests on **Dick Clark's** ABC-TV show Feb. 7 . . . Golden Crest will distribute the Futura recording of "Can It Be I'm A Fool" and "Only You Can Decide" cut by 15-year old **Rocky Allen** . . . **Anita Bryant**, Columbia disker, set for **Ed Sullivan's** CBS-TV show March 18 . . . **Cannonball Adderley** will play for the Delta Theta Sigma Sorority in Toledo Feb. 2.

**Gene Krupa** and his quartet return to the Metropole Jan. 29 for a run through Feb. 18 . . . **Johnny Tillotson**, Cadence disker, has two weeks of theatre bookings in Tokyo, Hong Kong and Manila beginning Jan. 28 . . . **Eddy Manson**, composer-conductor-arranger, will score the NBC-TV special "Sentimental Journey," scheduled for broadcast sometime in March.

**Don Costa's** initial release on Columbia will be "Flamenco Guitar," the first of Mills Music's imported tunes under its deal with Mills France-Editions Philippe Pares. By **Norman Maine** and **Georges Liferman**, the tune was originally called "Guitar-Tango." **Mitchell Parish** is prepping a lyric for the song . . . **Edward Wittstein** and his Orch. will play for the 13th year at the St. Cecilia Society Ball in Charleston, S.C., tomorrow (Thurs.). It is the Society's 200th anni.

**Roger M. Milgrim** won ASCAP's national first prize of $1,000 in the Nathan Burkan Memorial Competition for the best paper on copyright law submitted by law students throughout the U.S. . . . **Teddy Randazzo** begins a stand at Las Vegas' Thunderbird Friday (19) . . . **Mercer Ellington** is taking on the post of musical adviser of the Jazz Arts Society, a non-profit educational organization . . . **Ferruccio Tagliavani** returns to the U.S. after an eight-year absence for several concerts. The first one, promoted by **Erberto Landi**, is set for the Brooklyn Academy of Music Friday (19) . . . **Johnny Cash** has been set for an appearance at Carnegie Hall May 10 . . . **Babs Gonzales** will do an afternoon concert at Big Wilt's Smalls Paradise Sunday (21).

**Lee Pincus**, head of Gil-George Pincus & Sons European music operations, returned to London this week after a visit to firm's homeoffice in Gotham . . . **The Barry Sisters**, Roulette diskers, begin a 10-day stay at Miami Beach's Eden Roc Jan. 24 . . . Singer **Pat Paterno** starts a four-weeker at the Leoton Club tomorrow (Thurs.) . . . **Lionel Hampton's** big band moves into the Las Vegas tomorrow (Thurs.) for six weeks.

## Philadelphia

A number of shifts are taking place in the local recording setup. Dot brings in **Jimmy Sacco**, from the Buffalo branch, to open a new branch here. The Hollywood based label was formerly handled here by Sparks Music distributors. MGM Records is shifting its Verve label from **Eddie Barsky**, local MGM distrib, to Cosnat, as part of a nationwide plan to hypo the jazz label with separate distribution. Another major switch occurred when **Harry Rosen**, the RCA outlet, wooed Mercury away from **David & Harry Rosen** (no relations).

**Glenn Miller** Orch under **Ray McKinley** into Drexelbrook Jan. 29 with **Duke Ellington** set Feb. 19 . . . **Enzo Stuarti** makes his local debut at Frank Palumbo's Feb. 1. **Hildegarde** plays spot Feb. 14-21 . . . Bookings for Sciolla's include **The Shirelles**, Jan. 15-20; **Jackie Wilson**, Jan. 29-Feb. 3, and **Johnnie Ray**, Feb. 5-10 . . . **The Will Mastin Trio** starring **Sammy Davis Jr.**, works the Latin Casino Jan. 19-Feb. 1.

## San Francisco

**Ahmad Jamal** opened at the Blackhawk and **Chico Hamilton's Quintet** moved into Jazz Workshop . . . **Limeliters** departed their Frisco area homes for three weeks at the Crescendo, Los Angeles . . . **Louis Armstrong's All-Stars** opened at the Fairmont . . . **Jack Ross'** band and the **Four Amigos** took over at New Fack's . . . **Mary Lou Williams** inaugurated a new policy at Sheraton-Palace's Tudor Room . . . Fantasy signed the **Apollos** off their Sugar Hill date—**Virgin Islands Steel Band** follows **Lonnie Johnson** and **Bessie Griffin** into the Hill Monday (29) . . . **Rosalind & Marilyn Borden** departed Hotsy-Totsy Club after 11 months and picked up a Purple Onion date. **Freddie Paris** returned to Onion, replacing X-Trordinares . . . One-nighter booked for Masonic Auditorium Feb. 16 includes **George Shearing Quintet, Four Freshmen, Nancy Wilson** and **Moms Mabley**.

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OH, MEIN LIEBCHEN
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# RETAIL ALBUM BEST SELLERS

*(A National Survey of Key Outlets)*

| This wk. | Last wk. | No. wks. on chart | |
|---|---|---|---|
| 1 | 1 | 14 | **ELVIS PRESLEY** (Victor) Blue Hawaii (LPM 2426) |
| 2 | 2 | 11 | **HENRY MANCINI** (Victor) Breakfast at Tiffany's (LPM 2362) |
| 3 | 6 | 13 | **WEST SIDE STORY** (Columbia) Soundtrack (OL 5670) |
| 4 | 4 | 53 | **CAMELOT** (Columbia) Original Cast (KOL 5620) |
| 5 | 24 | 4 | **JOEY DEE & THE STARLITERS** (Roulette) Doin' the Twist at Peppermint Lounge (R 21566) |
| 6 | 8 | 10 | **FRANK SINATRA** (Reprise) I Remember Tommy (R 1003) |
| 7 | 15 | 7 | **CHUBBY CHECKER** (Parkway) The Twist (P 7001) |
| 8 | 32 | 5 | **CHUBBY CHECKER** (Parkway) Your Twist Party (P 7007) |
| 9 | 3 | 25 | **JUDY GARLAND** (Capitol) Judy Garland at Carnegie Hall (WBO 1569) |
| 10 | 11 | 88 | **SOUND OF MUSIC** (Columbia) Original Cast (KOL 5450) |
| 11 | 7 | 17 | **KINGSTON TRIO** (Capitol) Close-Up (T 1642) |
| 12 | 20 | 4 | **CHUBBY CHECKER & BOB RYDELL** (Cameo) Chubby Checker and Bobby Rydell (C 1013) |
| 13 | 10 | 22 | **DAVE BRUBECK** (Columbia) Time Out (CL 1397) |
| 14 | 9 | 19 | **LIMELITERS** (Victor) Slightly Fabulous (LPM 2393) |
| 15 | 12 | 22 | **JOHNNY MATHIS** (Columbia) Portrait of Johnny (CL 1644) |
| 16 | 13 | 11 | **WEST SIDE STORY** (Columbia) Original Cast (OL 5230) |
| 17 | 18 | 51 | **GREAT MOTION PICTURE THEMES** (UA) Various Artists (UAL 3122) |
| 18 | 16 | 13 | **BOB NEWHART** (WB) Behind the Button Down Mind (W 1417) |
| 19 | 25 | 9 | **FERRANTE & TEICHER** (UA) West Side Story (UAL 3166) |
| 20 | 14 | 19 | **MITCH MILLER** (Columbia) Your Request (CL 1671) |
| 21 | 23 | 12 | **SHELLEY BERMAN** (Verve) Personal Appearance (V 15027) |
| 22 | 48 | 3 | **JIMMY DEAN** (Columbia) Big Bad John (CL 1735) |
| 23 | 5 | 10 | **MITCH MILLER** (Columbia) Holiday Sing Along (CL 1701) |
| 24 | 21 | 5 | **KING OF KINGS** (MGM) Soundtrack (MGM 1E2) |
| 25 | 39 | 3 | **LAWRENCE WELK** (Dot) Moon River (DLP 2314) |
| 26 | 40 | 6 | **DAVE BRUBECK** (Columbia) Time Further Out (CL 1690) |
| 27 | 49 | 3 | **RAY CHARLES** (Atlantic) Do the Twist (8054) |
| 28 | 47 | 2 | **FLOWER DRUM SONG** (Decca) Soundtrack (DL 9098) |
| 29 | 26 | 6 | **MILK AND HONEY** (Victor) Original Cast (LOC 1065) |
| 30 | 19 | 21 | **RAY CONNIFF** (Columbia) Somebody Loves Me (CL 1642) |
| 31 | 17 | 20 | **HARRY BELAFONTE** (Victor) Jump Up Calypso (LPM 2388) |
| 32 | 22 | 72 | **NEVER ON SUNDAY** (UA) Soundtrack (UAL 4070) |
| 33 | — | 1 | **SANDY NELSON** (Imperial) Let There Be Drums (LP 9159) |
| 34 | 46 | 2 | **MANTOVANI** (London) Songs of Praise (LL 3251) |
| 35 | 36 | 6 | **HOW TO SUCCEED** (Victor) Original Cast (LOC 1066) |
| 36 | — | 8 | **SAIL AWAY** (Capitol) Original Cast (WAO 1643) |
| 37 | 42 | 10 | **JOAN BAEZ** (Vanguard) Joan Baez, Vol. II (VRS 9094) |
| 38 | — | 3 | **OLDIES BUT GOODIES** (Original Sound) Various Artists, Vol. III (OS 5004) |
| 39 | 50 | 7 | **ELLA FITZGERALD** (Verve) Ella in Hollywood (V 4052) |
| 40 | 28 | 51 | **RUSTY WARREN** (Jubilee) Knockers Up (JLP 2029) |
| 41 | — | 1 | **LIMELITERS** (Victor) Sing Out (LPM 2445) |
| 42 | — | 2 | **RUSTY WARREN** (Jubilee) Rusty Bounces Back (JGM 2039) |
| 43 | — | 6 | **CHUBBY CHECKER** (Parkway) Let's Twist Again (P 7004) |
| 44 | 31 | 9 | **BOB MOORE** (Monument) Mexico (M 4005) |
| 45 | 29 | 19 | **EARL GRANT** (Decca) Ebb Tide (DL 4165) |
| 46 | — | 26 | **LAWRENCE WELK** (Dot) Yellow Bird (DLP 3389) |
| 47 | — | 2 | **TENNESSEE ERNIE FORD** (Capitol) Hymns (T 756) |
| 48 | 37 | 12 | **ENOCH LIGHT** (Command) 35MM Stereo (RS 826 D) |
| 49 | — | 2 | **BILLY VAUGHN** (Dot) Berlin Melody (DLP 3396) |
| 50 | — | 1 | **DION** (Laurie) Runaround Sue (LLP 2009) |

## Stress Better Product, Sinatra Urges Industry At His Reprise Powwow

Hollywood, Jan. 23.

At Reprise Records' first national sales meeting held here Sunday (21), topper Frank Sinatra acknowledged that the industry was going through the problems of evolution on the distributing and retail levels.

Sinatra urged that the entire industry concentrate on better product—better planned releases and integrity in merchandising. He added, "The public knows what it wants and it's up to the record company and the entertainer to deliver."

Sales prexy Jay Lasker stated that 1962 will be the most critical year to date in the history of the business. He added that Reprise is coming in as a new babe (it's nine months old) in an industry that is throwing off its old, tired and precedent ridden taboos and getting ready for today and tomorrow.

## Jazz

Continued from page 47

side that the pastor put on a second show to accommodate them.

The packed church in Hamburg substantiates Wilson Wade's theory that jazz would help fill churches. Wade, a professor of religion at Dartmouth U., stated in an article in The Christian Century, a non-denominational magazine, that jazz can offer more than traditional church music because it has two things that traditional music lacks—honesty and the ability to reflect the age truly.

He further stated, "If we in the church are really open to the gifts which God continually sets in our midst, we may find that jazz is the long-awaited symbol for the renewed affirmation we so desperately need."

**Another Viewpoint**

And from Roger E. Ortmayer, of Southern Methodist's Perkin's School of Theology, there's still another view. He states, "My own conviction is that so-called 'classical' music has about come to a dead end, and that the new American music, 'jazz,' at least holds some hope of renewal. This would not be the first time this has happened in the church, nor presumably the last—but apparently it is going on."

In New York, John Gensel, of the Church of the Advent at Broadway and 93d St., has already experimented with jazz, having brought in Charlie Mingus' group for an innovation called "Adventures In Vespers." Pastor Gensel, incidentally, is known as the "Jazz Minister."

Father Kennard, an instructor in philosophy at Loyola U. in L.A., has been quoted as saying "to swing is to affirm." Professor Wade has followed this up with, "If it is true that 'to swing is to affirm,' then let us swing."

## Br. Decca

Continued from page 49

British label but estimates that 50% of its monthly pop releases feature Britishers.

**Shuffles Personnel**

In Decca's pop LP department Hugh Mendl, who in the past has specialized in albums, particularly legit packages, is handling a&r chores. Frank Lee, until recently overall head of everything, is now also working with LP product while maintaining an administrative post for Decca's whole recording operation.

Rowe feels that by separating the responsibilities of Decca's a&r staffers the label will be able to make specialists out of its a&r men and thereby shorten the home talent gap that much quicker. Whereas Decca's Fury disk has hit the charts, it is the company's only British-made disk in the top 20 as opposed to EMI's five, Pye's two and Philips' two. The other 10 spots go to U. S. waxings.

Decca's move to bolster its U.K. roster is further necessitated by the fact that local talent is now in greater demand than ever and U.S. hits no longer seem to be authentic clicks there as they used to be, a fact Decca relied on for its successes.

# VARIETY'S RECORD T.I.P.S.

*(Tune Index of Performance & Sales)*

*This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.*

| This Wk. | Last Wk. | No. Wks. On Chart | | Label |
|---|---|---|---|---|
| 1 | 2 | 6 | **PEPPERMINT TWIST** Joey Dee & Starliters | Roulette |
| 2 | 19 | 3 | **NORMAN** Sue Thompson | Hickory |
| 3 | 1 | 9 | **THE LION SLEEPS TONIGHT** Tokens | Victor |
| 4 | 10 | 5 | **I KNOW** Barbara George | AFO |
| 5 | 5 | 6 | **THE TWIST** Chubby Checker | Parkway |
| 6 | 6 | 5 | **I CAN'T HELP FALLING IN LOVE** Elvis Presley | Victor |
| 7 | 22 | 3 | **BABY IT'S YOU** Shirelles | Sceptor |
| 8 | 20 | 4 | **LITTLE BITTY TEAR** Burl Ives | Decca |
| 9 | 24 | 4 | **THE WANDERER** Dion | Laurie |
| 10 | — | 1 | **BREAK IT TO ME GENTLY** Brenda Lee | Decca |
| 11 | 33 | 3 | **DEAR LADY TWIST** U. S. Bonds | LeGrande |
| 12 | — | 1 | **DUKE OF EARL** Gene Chandler | Vee Jay |
| 13 | 3 | 9 | **RUN TO HIM** Bobby Vee | Liberty |
| 14 | 23 | 5 | **COTTONFIELDS** Highwaymen | UA |
| 15 | 39 | 2 | **IRRESISTABLE YOU** Bobby Darin | Atco |
| 16 | 25 | 5 | **TOWN WITHOUT PITY** Gene Pitney | Musicor |
| 17 | 12 | 6 | **WHEN I FALL IN LOVE** Lettermen | Capitol |
| 18 | 7 | 13 | **PLEASE MR. POSTMAN** Marvelettes | Flare |
| 19 | 4 | 11 | **WALK ON BY** Leroy Van Dyke | Mercury |
| 20 | — | 1 | **MULTIPLICATION** Bobby Darin | Atco |
| 21 | — | 1 | **SMOKY PLACES** Corsairs | Tuff |
| 22 | 8 | 8 | **HAPPY BIRTHDAY SWEET SIXTEEN** Neil Sedaka | Victor |
| 23 | 18 | 6 | **UNCHAIN MY HEART** Ray Charles | ABC |
| 24 | 17 | 4 | **SMALL SAD SAM** Phil McLean | Versitile |
| 25 | 13 | 6 | **WHEN THE BOY IN YOUR ARMS** Connie Francis | MGM |
| 26 | 14 | 5 | **ROCK-A-HULA** Elvis Presley | Victor |
| 27 | 11 | 11 | **LET THERE BE DRUMS** Sandy Nelson | Imperial |
| 28 | 9 | 11 | **GOODBY CRUEL WORLD** James Daren | Colpix |
| 29 | 26 | 4 | **FUNNY HOW TIME SLIPS AWAY** Jimmy Elledge | Victor |
| 30 | 16 | 12 | **MOON RIVER** Henry Mancini | Victor |
| 31 | — | 1 | **CRYING IN THE RAIN** Everly Bros | WB |
| 32 | — | 1 | **DEAR IVAN** Jimmy Dean | Col |
| 33 | 15 | 15 | **BIG BAD JOHN** Jimmy Dean | Col |
| 34 | 43 | 3 | **MAJESTIC** Dion | Laurie |
| 35 | — | 1 | **DO RE MI** Lee Dorey | Fury |
| 26 | — | 2 | **TUFF** Ace Cannon | Hi |
| 37 | — | 1 | **IF YOU GOTTA MAKE A FOOL OF SOMEONE** James Ray | Caprice |
| 38 | — | 1 | **TURN ON YOUR LOVE LIGHT** Bobby Bland | Duke |
| 39 | — | 2 | **DREAMY EYES** Johnny Tillotson | Cadence |
| 40 | 36 | 22 | **YOU'RE THE REASON** Bobby Edwards | Crest |
| 41 | — | 1 | **GO ON HOME** Patti Page | Mercury |
| 42 | — | 1 | **MY BOOMERANG** Charlie Drake | UA |
| 43 | 29 | 5 | **THERE'S NO OTHER** Crystal | Phillies |
| 44 | — | 1 | **SHE'S EVERYTHING** Ral Donner | Gone |
| 45 | — | 1 | **CAJUN QUEEN** Jimmy Dean | Col. |
| 46 | 30 | 4 | **TWIST HER** Bill Black Combo | Hi |
| 47 | 41 | 2 | **POOR FOOL** Ike and Tina Turner | Sue |
| 48 | — | 1 | **HAPPY JOSE** Jack Ross | Dot |
| 49 | 44 | 3 | **I HEAR YOU KNOCKIN'** Fats Domino | Imperial |
| 50 | — | 1 | **SO DEEP** Brenda Lee | Decca |

# 60 Years, Vaude Still Dynamite

*[Big Bookings at Tivoli, Melbourne]*

By ERIC GORRICK

Sydney, Jan. 16.

Tivoli at Melbourne, of circuit of same name, is celebrating 60 years of variety—only house that could say that here.

It all began back in 1901 in the Harry Rickards' era, when this colorful Cockney launched a new operating venture from which has grown the Tivoli Circuit as it is known today. Following Rickards, came Hugh D. McIntosh, ex-fight promoter, who changed the name of the New Opera House, as it was first called, to the Tivoli. This was in 1914.

In 1921 the Tivoli passed from the hands of Hugh McIntosh to a new company headed by Harry G. Musgrove. With the world-wide depression came yet another change, and the leading figures in the company that took over from Musgrove were two performers well-known to Aussie audiences via the old Fuller loop, then opposition to the Tivoli—Mike Connors, an American.

In 1934 Musgrove again took over the loop and Frank Neil, an enterprising showman with a flair for discovering talent became general manager and producer. The death of Neil in 1940 gave Wallace Parnell a difficult task when he took over the reins, but it was his great knowledge of show biz that enabled him to stage a succession of hit shows in Sydney and Melbourne.

In 1944 David N. Martin acquired the controlling stock in the loop and Martin immediately launched a vigorous expansion policy, bringing big name stars to Australia at the peak of their careers, including Chico Marx, George Formby, Tommy Trinder, Wiere Bros., Winifred Atwell and many others, as well as importing the Katherine Dunham Dancers and the Folies Bergere. This policy was climaxed by the purchase of the present Melbourne Tivoli site and an expenditure of $300,000 on modernizing the theatre to world standard.

The untimely death of David Martin whilst talent-buying in the U.S. was a shock to local show biz. Now, with 60 years of variety behind them, the current joint managing directors of the loop—Lloyd Martin, son of the late David Martin, and Gordon Cooper, are conscious of the Tivoli's heritage and are currently finalizing plans for a top array of key talent from the U.S. and England throughout 1962.

Current show at the Tivoli, Melbourne, is aptly titled "Golden Days" and stars Hutch, Alec Finlay, Freddie Morgan, Linon, Grecos, Kenet & Jani and Alistair McHarg.

Tivoli has a terrific hit in Sydney with the "Ice Follies," starring Pat Gregory, Frank Berry, Bill Christopher, Harvey Weber, Howard Hardin, Jodie Gray, Wim de Jong, Dorothy Lee, Joe Chisolm, Lacona & Mayumi.

"Follies" set up new records at the Tivoli, Melbourne, prior to Sydney season and should score a four months' run without difficulty on current advances sales tempo.

# Dee & Starliters Still Together, His Agent Sez

Philadelphia, Jan. 23.

Reports that Joey Dee had broken with his group, the Starliters, were denied at the Jolly Joyce Agency here, bookers for The Twist unit. Dee had to let two men go during his run at the Crescendo, Hollywood, because the cafe management balked at their consistent latecoming, Joyce said.

Dee remains at the Crescendo until Feb. 11, when he moves east with one-nighters in Oklahoma City and Tulsa and two nights in Pittsburgh (15-16). Dates in New England will be followed by a week's run at Sciolla's here, starting Feb. 26. Agency has set the Twisters for a 10-day Australian tour, beginning March 17, at a $20,000 fee. In April, they are slated to make another picture for Paramount, with Harry Romm producing.

# Arabic Terpers Again Twisting in Hub; Ends Oriental Dance Drought

Boston, Jan. 23.

Oriental terpers are back in Boston after an absence of nearly a year. First nitery to feature the Arabic twisting is the newly redecored and reopened El Morocco, 350-seater upstairs on Tremont St., on the site of the former Ada Bullock beanery.

The new spot, with a four-piece band, and Mike Sarkissian, features four of the terp acts in continuous entertainment with a $2 minimum on Fridays and Saturdays.

El Morocco, operated by the B&B Corp., with Louis DiBella, head of F. DiBella & Sons, biggest banana importing firm in Boston, as prexy, opened its doors Friday (12) to turnaway biz. Acts will be changed each week, the management said, and the bill will be expanded.

There have been no oriental terp spots in the city since closing of Club Zara last year. At that time there were several clubs featuring the art, and the performers left town for Washington, which has been embracing the ancient near east dance.

# Gale to Gershwin As R 'n R Slips

With rock 'n' rollers slipping as one-nighter grossers, Tim Gale is probing new channels for arena and auditorium fodder. He has assembled "A Night with Gershwin" package which will go on tour starting March 9. It's also set for a full week at McCormick Place, Chicago, March 27.

The package will mark the one-nighter debut of "singing cop" Saverio Saridis who bowed last month at the Persian Room of the Plaza Hotel, N.Y., in one of the most publicity laden debuts ever given a new performer. Filmster Rhonda Fleming has been signed for the femme lead.

Also inked are Earl Wrightson, who conducts a Sunday musical television show, and Skitch Henderson will conduct. The Ray Charles Singers round out the bill.

Gale, who produced several rock 'n' roll and rhythm & blues one-nighters, at one time was head of the touring show department at General Artists Corp. He left to do his own promotions and go into personal management.

# Inside Stuff—Vaude

Keith Monroe in the January issue of Harper's Magazine puts a psychiatric angle on the operations of William Harrah, of Harrah's casinos in Reno and Lake Tahoe, going over ground that was plowed in VARIETY nearly a year ago. The author, at one point, takes issue with the propriety of using Sanford Research Institute's facilities for the profit of a gambling casino. But in a statement quoted in the article, the institute is engaged in the "Accumulation, analysis and presentation of objective information. While conclusions may be drawn from this information, the use to which it is put is the prerogative of the client organization alone."

# Vaude, Cafe Dates

## New York

**Corbett Monica** has been signed for the Copacabana Feb 22 . . . **Rosemary Clooney** pacted for The Diplomat, Miami Beach, Feb. 21 . . . **Bobby Darin** to head the Town Casino, Buffalo, show April 21 with comedian **Don Sherman** supporting . . . **Mahalia Jackson** to be soloist at Lewisohn Stadium concert July 7 . . . **Steve De Pass** to concertise at the Kaufmann Auditorium Jan. 27 . . . **Hal Loman & Barbara** pacted for the International, Aruba, D.W.I., Feb. 19 . . . **Karen Anders & Peggy Hadley** reutrn Jan. 30 to the Bon Soir.

**Lisa Carroll** booked for the Living Room, March 5, and follows with a tour of Australia, starting March 27 . . . **Betty Reilly** booked for La Fiesta, Juarez, May 17 . . . Alamo Club, Detroit, lined up **Belle Barth** for Feb. 5; **Buddy Lester**, Feb. 19, to be followed at two-week intervals with **Redd Foxx** and **Joe Williams** . . . **Will Gaines** inked for the International Jan. 24 . . . **Louis Armstrong** set for the Riviera Hotel, Las Vegas, on the bill with **Marlene Dietrich** starting Feb. 19.

## Reno

**Sammy Davis Jr.** firmed for Feb. 13-26 date at Tahoe Harrah's . . . **Carl Ravazza** departs his Nevada Entertainment Agency chores for a Feb. 6-March 4 outing at Harolds Club . . . **Van Dorn Sisters** to Holiday Hotel Feb. 22 for three frames . . . **Eber Lobato Dancers** to Mapes Hotel for two weeks beginning Feb. 1. Group will be billed with the **Marksmen** . . . **Mary Kaye Trio** in Reno debut at Harrah's March 3-22.

Golden Hotel showroom closed for remodeling, to reopen March 22 with **Barry Ashton** production . . . Sparks Nugget, near Reno, slated to open new 500-seat theatre-restaurant June 1 . . . **Nick Lucas** signed for 16 weeks in '62 with Harrah's at Reno and Tahoe . . . **Jo Ann Jordan Trio** at Riverside Hotel now billed in the theatre-restaurant with "Life Begins at Minsky's" . . . Change in policy at Mapes Hotel lounge: no shows on Sunday nights . . . **Four Lads** open Feb. 1 at Holiday for three weeks.

## Kansas City

**Dick Lynn** set for fortnight at the Brown Hotel, Louisville, to follow his current stand at Eddys' here. He's also set for the Playboy, New Orleans, and the Playboy, Chi. . . . **Penny Pryor** chirps at the Playboy, New Orleans, opening Jan. 30 for three weeks, her first time in the spot. She wings there from Eddys' here . . . Next at Eddys' are **Billy Falbo & the Doublemint Twins**, opening Jan. 19 for a fortnight. It's a return date for Falbo . . . **Jose Greco** and troupe in for a one-nighter on the **Ruth Seufert** series Jan. 26 in the Music Hall . . . Blue Tail Fly has added **Dave Bruton** to the show with **Jerry Walter** and **Betty Mann** staying . . . **Vera Zorina** to Lawrence, Kans., for the lead in U. of Kansas production of "Joan of Arc at the Stake."

# Cliffie Stone, Active Again, Sets Up Stone Associates

Hollywood, Jan. 23.

Cliffie Stone, in retirement for past two years, has returned to personal management and set up Stone Associates, in which he is joined by Jim Halsey, Kansas booker, and Charlie Williams. Hank Thompson and Wanda Jackson have been brought in as clients and firm has also inked Capitol pactee Roy Clark.

Stone over past decade handled Tennessee Ernie Ford, Tommy Sands, Polly Bergen, Joanie O'Brien and others, but doesn't rep these acts now. Two Stone tune pubberies, Snyder Music Co. (ASCAP) and Central Songs Inc. (BMI), are reined by Joe Allison.


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VARIETY
Wednesday, January 3, 1962

DON RICE
Comedy
25 Mins.
Playboy Club, Chicago

Rice has a deceptively easy and offhand approach as he unreels his gagalog of keen one-liners and ingratiating anecdotes. The Playboy Club would not ordinarily be an ideal setting for a low-pressure comic, but Rice had control of auditer attention all the way. His material is wideranging, covering politics, air travel, family situations and saloon society, but always with a goodnatured tolerance for human weakness and foibles.

He consistently pulled good yocks, as for instance with his local-reference gags: "Chicago is the only city where you can get a haircut at 3 a.m.—in an alley." Or: "My father was a tailgunner on a beer truck in Prohibition." He also works over teevee: "For fast, fast, fast relief—turn off your set." Or, of the space program: "They ought to name the next series of missiles Social Security—you can't fire 'em and you can't get 'em to work."

Rice's astute wit and well-filled gag bag is adult, but never blue.

*Mor.*

Feb. 20 - March 12
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# Seattle's World's Fair Springboard For Sundry Columbia Packages

Seattle's Worlds Fair this summer is already having an impact upon talent. A number of imported groups being handled by Columbia Artists in N.Y. relate to that exposition. Notable is the Argyll & Sutherland Highlanders with the Royal Scots Greys which will bring regimental, pipe, drum and Scottish dancing. In all this outfit will spend about 14 weeks in the States, including Madison Square Garden and Hollywood Bowl engagements.

CAMI is also bringing over Rapsodia Romina, a company of 50, under Cultural Exchange, for a Seattle date as part of some 12 weeks of touring. If Roumania is an unusual country of origin for a concert group so, too, is Portugal from whose ancient university, Coimba, will come the Orfeon Chorus of 80.

One of the longest itineraries next season, perhaps 30 weeks, will be for the Pitlochry Festival Theatre of Scotland. These dramatic actors will alternate G. B. Shaw's "Pygmalion" and "The Circle" by Somerset Maugham. Some 16 are in troupe.

Three philharmonic orchestras are due under the Columbia banner, 120 men from Leningrad and somewhat smaller complements from The Hague and Hamburg. The British king of schmaltz, Mantovani, will be back for a seventh annual tour. He brings himself and a few key men, recruits the remainder of his personnel in the States. He plays some nine weeks and rates as Columbia's top puller at present.

Something new in the Columbia shop is management of the limited tour of the N. Y. City Opera under Julius Rudel. Latter has toured a few weeks annually under its own auspices and recently played dates within the state under subsidy. It will confine itself to the area east to Cleveland.

Columbia has put together its own Cameo Opera group of 11 (Judson, O'Neill & Judd division) to present Donizetti's "Elixir of Love" in English.

### Ice Show Included

Seattle, Jan. 23.

The opening day shows for the Seattle World's Fair are set, plus first week's presentations, except for the Opera House. Opening night, April 21, in the Opera House will star Igor Stravinsky and Van Cliburn with the Seattle Symphony, conducted by Milton Katims. The opening ceremony will honor Stravinsky's 80th birthday year, and the famed composer will conduct one of his works.

The Ceylon Dancers will open the new Playhouse, Shinstad & Johnson's "Ice Follies" will be the first presentation in the Arena, and the Spanish Riding School of Vienna will perform in the Stadium. All three are booked for the entire week, with the "Ice Follies" set for a nine-day run.

Harold Shaw, the Fair's performing arts director, says there will be a big show in the Opera House the first week, but it may not be definitely set until just before opening. Tickets for the first day reception are scaled from $5 to $50 and most of the $50 seats are already sold.

Shaw, just back from a trip to Europe, has ranged the world for the last year lining up shows for the fair. He says the entertainment program will boost all local show business in Seattle and will leave Seattle with the biggest and best civic centre in the country.

## Berle Succeeds Cantor As President of JTG

Milton Berle will be formally installed as president of the Jewish Theatrical Guild Feb. 11 in conjunction with the Guild's tribute to Danny Thomas at the Grand Ballroom of the Hotel Waldorf-Astoria. Berle succeeds Eddie Cantor who becomes president emeritus. Harry Gould becomes board chairman replacing the late William Degan Weinberger. Gould is overall chairman of the Thomas tribute.

Harry Brandt is chairman of the Thomas dinner while the coordinating committee comprises Emil Friedlander, Abe Lastfogel and Nat Lefkowitz.

## French Line Sues

Seattle, Jan. 23.

The French Line has filed suit in Federal Court here against Northwest Leasing Corp., Mark Howard, of Seattle, president, and E. J. Ted Crosby, of Spokane, vice president, asking payment of a $293,605 promissory note. The action stems from Northwest's failure to go through with an agreement to acquire the French liner Liberte.

Claude E. Wakefield, local attorney, who filed the suit on behalf of the French Line, said New York attorneys plan to file a similar action in N. Y. against Everett Crosby, another v.p. of the Seattle firm.

The two Crosbys are brothers of Bing Crosby.

Wakefield said Howard and the Crosbys signed the note Nov. 14, promising to pay before Dec. 15. When the note deadline was not met, the French Line sold the ship to Luria Bros. and the India Trading Co.

# Geo. Burns And Carol Channing Form New Act

After several years as a single, comedian George Burns is taking on a new partner, Carol Channing, herself a successful single in the supper clubs. Burns, the male top of Burns & Allen (Gracie Allen who is Mrs. Burns), will be playing the circuits with a new and different kind of partner. He'll be switching from Miss Allen's dumb characterization to a dame who plays dumb, but shrewdly.

The duo is being set for the Illinois State Fair and the Dunes Hotel, Las Vegas. They will also play a stand at Seattle's World's Fair and Harrah's, Lake Tahoe. The new pairing is being represented by MCA. They'll split the salary evenly.

Miss Channing, current at the Hotel Waldorf-Astoria's Empire Room, has given credit to Burns for starting her in supper clubs, talking her into the cafe circuit following her long run as Lorelei in "Gentlemen Prefer Blondes." Burns has been playing Las Vegas niteries as head of a unit in which he presents new and rising talent. He started Bobby Darin in Vegas several years ago.

The new pairing will also give a broader base to both performers. Burns goes well in the mass rooms, while Miss Channing is a supper club personality. They can play either type room as a team.

## 'ICE FOLLIES' SCORES RECORD 520G IN N.Y.

"Ice Follies" wound up a two-week stand at Madison Sq. Garden, N.Y., Sunday (21) with a record-breaking $520,000, a take which is surprising because of the generally low b.o. tone of ice shows around most parts of the country. The gross is about $80,000 more than what it scored last year for this run.

Despite a comparatively weak start, the gross increased to the point where the last portion of the run was sold out completely. "Follies" has been having a mixed season. In some cities the boxoffice has been way off while business has been holding up in others.

## Aims At Las Vegas Re-do Of Dad's 'Star & Garter'

Milwaukee, Jan. 23.

Mike Todd Jr., in Milwaukee recently discussed possibility of reviving Mike Todd Sr.'s, "Star and Garter" production, for a Las Vegas unveiling late this spring. He's conferred with Gypsy Rose Lee, who was starred in the original "Star and Garter," on Broadway in 1940's. Gypsy Rose just concluded a 10-day run at Ray Boyle's Swan Theatre in "Third Best Sport."

## Eartha Kitt Preceding Her London Gig With TV Date

London, Jan. 23.

Eartha Kitt is to fill two tv engagements in Europe before starting her cabaret season here at the Talk of the Town on Feb. 19. The first will be in Stockholm on Feb. 6, to be followed by Frankfurt on the 18th.

Miss Kitt, who played the Talk of the Town a couple of seasons back, has been booked for a 13-week run. All deals were negotiated by Norman Payne of MCA.

## Danny Thomas' St. Jude Hospital Preems Feb. 4 In Memphis Amid Fanfare

By MATTY BRESCIA

Memphis, Jan. 23.

The official opening and unveiling ceremonies for the multi-million dollar St. Jude hospital project of Danny Thomas is set for Feb. 4 in this southern metropolis. Thomas will arrive here on the eve (Saturday night) of the "inaugural" for his patron St. Jude and will emcee a plush dinner toasting Edward Barry, Memphis barrister and civic leader who has been one of Danny's staunch supporters of the project on the local front.

Barry donated $50,000 as a personal gift to the program. The Memphis philanthropist is also chairman of the 25-member board of governors, with Thomas as head of the group and Abe Lastfogel, William Morris prexy, as president of the hospital committee.

Tennessee U. S. Senators Estes Kefauver and Albert Gore have accepted invitations to attend the opening. Congressmen from other southern states and Gov. Buford Ellington also will be on hand for the event.

The preem will get coverage from top dailies in southern cities. Television, radio stations and wire services will also cover the event. Thomas will plane here from Hollywood along with his personal manager Lastfogel. Others in Thomas' entourage will be his wife, Rosemary, three children and his brothers from Toledo.

Gov. Buford Ellington has proclaimed "Danny Thomas Day" throughout the state. Memphis Mayor Henry Loeb is going one step further by tabbing his proclamation—"Danny Thomas Week."

St. Jude's Hospital will be a center for research into cures for leukemia and other childhood diseases. The American Lebanese-Syrian Associated Charities has already pledged to maintain the $3,000,000 institution financially. ALSAC is a charitable group made up of Lebanese and Syrians from all sectors of the country. Thomas is Lebanese.

Following the Memphis preem Thomas will plane to Miami, where the ALAC chapter will honor him with a $50-plate testimonial banquet on Feb. 7 in the Fontainebleu Hotel. He then skies to New York, where he'll be honored again by the Jewish Theatrical Guild, the Empire Arts Guild, Creative Arts Guild, Will Rogers Memorial Hospital at Saranac Lake, the Actors Fund, the Welfare Fund of AGVA, AFTRA and the Motion Picture Relief Fund at another $50-plate dinner Feb. 11 at the Waldorf-Astoria. Cardinal Spellman will speak at the event.

All proceeds from the banquets will go to St. Jude hospital.

## LIBERTE'S SCRAPPING ENDS SEATTLE DEAL

Seattle, Jan. 23.

Negotiations which might have bought the French liner Liberte to the Seattle World's Fair as a floating hotel and nitery have collapsed in Paris due to lack of time to consummate the deal, along with additional costs. The 51,839-ton vessel sails from Le Havre Thursday (25) for Italy, where she will be scrapped.

A contract by which the Northwest Leasing Corp. was to have acquired the Liberte was cancelled by the French Line. It subsequently sold the ship to Luria Bros. of New York, and India Trading Co. of Italy. The Seattle Port Commission and Century 21 Corp. (World's Fair Operators) were dickering for the vessel after the Northwest deal fell through. But the decision to scrap the liner ended any possible agreement.

# Jones & Kozlov Expand Casino Chain Through So. America; Names Planned

## Hey, Waitress!

Minneapolis, Jan. 23.

It's not only The Twist that's a rage with Twin Cities' niteries at this juncture. Another such trend nowadays is scantily garbed glamorous waitresses.

One after another of local establishments is going in for this sort of thing which previously has been limited to cigaret selling and checkroom gals. For example, in its newspaper and other ads the French decored Poodle Club here stresses "Can-Can girls to serve you!" figuring, of course, they themselves are an attraction.

# Ski Dek Bows In Remodeled Riverside, Buff

Buffalo, Jan. 23.

Schine's Ski Dek, the remodeled former Riverside Theatre in the Black Rock section here, was opened to the public on Wednesday (17). The unveiling was the occasion for one of the most potent publicity programs an entertainment project has received here in years. Newspaper space, running to pages in the rotogravure sections and full page ads in the regular editions, was supplemented by radio and tv announcements over local stations.

Prior to public opening, a series of special showings were arranged for the press and area bigwigs. Press kits and other publicity releases were widely distributed throughout western New York and southern Ontario.

The Riverside has been completely remodeled with a Swiss ski resort decor. An elaborate ski shop occupies the front of the lobby and there are attractive snack bars, nursery, and outfitting rooms. The main auditorium is decorated with a mountainous snow and ice motif.

J. Meyer Schine, David Schine, Donald Schine and other execs of the Schine enterprises were present for the opening as was Bill Doll who is handling the publicity. The Ski Dek will operate from 10 a.m. to midnight weekdays and from noon to 10 p.m. Sundays. Admission, which includes all equipment, is $1.50 for first hour, 65c each additional half hour afternoons and $1.75-.75 evenings.

## UPTOWN OVERHAULED; PHILLY'S SOLE FLESHER

Philadelphia, Jan. 23.

Uptown Theatre, the city's only remaining film-vaudery, is being given a $170,000 overhaul by Milgram Theatres Corp. North Philly house is set to reopen Feb. 9 with a new marquee, lobby seats, stage equipment and interior decor.

Georgie Woods, local deejay (WDAS) and stage show impresario, brings in the first footlights attraction Feb. 16. David Milgram, head of the chain, plans to follow the Woods show with other stage fare, a la the Apollo Theatre, New York.

## Genevieve Tags Delayed Brooklyn Date For April

Genevieve will play out her cancelled Brooklyn engagement in April according to Felix Gerstman who was to have promoted the singer's Jan. 14 concert at the Brooklyn Academy of Music. Date was tabled because of the general state of unpreparedness of the entire show. The chantoosey is doing a revue type layout which needed more rehearsal before playing to New York audiences.

This is the second Gerstman promotion cancelled in recent months. A Jersey City concert by Judy Garland was scratched because of the singer's illness one day before the scheduled appearance. The date will be played in April.

A longrange circuit for name talent is being mapped in the South American area by Clifford Jones & Jake Kozlov, former hotel operators in Las Vegas, who are now opening more casinos in the equator countries. Their latest operation is slated to bow in May. The venture is a new casino in Paramaribo, Surinam. Now under construction, it initially will use local acts but with a growth of tourism name talent will be used.

It's also likely, according to Jones, that names may be used in order to entice new tourists. It's the same type of growth pattern that has been used effectively in all casino countries including Las Vegas. The duo also operates in Quito, Ecuador.

Their largest operation is in Aruba, D.W.I., which is the sole spot now using name talent. When conditions warrant, Jones says, he'll circuit the names in that area to the other casinos.

Jones & Kozlov were forced to relinquish their Las Vegas gaming holdings because of their Cuban operation. The Nevada Gaming Commission bars a license holder from operating in a foreign country. Jones was a stockholder in the Thunderbird Hotel, while Kozlov had been identified with several hotels in the area. Jones was also a lieutenant governor of Nevada and a Federal judge. He is now a practicing attorney in Nevada.

The pair had also operated the International Casino, Port au Prince, Haiti, but sold out to another group. However, they may resume that operation because of a default in payments by the present operators.

## PORTLAND HOME SHOW DRAWS RECORD GATE

Portland, Ore., Jan. 23.

The 1962 Home Show produced by Tommy O'Loughlin racked up a record 72,000 admissions at the Coliseum during its nine-day run ending Sunday (21). The layout had 332 booths and exhibits.

Show was headed by the Mills Bros. on the first seven days with Ming & Ling and George Arnold's band in support. Pianist Jo Anne Castle replaced the quartet for the last two days. Tab at the gate was $1 and 50c for children. This was O'Loughlin's first production for the Portland Home Builders Assn.

## Chris Connor Pkg. Clicks In 2-Wk. Japanese Tour

Tokyo, Jan. 23.

Sayonara two-show bash at this city's Sankei Hall curtained boff two-week Japan tour by package of Chris Connor, accompanied by Ronnie Ball trio, and the Horace Silver Quintet. Yank clarinetist Tony Scott, longtime resident, guested at sayonara dates to strong mitting, adding to overall impact.

The Connor-Silver unit played 17 shows at halls, clubs and tv studios in tour of Nippon keys. A spokesman for sponsoring Art Friends Assn. said the take topped that of Art Blakey and His Jazz Messengers, who toured similar circuit under same banner at this time last year.

Art Friends has two years to run in agreement with Monte Kay to present modern jazz year-opening programs. Under consideration for next year are units of Miles Davis and Sonny Rollins.

## Ceylon Dancers Repeating

Ceylon National Dancers, who first appeared in U. S. in 1959, are due back late this month for a national tour under auspices of the Asia Society Performing Arts Program. Troupe is set for Jan. 30 at the Hunter Playhouse, New York.

The cross-country schedule extends until the company opens at the Seattle World's Fair April 21 for an eight-performance stand. Troupe, which is to be enlarged for the upcoming tour, arrives in N. Y. Jan. 21 via Air India.

**Edward Robinson** named publicity director for the Performing Arts division of the Seattle World's Fair.

# Flordia Avec French Touch

Continued from page 1

transplanted to the American scene. Maybe the price ain't right—but they don't give it away either in Cannes, Cap d'Antibes, Nice or Monte Carlo—nor even in St. Tropez. There is even a Maxim's—not the Vaudables' but operated by Felix Young and Andre—and good.

Equally impressive is the competitiveness that continues among the hoteliers but there is a common aim by all concerned, apparently, to make catering to deluxe customer requirements a going business and not a realty promotion checkergame.

It's no longer a case of "this year's hotel" because the durable values count in the long run with the regulars. This and the personal contacts between clientele and the hoteliers.

**Convention City**

Transcending both is the growth of the convention business which makes possible the area's economic survival. Without that, few could stay open, other than the pop priced motels. Result is that, as for example, when the Americana, in Bal Harbour (above MB) had 3,000 of the cement & masonry industry in attendance they spread them up and down the beach, into adjacent hotels but kept the cream grand ballroom, banquet, official agenda and kindred meetings on its own premises. The freres Tisch (Loew Theatres), incidentally, departed from the Gallic influence with their hotel, which is themed to all-the-Americas. The nearby Ivanhoe and Kenilworth (latter is Arthur Godfrey's favorite haunt and CBS origination point) are in the more stolid Anglo-Saxon motif.

Show biz-wise Harry Mufson's Eden Roc is the Palace-Palladium of the Beach since Ben Novack is converting his Fontainebleau into a "closed-door resort" policy (about which there may be some doubt, incidentally). Novack has a posh Gigi Club ($100 membership) going for him, with Ted Strawter's tiptop terp music (just shifted to Frank Hale's Celebrity Club in the Poinciana Playhouse, Palm Beach) as the prime lure. The next-door Eden Roc, however, has an equally posh Mona Lisa Room, also with two crack bands and right next to it is the Cafe Pompeii at which Tony Martin (with added strings and a mixed quartet for twisting and harmonizing) opened resoundingly last Wednesday, to be followed by Alan King and the Barry Sisters this week. Incidentally, Martin must have taken some new kind of juvenile pills; he's in tiptop, this-side-of-39 shape, and makes with the ballads as good as ever. "Little Buck" (Conrad Buckner) was his entr'acte, with some expert legmania.

**French Revues**

Morris Lansburgh utilizes the Deauville as the kingpin for the marathon entertainment policy he operates for a string of affiliated hotels. Barry Ashton's "Bonjour Paris" vies with Lou Walters' "Scandales de Paree" at the Carillon. Both hostelries are a block apart, at 67th and 68th Sts., and both have lavish Lido de Paris-style revues, although a Yank belter, Kay Stevens, who bespeaks beaucoup potentialities as a comedienne is the highlight of the Deauville show. Latter (Ashton's) is also more on the nudie side but Walters' revue has the edge on the overall tally. Both, like most spots, the Eden Roc included, rely on the "Miami night life" bus tours to beef up the "Burma Road" seats.

As a side-bar, a number of spas have sprung up in Miami and, as part of "the waistline is your lifeline" ballyhoo, that segment of the clientele brings over its own fruit juices and kindred nonalcoholic beverages at $3 a head (after they have had their caloric dinners at the respective hotels) they view the show with no alcoholic beverage indulgence.

The Americana's Jack Young-George Arnold "Spice On Ice" also borders on the French motif and heralds its direct-from-Las Vegas origin. It boasts a good new comedy team in Burt Taylor & Bud Mitchell, latter making like a noisy busboy - from - the - audience - entrance-bit but he soon dons black-tie for zany antics. Just departing was Johnny Bachemin; a clever choreographer-pianist-comic, currently at Murray Franklin's zany trap (where caught). More about Bachemin anon. Johnny Flanagan as a "wacky WAC" clicks in "Spice On Ice" which gives accent to Rodgers & Hammerstein and kindred musicomedy motifs.

Franklin's nitery is unique and a show biz haunt not for naught although multilinguistic Kay Carole & Tommy (a Yiddish-brogued dummy) have yet to be "discovered." She's a natural for the Ed Sullivan show or with Perry Como, who could foil Miss Carole's native Italian nifties. She also sings in French but "Tommy" (should be "Irving") is her tour-de-force. Comedienne Terry Haven, The Cookies, Franklin's own zanyisms, and Frankie Hyers (Club 18) recall the best of the Jack White-Jackie Gleason-Pat Harrington-Hyers antics. Never a dull moment.

Jack Low, now sparking the Biltmore, made some noise with Al Fike, an infectious pianologist who stirred a little excitement and business in Fort Lauderdale and seemingly pulled a large contingent of loyal customers to M.B. Fike is an unorthodox entertainer whose "schoolteacher turned comedian" conjures up a Sam Levenson analogy. However, he is totally different. Fike's infectious style borders on the corn but sells well because he's ingratiating and willing. Fundamentally he is more of a lounge rather than a nite club act. Also, that "Mister Show Business" billing is not only overambitious for what he offers but imparts a wrong image of sophistication. Fike is folksy.

Boniface Low is a Walter Jacobs (Lord Tarleton) alumnus, as is Jimmy Hitz, now managing the Harbor Island Spa. Latter first opened as manager at the Americana, which Charles W. Craddock now handles in big league, convention business manner with Charles Stone, Milton Towbin and Mrs Al Tisch, mother of the Loew Theatres toppers, very much on the scene.

Jean Suits, ex-Dreier Hotels (midtown Manhattan), succeeded Jacobs as major domo of the Diplomat, which Sam (Food Fair supermarkets) Freedland owns. Damita Jo is concurrent in the Tack Room, which uniquely raises its stage so that the diners see the show without shifting into another room. George Fox, former Diplomat manager, is dittoing for Mufson at the Eden Roc.

Surprising to Eastern Airlines' "Golden Falcon" (crack jet, first class flight) passengers is the $1-a-drink charge for cocktails etc.

That is one tipoff on Miami Beach's popularity apparently — space becomes increasingly hard to get as the season rolls into high and the aviation companies cash in. Remember when airlines wooed trade with French cuisine and vintage wine?

**Legits**

Up in Palm Beach former dancer Frank Hale (& Patterson), now one of the moneyed gentry (trucking, food distribution etc.) is quite the civic pillar with his plush Royal Poinciana Playhouse. It is as complete and lavish a legit theatre as could be desired. His Celebrity Room, adjacent to the theatre, is open for dinner and post-theatre entertainment. He plays and pays stars like Durante, Joe E. Lewis et al. $10,000 a week. Just opened is Ted Straeter's orchestra, ex-Persian Room (Hotel Plaza, N.Y.). Hale's adjoining dressingroom setup makes it an actor's delight. Currently Patrice Munsel is rehearsing an English play, "Chrysanthemum" for pre-Broadway. Victor Borge did a Kiwanis benefit. Jule Styne was there reheasing Celeste Holm's new act; latter has lost over 20 pounds incidentally.

In Miami the Cocoanut Grove Playhouse is a kindred dine-and-theatre subscription operation and doing well with Menasha Skulnik's "Uncle Willie," following "Bye Bye Birdie."

Paul Bruun, long on the Miami Beach Sun (Storer Broadcasting-owned sheet), now publishes his own weekly MB Reporter. Lary Soloway (Variety and N. Y. Times) has taken over on the Sun as columnist.

Rene Black, long a fixture at the Waldorf-Astoria, makes the Fontainebleau's cuisine ultra.

Jack Klass, another Gotham expatriate, is a suave maitre d' at the Eden Roc's Cafe Pompeii.

Don Shoemaker made news as the new editor of the Miami Herald which is building a lavish new plant.

Major Albert Warner and Bernard Gimbel at the Hialehah opening, which marks the traditional milestone kickoff for "the season."

Dick Ettinger, board chairman of Prentice-Hall, bought a home in the Bal Bay Yacht Club sector, as did Leo Van Muching (the Heineken's tycoon) and Norman Land (Polaroid). (The "clubhouse" device still retains some of that Florida "screening" of people. Instead of ethnic or other reasons, the formula appears to be "congeniality" and "mutuality of interests".)

Channel 2 on local tv is good stuff for Spanish-and-English classes, and sets an interesting pattern for kindred educational timeslots.

**Among Personages**

Jane and Goodman Ace, Harry Delf, Swifty Morgan, Max (Stage) Asnas among the Eden Roc habitues. Shirley (NBC Monitor) Eder at the Americana.

Carl Erbe in and out, working on the Doral Country Club (Alfred Kaskel's elaborate hotel and eventual homesite realty development), which has the Beach hoteliers second-guessing on its potentials; "golf windows," and the like.

Playboy Club getting a play with a marathon of shows in the sundry rooms, accenting "no minimum charge" but all having "entertainment charges" of $1.50 to $2.50.

The Beach hotels also have no couverts per se, but utilize $2.50 to $5 beverage charges on top of the dinners (steak $10.50); or $7.50 minimum beverage charges to non-diners so that average checks range from $20 to $30 per head, depending on the attraction.

**Strippers and Ribaldries**

Periodically there are raids on the peeleries and B-girls joynts around 22d and 23d Sts.

There is also the usual quota of ribaldries. Belle Barth is back, so is Lenny Bruce. Patsy Abbott, at Patsy's Place, is her own one-woman operation. In between the indigo stuff she belts a good ballad and has excellent pianistic foil in Margi Sherwin, with Bernice Sell as "maitre d'ess" (so billed).

Bill Jordan continues at his Bar of Music which he heralds as the oldest continuing (26 years) nite club, citing that Murray Franklin's is only three years old. Jordan seemingly chooses to identify the hotel rooms as lounges or quondam entertainment spots.

The Roney-Plaza, along with other key hotels, has been coasting with twist policies until the season gets rolling. The Roney also has Marion McPartland, with a jazz trio, and is currently undergoing an extensive facelift.

More offbeat is Eddie Schaffer's "East Side Story" at the Lucerne, a packaged Yiddish-American vaudery in which Barton Bros. ("Joe and Paul" recording, a ribald fractured-Yiddish disk), Norman Brooks, Michel Rosenberg and Esther Sutherland participate. It's an al fresco show for the nostalgic harker-backers to New York's 2d Ave. and Loew-Proctor brand of vaudeville. Brooks, the Toronto road company of Al Jolson, clicked big but owes it to himself now to forget the Jolson medley and acquire a more solid format wherein he could do Jolie's stuff in one highlight number, but evidence some original style on his own. Negro songstress Miss Sutherland was out of her element; the Bartons are funny, so is the versatile Michel Rosenberg. Emcee-packager Schaffer should introduce the acts and get out of their way a bit more; he overdoes the warmup stuff with distracting results. Withal, indigo Yiddish vaude but most of it funny.

A more authentic Israeli revue is headed by Shoshana Damari at the Monte Carlo (in the "Exodus" Room), titled "In The Land of Milk and Honey." Producer-director Jacob Baal-Teshuva and Bernard Cohen, caught on Larry King's radio show, were pointedly asked about the "M&H" title's parallelism to the Broadway show, and one observed that "since God has the copyright on 'milk and honey' as a synonym for the Promised Land" there was no compunction about the title conflict. They hinted at taking this show to Broadway.

Alan Courtney, a lammister from Gotham, has been some 13 years in the Miami belt and claims origination of the beeperphone interviews/conversations with listeners. He's not as conciliatory in his reactions to captious listeners as for example, "Long John" Nebelor Barry Gray (in the metropolitan New York belt) but obviously has a commanding hold on his WQAM listeners. Latter invariably sounded alert to national and global political affairs, several bordering on the esoteric.

Larry King is another local radio-tv personality (Courtney is just AM) who originates a late-breakfast hour from Pumperdinck's, a 67th Collins Ave. road company of Lindy's, with good (WAME) interviews; and at night does a local variation of an "open end" teleinterview show. One night on Channel 10 he had show biz attorney—now bestseller author—Louis Nizer on from 11 until past 2 in the a.m. He's a disk jockey ,who evidences larger horizons.

Some hoteliers are concerned about the boom in cooperative, beachfront apartments, many of them in operation and more going up. They're de luxe setups at comparatively (to those $40-$50-$60-a-day hotel rates) reasonable rentals.


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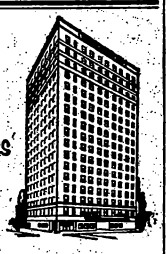

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**January 26**
Phoenix, Arizona

**January 27**
Navajo Civic Center
Window Rock, Arizona

**January 28**
San Antonio, Texas

**January 29**
Liberty Hall
El Paso, Texas

**January 30**
Albuquerque, N. M.

**January 31**
Music Hall
Dallas, Texas

**February 1 thru 10**
The Vapors Club
Hot Springs, Arkansas

**February 12 thru 22**
Flamboyan Club
San Juan, Puerto Rico

**February 24**
Surf Club
Miami Beach, Florida

**February 26**
Miami Beach Auditorium
Miami Beach, Florida

**March 1 thru 10**
B & B Restaurant
Indianapolis, Indiana

**March 11**
Royal Theatre
Baltimore, Maryland

**March 14 thru April 10**
Latin Quarter
New York City

**April 16 thru 22**
Latin Casino
Merchantville, New Jersey

**April 23**
Providence, Rhode Island

**April 24**
Albany, New York

**April 25**
New Haven, Connecticut

**April 27 thru May 5**
Twin Coaches
Pittsburgh, Penna.

**May 28**
Olympia, Washington

**May 29**
Paramount Theatre
Portland, Oregon

**June 1 and 2**
Orpheum Theatre
Seattle, Washington

**June 5**
Tacoma, Washington

**June 6**
Capitol Theatre
Yakima, Washington

**June 8**
Coliseum
Spokane, Washington

**June 9**
Jubilee Auditorium
Calgary, Canada

**June 11**
Jubilee Auditorium
Edmonton, Canada

**June 13**
Queen Elizabeth Theatre
Vancouver, B.C.

**June 15**
Royal Theatre
Victoria, B.C.

**June 16**
Salem Armory Auditorium
Salem, Oregon

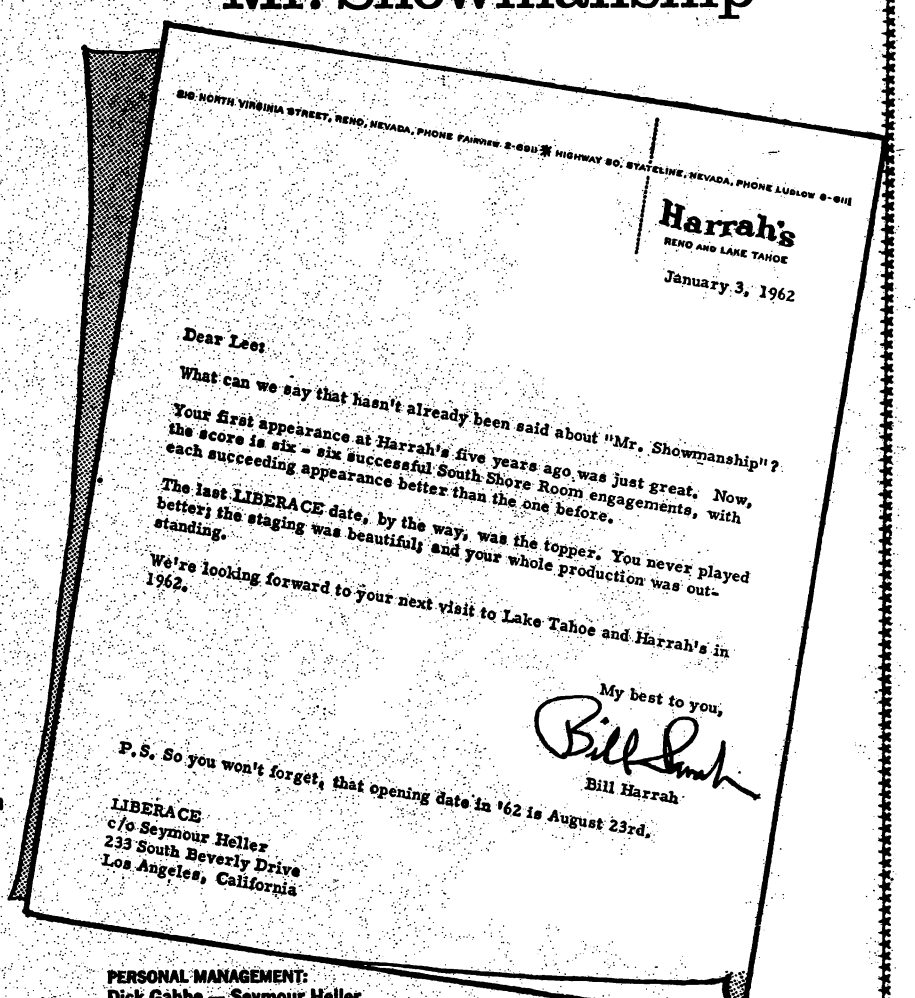
**June 20 thru July 1**
New Zealand
(Concerts)

**July 1 thru 14**
South Africa
(Concerts)

**July 29 thru August 4**
Frolics Club
Salisbury Beach, Mass.

**August 23 thru Sept. 5**
Harrah's Club
Lake Tahoe, Nevada

**November 22 thru Dec. 5**
Cork Club
Houston, Texas



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# CURRENT BILLS

**WEEK OF JANUARY 24**

## NEW YORK CITY

**MUSIC HALL** — Yves Tomas, Jean-Jacques Perrey, Corps de Ballet, Rockettes, Raymond Paige Orc.

## AUSTRALIA

**MELBOURNE (Tivoli)**—Hutch, Freddie Morgan, Alec Finlay, Alistair McHarg, Roy & Toadaff, Kenet & Jani, Grecos, Jandy, Anne Lane, Paul Gavin Vincent Graut, Beverly Thomas, Monica Sheargold.

**SYDNEY (Tivoli)** — Frank Berry, Pat Gregory, Jodie Gray, Howard Hardin, Joe Chisolm, Bill Christopher, Harvey Weber, De Jong & Dee, Trapinos, Marla Blanche, Ken Mackey, Adrienne Erdos, Lewis Dunn.

## BRITAIN

**BLACKPOOL (Grand)**—Ann Sears Harvey Hall, Patricia Heneghan, Philip Latham, Robert Raglan, Margot, Boyd, Madoline Thomas, Raymond Bowers, Robin May, Vera Cook, Edward Higgins, Christopher Burgess.

**CARDIFF (New)** — Adam Faith, Don Arrol, David Macbeth, McAndrews & Mills, Dave Reid Des Lane, Lester Sharpe & Iris.

**LONDON (Palladium)**—Harry Secombe, Roy Castle, Marion Ryan, King Brothers, Eddie Calvert and the Wiseguys, Audrey Jeans, Michel & Carol, Grazina Frame, Wendy Wayne, Helene & Howard, The Barantons, Ronnie Corbett, Jack Francois.

**NEWCASTLE (Empire)** — Robert Earl Arthur Worsley, Tommy Fields, Mrs. Shufflewick, Emerson & Jayne, C & C Campbell, Two Munros, Eva May Wong.

## Cabaret Bills

### NEW YORK CITY

**AFRICAN ROOM**—McClevertys, Johnny Barracuda, Larry Bonito.

**BASIN ST. EAST**—Ella Fitzgerald, Ray Bryant.

**BLUE ANGEL**—Dorothy Loudon, Andy & Bey Sis., Tarriers, Bobby Short, Otis Clements.

**BON SOIR**—Three Flames, Lew Parker, & Betty Kean.

**CAMELOT**—George Young Orc., Alan Freed.

**CHARDAS**—Edi Hellas, Tibor Rakossy, Dick Marta, Elemar Horvath.

**CHATEAU MADRID**—Tun Tun, Bambi & Manoli, Raquel Mata, Pupi Campo Orc.

**COPACABANA** — Della Reese, Charlie Manna, Paul Shelley Orc., Frank Marti Orc.

**EMBERS**—Jonah Jones.

**HOTEL ASTOR**—Margie Fields, Peter Pit, Dick Harding Orc., Eddie Lane Orc.

**HOTEL LEXINGTON**—Virginia Wing Lillian Knight, Denny Regor, Tony Drake Tony Cabot Orc.

**HOTEL NEW YORKER**—Milt Saunders Orc., Verna Lee, Joe Furst Orc.

**HOTEL PIERRE**—"Music in the Air," Marthe Errolle, Phyllis, Arick, Terry O'Sullivan, Harry Snow, Wilbur Evans, Stanley Melba Orc.

**HOTEL PLAZA** — Johnny Desmond, Emil Coleman Orc., Mark Monte Continentals, Payson Re Orc.

**HOTEL TAFT**—Vincent Lopez Orc.

**HOTEL ST. REGIS** — Charles Trenet, Chauncey Gray, Chiquito Orc.

**HOTEL ROOSEVELT**—Guy Lombardo Orc.

**HOTEL WALDORF-ASTORIA** — Pearl Bailey, Emery Deutsch Orc., Milt Shaw Orc.

**HOTEL SAVOY HILTON**—Gunnar Hansen Orc., Arturo Arturo Orc.

**INTERNATIONAL**—Ames Bros., Mike Durso Orc., Aviles Orc.

**LATIN QUARTER**—Rafael de Cordova, Pompof-Thedy, Julie Gibson, Arnauts, Wallenda Ballet, Jeanine Pivoteau, Mello-Larks, Lily Yokoi, Jo Lombardi Orc., Irving Fields Orc.

**LEFT BANK** — Bill Rubenstein Trio, Andy Hamon, Chris Rayburn.

**LIVING ROOM**—Choo Choo Collins, Bob Ferro Trio.

**NO. 1 FIFTH AVENUE** — Christine Norden, Ted Lawrie, Hankinson & Silver.

**ROUNDTABLE** — Vibrations, Ronnie Hawkins.

**SAHBRA**—Four Ayalons, Esther Tohbi, Leo Fuld, Badoc & Sharobi, Louis Bannett Orc.

**TWO GUITARS**—Alya Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Polianaky.

**UPSTAIRS & DOWNSTAIRS** — Phil Bruns, Ceil Cabot, Rex Robbins, Steve Rolunu, Donna Sanders Mary Louise Wilson Lovelady Powell, Freddie Webber, Jim Sheridan, Bill McCutchen, Milrad & Colston.

**VIENNESE LANTERN** — Liane, Ernst Schoen.

**VILLAGE BARN** — Dory Sinclair Johnny King, Susan Brady, Joe Shay, Jeannie Allen, Tex Fletcher, Lou Harold Orc.

**VILLAGE GATE** — Oscar Brown, Dizzy Gillespie.

**VILLAGE VANGUARD** — Bill Evans, Modern Jazz Four.

### CHICAGO

**BIRDHOUSE** — Lambert, Hendricks & Ross, Simmy Baw.

**BLUE ANGEL**—Christian Lamont Revue, Princess Abilia, Lord Carlton, Roger McCall, Tito Peret.

**CLOISTER**—The Treniers, Eddie Subway Orc.

**CONRAD HILTON**—"Ooh La La," West & Maza, Margie Lee, Frederick & Brigritte, Lothar Weidemann, Brigitte Voll, Inez & Gordon, Boulevard-Dons (3), Boulevar-Dears (6), Gay Claridge Orc., Connie Mitchell, Ollie Raymond Orc.

**DRAKE**—George Jessel, Jimmy Blade Orc.

**EDGEWATER BEACH**—Ted Lewis Revue, Bet E. Martin, Chop Chop & Charlene, Eddie Chester, George & Peggy De Marlos, Don Davis Orc.

**GATE OF HORN**—Lenny Bruce, Barbara Dane, Kenny Whitson, Fred Kaz 3.

**HAPPY MEDIUM** — "Medium Rare," Jean Arnold, Linda Donovan, Denise Foster, James Inman, Marc London Donna Miller, Bert Vallencourt, Cindy Witsell, Tom Williams, Downstage Room—Daniele Clary, Cy Touff Trio, Cliff Nieon Trio.

**LE BISTRO**—The Wanderers, Dick Ceaserio Trio, Larry Novak Trio.

**LIVING ROOM**—Jane Russell, Norman & Dean, Joe Parnello Trio.

**LONDON HOUSE**—Henry "Red" Allen, Eddie Higgins Trio, Larry Novak Trio.

**MISTER KELLY'S**—Irwin Corey, Rosette Shaw, Marty Rubenstein Trio, John Frigo Trio.

**PALMER HOUSE**—Gene Barry, Lawrence & Carroll, Ben Arden Orc.

**PLAYBOY CLUB**—Dick Gregory, Joan Miller, Bill King, Ted Aubrey, Hopkins & Voole, Margaret Ann & Ernie Mariana Trio, Beverly Wright, Will Jordan, Johnny Maddox, Harold Harris Trio, Kirk Stuart Trio, Bob Davis Trio.

**SECOND CITY**—"Alarums & Excursions" Bill Alton, Bob Camp, Del Close, Roger Bowen, Bill Mathieu, Joan Rivers, Dick Schall.

**SHERATON BLACKSTONE**—Hanna Albroni, Franz Benteler Orc.

## LOS ANGELES

**BEN BLUE'S** — Ben Blue Revue (20) Ivan Lane Orc.

**COCOANUT GROVE** — Kingston Trio, Ronnie Schell, Dick Stabile Orc.

**CRESCENDO**—Joey Dee & Starliters, The Limelighters.

**DINO'S**—Jessica James, Jack Elton, Steve La Fever.

**INTERLUDE**—Troy Walker & Hustlers.

**LE CRAZY HORSE** — Le Crazy Horse Revue, 3d Edition, Donnie Brooks.

**SLATE BROS.**—Billy Gray, June Ericson, Jackie Hilliard, Lanny Long Trio.

**STATLER HOTEL**—"Les Girls" Revue, Skinnay Ennis Orc.

**YE LITTLE CLUB**—Mavis Rivers, Joe Felix Group (4).

## LAS VEGAS

**CALIFORNIA CLUB**—Johnny Paul.

**DESERT INN**—Louis Prima, Sam Butera and Witnesses, Nica Ventura, Dick Humphreys, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Frankie Carle, Michael Kent, Dave Apollon, Milt Hearth, Sam McKonne, Acapulco Boys.

**DUNES**—Patti Page, Guy Marks, Art Johnson, Earl Barton Dancers, Bill Reddie Orc. **Lounge:** "Vive Les Girls." One Plus One, Travelers Three, Joseph Mack Four.

**EL CORTEZ**—Hot Lips Levine, Dick Hill.

**FLAMINGO**—Bobby Darin, Myron Cohen, Don Kirk, Flamingottes, Flamingo Orc. **Lounge:** Lionel Hampton, Sarah Vaughan, Betty Reilly.

**FREMONT**—Joe King Zanlacs, Newton Brothers, Cousins, Twisters.

**GOLDEN NUGGET**—Judy Lynn, Wanda Jackson, Dale McBride Four, Tommy Strange.

**HACIENDA** — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Sunny Spencer.

**MINT**—Pat Moreno's "Artists & Models of '62," Billie Bird, Gil Lamb, Beauty & Beast.

**NEVADA**—Jay Orlando, Lynne Davis.

**NEW FRONTIER**—Minsky's Follies of '62," Dick Rice Orc. **Lounge:** Bob Crosby, Ink Spots Sunny Spencer.

**RIVIERA** — Dennis Day, Mamie Van Doren; Geo. Arnold Dancers, Jack Cathcart Orc. **Lounge:** Billy Williams, Dukes of Dixieland, Jimmy Nelson.

**SADDLE CLUB** — King Henry Four.

**SAHARA** — Donald O'Connor, Sidney Miller, Joanie Sommers, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Mary Kaye Trio, Characters, Tunejesters, Jackie Jocko, Don Ferrera Four.

**SANDS**—Nat King Cole, Corbe', Monica, Copa Girls, Antonio Morelli Orc. **Lounge:** Jerry Vale, Dave Burton, Morrey King, Ernie Stewart.

**SHOWBOAT**—Red Foley, Little Jimmy Dickens.

**SILVER SLIPPER**—Hank Henry Sparks Kaye, Red Marshall, Danny Jacobs Slipperettes, Geo. Redman Orc. **Lounge:** Charlie Teagarden, Jack Prince.

**STARDUST** — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** Four Aces, Bernard Bros.

**THUNDERBIRD**—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Garwood Van Orc. **Lounge:** Carmen McRae, Sonny King, Vido Musso, Danny Pennerman, Maney Layne.

**TROPICANA**—"Folies Bergere of '62," Ray Sinatra Orc. **Lounge:** Vagabonds, Guido & Sylvia, Al De Paulis Four, Du Bonnet Three.

## RENO-TAHOE

**HAROLD'S** — Wiere Bros., Vivienne della Chiesa, Don Conn Orc.

**HARRAH'S** (Reno)—Roberta Sherwood, Al Morgan, Denis & Rogers, Abbie Neal and Ranch Girls, Musical Wades, Rudy Rodarte, Tunesters.

**HARRAH'S** (Tahoe)—South Shore Room: Rosemary Clooney, Half Brothers, Gary Morton, Dorben Singers and Dancers: Leighton Noble Orc. **Lounge:** Harry James, Nick Lucas, Harmonica Masters, Coquettes, Tepper and Friend.

**HOLIDAY** — Andrini Brothers, Harry "Woo Woo" Stevens, Johnny Hawaii's Hawaiian Revue, Charles Gould.

**MAPES**—King's IV, "Oriental Holiday," Equitires, Joe Karnes.

**RIVERSIDE**—Riviera Room: "Life Begins at Minsky's." Jo Ann Jordan Trio, Lou LeVitt Orc. **Lounge:** Jack "Jive" Schafer, Fabulous Jets, Rossi & Boyer.

**WAGON WHEEL** (Tahoe) — Novelites, Modernisians, Ginny Greer and Gallions, Bobby Page, Country Gentlemen, Ron Rose.

## MIAMI-MIAMI BEACH

**AMERICANA**—George Arnold Ice Revue, Phil Richards, Shirley Linde, Mitchell & Taylor, Lola & Lita, Johnny Flanagan, Michael Meehan, Mal Malkin Orc., Ice Models.

**BALMORAL** — "Bottoms Up," KayCee Jones, Eddie Garson, Jack Wallace, The Archers, Sacasas Orc., Dick Merrick, The Accents.

**BILTMORE TERRACE**—Al Fike & Co.

**CARILLON** — "Scandales De Paree," Sue Carson, the Rivieras, Colette Riedinger, Ralph Loung, Five Brutos, George Dorlis, Bogdasis, Roger Stefani Ballet, Jacques Donnel Orc., Lino, (16).

**CASTAWAYS**—Preacher Rollo 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.

**COPA CITY**—Belle Barth, Duke Hazlett Cootie Williams, Four, Bobby Milano, Frank DiFabio Trio.

**DEAUVILLE**—Barry Ashton's "Bonjour Paris," Dick Weston & Co., Bob De Vove Trio, Jackie Heller, Pepperpot Twisters, Pepper Shakers (8), Chico & Orc.

**DIPLOMAT**—Gordon & Sheila MacRae, George Foster, Domita Jo, Mandy Campo Orc., Van Smith Trio.

**EDEN ROC**—Art Kane, Barry Sisters, Little Buck, Art Van Orc.

**FONTAINEBLEA** — Ziggy Lane, Cheo & Levadero Sextette, Frank Natale Trio, Len Dawson Orc.

**LUCERNE**—"East Side Story," Eddie Schaeffer, Michel Rosenberg, Barton Bros., Norman Brooks, Esther Sutherland, Ray Abrams Orc.

**MONTE CARLO** — "Land of Milk & Honey," Shoshana Dumais, Will Cooper, Gila Golan, Israeli Dancers.

**MURRAY FRANKLIN'S**—Johnny Bachemin & Co., Kay Carole, Terry Haven, Frankie Myers, The Cooks, Eddie Bernard, Murray Franklin.

**PLAYBOY**—Paul Gray, Jo Ann Miller, Margaret Ann, Ernie Mariani 3, Peggy Lord.

**RONEY PLAZA**—Marion McPartland Trio, Gene the Hat, The Twisters.

**SINGAPORE** — Debbie Hayes Revue, Louis Jordan, Vic Perry, Don Lucas.

**TONY'S FISH MARKET** — "6 Overboard," Jerry Newby, Anne Jones, Alan Kass, Carol Gordon, Art Mathews, Evelyn Page.

**THUNDERBIRD** — Ritchie Bros., Jack Wallace, Berj Vaughn Quartet, Ruth McMahon.

## SAN FRANCISCO

**BLACKHAWK**—Mongo Santamaria Orc.

**BLACKSHEEP**—Earl Hines Orc., Fred Washington Trio.

**EARTHQUAKE McGOON'S**—Turk Murphy Orc.

**FAIRMONT HOTEL**—Louis Armstrong Orc., Ernie Heckscher Orc.

**HANGOVER** — Muggsy Spanier, Ralph Sutton.

**HUNGRY I** — Bud & Kinsmen, Maya Angelou, Mark Russell.

**JAZZ WORKSHOP**—Dexter Gordan 4.

**MOULIN ROUGE** — Georgia Holden, Natass, Donna Kaye, Robin Carroll, Jan Sellers, Ken Card, Johnny Coppola Orc.

**NEVE**—Carol Brent, Darrell Hutchinson Five.

**NEW FACK'S**—Jack Ross Six.

**ON THE LEVEE**—Byron Berry, Vince Catolico.

**PURPLE ONION**—Hugh Romney, X-Traordinaries, Gold Coast Singers.

**365 CLUB**—Buddy Lester, Shaw-Hitchcock Dancers, Roy Palmer Orc.

**SUGAR HILL**—Lonnie Johnson, Bessie Griffin, Apollo's Gospel Singers.

## New Acts

### CHRIS RAYBURN

**Songs**
**20 Mins.**
**Left Bank, N.Y.**

Chris Rayburn is provocatively-figured, nicely-gowned performer. She projects tunes with a style calculated to incite. Negro miss mixes standards with tunes that are not heard often which gives her a note of interest.

Miss Rayburn dwells lightly on the sexy side of the song spectrum. She doesn't have to go deeply into these matters, they manage to make themselves known anyhow. She offers a turn that still needs more development, but seems in the right groove. *Jose.*

### SHIRLEY HARMER

**Songs**
**30 Mins.**
**King Edward Sheraton, Toronto**

With voice ability, looks and wardrobe, Shirley Harmer is making her first appearance in a Toronto night club. She is breaking in a new act here that has special material written by Allan Bertram, with arrangements by Jerry Hoelki and Ricky Hislop.

Her singing is a far cry from the nice-girl-next-door ditties allowed her by the CBC. She has a sexy, sophisticated look about her now. Miss Harmer has a sensitive style, is hurt by lack of pacing, but this can be remedied.

Apart from Bertram's new material, she wisely sticks to pops and demonstrates that she's at home alternating whisper or torch style songs. Miss Harmer has power when needed and received real attention during her Oak Room stint. *McStay.*

### CLAUDE GAUTHIER

**Songs**
**46 Mins.**
**Le Hibou, Ottawa**

If ever an act is written for folk chanter Claude Gauthier, it should have nothing phoney in it because this 22-year-old is talented, warm and serious. He looks like a robust Sinatra and sounds like a mild Mathis. Properly handled, he would be big for niteries, disks and intimate rooms. But there's a catch: he's not interested in anything but the intimeries where he can cuddle the patrons vocally and visually.

Gauthier has a Columbia LP and on Alouette 45 rpm using his own compositions. He works entirely in French, isn't comfortable in English, and there's no attempt to stage the stanza. Even for the locations he prefers, he needs to be organized, though the sound he produces is clicko. *Gorm.*

### KIRK STEVENS

**Songs**
**30 Mins.**
**Blinstrub's, Boston**

Here's a novel refreshing act, first to come on with kilts for some time. Kirk Stevens is from Scotland and here only a short time. Possessor of a powerful voice, he captures the audience from walkon in his McIntosh hunting kilts, Montrose doublet, sporran, Mary Janes, and plaid socks with the traditional dirk stuk in one. He's great with the Scottish songs, and proves his versatility by singing Italian, American and Irish numbers. But the songs of bonnie Scotland make the most impact.

Stevens has some funny lines in delineating Scottish and Irish songs. He does a swinging 30 minutes, weaving in standards with the Scottish airs, and giving out with a big "Granada." He's working in a takeoff on Sir Harry Lauder, and soars to new heights with "Roamin' in the Gloamin'." Stevens has good stage presence and can deliver. Great visual presentation for clubs, tv shows and vaude. *Guy.*

# OBITUARIES

### BILL HOFFMAN

Bill (Elwood C.) Hoffman, 44, former CBS radio script editor, television writer and Broadway playwright, died at his New York home Monday afternoon (22) of a heart attack. Two of his plays are currently under option, "Helen of Troy," with an old Offenbach score, to Walter Freed; and "Forever Galatea" to Jay Julian.

Survivors include his wife, actress Toni Darnay, a son and daughter, his parents and a sister in Detroit. Funeral tomorrow (Thurs.) at 2:30, Campbell's, Madison and 81st.

Details on Page Two.

### TILLIE WINSLOW

Tillie Winslow, 70, widow of Max Winslow, former v.p. of Irving Berlin Inc., died Jan. 19 of a heart attack after a brief illness at her home in Hollywood. Services were held at Wee Kirk O' The Heather, Forest Lawn, yesterday (Tues.). Born in upstate New York, Mrs. Winslow and her late husband, were longtime New York residents (in at the founding of the music firm in 1919) and a constant frequanter of the night spots of the day, in many instances present to plug the latest Berlin tune. It was also during this period that the Winslows became fast friends of VARIETY founder Sime Silverman and his wife Hattie, with both couples taking side by side summer cottages at the 1,000 Island resort of Alexandria Bay in upstate New York for several years.

In 1933 Mrs. Winslow accompanied her husband to Hollywood when he left the music business and the Berlin firm to become a producer at Columbia and was a close associate of the late Harry Cohn. Mrs. Winslow's sister, Rose, who died about two years ago, was Harry Cohn's first wife and had lived quietly in Hollywood for many years when the marriage ended in divorce. Among the musicals Winslow was associated with at Columbia was "One Night of Love" starring Grace Moore. In 1939, Winslow resumed his association with the Berlin firm, but continued to live in Hollywood.

After her husband's death in 1942, Mrs. Winslow remained in Hollywood where she lived quietly until her death last Friday. There are no immediate survivors.

In Fond Memory of
My Beloved Husband
**LEE K. HOLLAND**
(January 24, 1959)
Louise

In Loving Memory
**ROY MACK**
**CASSIE AND AUSTIN MACK**

### ABE I. FEINBERG

Abe I. Feinberg, 71, one of the five remaining original Loew franchised vaudeville agents, died of a heart attack Jan. 20 in his New York office. Together with his brother Joe, he booked the Comerford Circuit and Fay's Theatre, Providence, for more than 20 years.

Feinberg was one of the better known agents in New York. Following the demise of vaudeville, he turned his attention to other fields and helped develop a supermarket and shopping centre circuit. Acts of all types were booked as attention getters in the various market spots. He also booked the talent for Macy's annual Thanksgiving Day parade.

Feinberg acted as broker for various story sales to television and films, and was considered an expert in clearing rights for these media.

Surviving, in addition to his brother Joe, are five sisters and three brothers.

### RICHARD M. BLUMENTHAL

Richard M. Blumenthal, 55, former Paramount producer who was brought from his native France to New York by Par in the early 1930s, died of a heart attack in Hollywood Jan. 14 after a lengthy illness. In recent years he had been living on the desert trying to regain his health.

Before being transferred to Hollywood, Blumenthal was associated with Par's foreign dept. and was active also in Joinville, France, on company operations there. He went to Hollywood with Maurice Chevalier and worked on a number of his pix before being handed his own unit, which turned out a number of early Alan Ladd starrers. His last Par production was "Lady in the Dark," with Ginger Rogers.

Surviving are his wife, former Broadway actress Irene Homer, and a sister.

### LESLIE R. BELL

Leslie R. Bell, 55, founder of the internationally-famous Bell Singers, all-femme choral group, died Jan. 19 in Toronto of cancer of the throat. He was to have launched a new radio series to be carried by the Canadian Broadcasting Corp. web on Jan. 13, the day before he was admitted to a hospital.

As columnist for The Toronto Star for years, the conductor-arranger founded a new audience for serious music besides dedication to contemporary popular works. His new CBC series, "Music with Leslie Bell," was to have been concerned with modern composers.

Majoring in music, he received his B.A. and M.A. at the U. of Toronto, a doctorate of music at the U. of Montreal and later became professor of music at the Ontario College of Education, Toronto. Subsequently, he formed The Bell Singers of 28 all-femme vocalists, with some 500 young singers joining the group since its founding in 1934. The unit also recorded for RCA Victor.

In addition to appearances on CBC radio-tv series, personal tours in the U. S. and Canada, plus appearances in film productions, he also composed extensively. More than 50 of his works were published.

Survived by wife, son and daughter.

### HARRY (SNUB) POLLARD

Harry (Snub) Pollard, 72, film comedian and one of the original members of Mack Sennett's Keystone Kops, died Jan. 19 in Burbank, Calif.

He appeared from 1914 until well into the 1920's in nearly 500 comedies, most of them one-reelers. He also had his own "Snub Pollard Comedies," produced by Hal Roach and appeared with such film personalities as Charlie Chaplin, Bebe Daniels, Charles Ray, Harold Lloyd and Chester Conklin.

In recent years, he played numerous bit films and tv roles. He often appeared in Jerry Lewis films and in tv's "Gunsmoke." His most recent role was in "Pocketful of Miracles," with Glenn Ford and Bette Davis. Several hours before his death he attended a reunion of the original Keystone Kops in Beverly Hills.

His wife survives.

### FRANCIS D. BIECHELE

Francis D. Biechele, 56, longtime operator of the Osage Theatre, a nabe house in the Armourdale district of Kansas City, Kans., died there Jan. 13 after a lengthy illness. The theatre had been built by his father, the late R. R. Biechele, an industry pioneer, but closed after it was damaged by the 1951 flood.

The younger Biechele was formerly associated with the Kansas State Board of Review, the film censoring body, and the Kansas City, Mo., Censor Board, now defunct.

His wife, mother and two sisters survive.

### DR. S. J. M. TRENAMAN

Dr. Sidney Trenaman, 51, BBC research executive, died Dec. 28 in Leeds, Eng. He joined the BBC

(Continued on page 71)

## Hotel Pierre, N.Y.

*Stanley Melba presentation of "Music in the Air" with Phyllis Arick, Marthe Errolle, Wilbur Evans, Terry O'Sullivan, Harry Snow; music by Jerome Kern (arranged by Lee Hulbert); book & lyrics, Oscar Hammerstein 2d; staging, Dolores Pallet; Lee Hulbert, musical director; $4 cover.*

Stanley Melba's regard for the classics of the Broadway stage and their composers has taken the Cotillion Room into unusual melodic paths. The spot is reliving a golden era of the musical stage and in the presentation of capsuled legit musicals, Melba draws on some of the most tuneful items that came from the theatre. This show, a condensation of "Music in the Air," marks the return of the room to legit musicals after a spell of originals, which also proved their boxoffice stamina.

"Music in the Air" is the 1932 collaboration of Oscar Hammerstein 2d and Jerome Kern which was a spoof of the Viennese school of operetta as depicted by Lehar, Romberg, Friml, et. al., and in itself a peg for some sprightly and enduring music. The present show has a cast of stalwarts, able to knock off a tune, a line and a gag with equal facility.

However, the players find themselves handicapped by the exposition of the book. It's a difficult thing to carry off in its present form, and needs some further slicing before the right effect is achieved.

But the performers give the impression of having a grand time with the proceedings. Veteran baritone Wilbur Evans, a perennial in the Cotillion condensations, carries off the role of the flirtatious playwright with charm and authority. Evans and Martha Errolle as his embattled vis-a-vis, provide comedy and strength for the proceedings.

The requirements of this piece call for a boldness of projection and a broad approach. Otherwise, the entangling alliances with the book would be too much for this showshop. Miss Errolle has the voice, figure and cheesecake which adorn the session nicely.

The second leads are Phyllis Arick and Harry Snow. Miss Arick has a delightful coloratura plus a youthful naive mien to portray the country lass who comes to the city to sell her songs. Snow, as the cornfed rustic, meets the vocal and thespic requirements personably. Terry O'Sullivan, who as producer, acts virtually as a conferencier in this abbreviation.

There is a wealth of Kern-Hammerstein music in this layout. "I've Told Every Little Star" and "The Song Is You" are the endurables that have stayed around for lo these many. But it's nice to recall some of the other tunes that had their genesis in this opus such as "When Spring Is in the Air" and others that were on the charts briefly.

Dolores Pallet has staged in a manner that partially overcomes the unwieldy book and has endowed the show with grace and movement while Leslie Wheel's light plot dresses the show neatly. Lee Hulbert conducts the Joseph Sudy Orch. *Jose.*

## Hotel Roosevelt, N.O.

New Orleans, Jan. 17.

*Sophie Tucker with Ted Shapiro, the Kimberleys (2), Leon Kelner Orch (11); $2.50 weeknight minimum; $4 Sats.*

Seymour Weiss has ample reason to beam with the current bill headed by Sophie Tucker, and her material that's memorable. Every table in his plush Blue Room was occupied at the preem show and reservations indicate that the velvet rope will be up for the next two weeks.

The perfectly groomed topper of the nitery circuit who belies her age, is back on her annual visit. She comes on to a standing ovation to give the customers nostalgia and showmanship in massive doses and they, in turn, react strongly to her talk-song fare.

Miss Tucker and her potent ally of some 40 years, pianist Ted Shapiro, pulled strong applause and hefty yocks from firstnighters. The material, per tradition, is a smart and delightful mixture of the serious (kept at a minimum) and laugh-lyrics devoted to the never-ending scrap of the sexes.

Her voice is as strong and as clear as ever and her delivery expert as usual. She sports brand new wares generously sandwiched between some of the familiar-Tuckerisms, and the overall package is solid entertainment.

She wins another ovation with her warbling of the inevitable "Some Of These Days" as a tribute to the composer, Shelton Brooks. She displayed a copy of the battered original song sheet she's had since he brought it to her back in 1911.

She had to beg off.

Opening the show are the Kimberleys, a refreshing team of dancers who belong in winning company. They mix skillful terping with comedy that commands attention and develops nice returns.

Leon Kelner's musical crew provides precision backing for the show and pulls dancers to the floor during the ankle-bending sessions with his rhythmic fare. Kelner emcees capably.

New show due Feb. 1. *Lluz.*

## Chi Chi, Palm Springs

Palm Springs, Cal., Jan. 19.

*Joe E. Lewis, with Austin Mack at the piano; Jimmy Ray, Marrion Tolby, Bill Alexander's Orch (7); $2.50 cover.*

Joe E. Lewis ("I've taken a 10 year subscription to Life, that's the kind of guts I have") opened a 10-day run at the Chi Chi Starlite Room with a lot of new material, much of it as topical as last night's report from Cape Canaveral but of course a good deal funnier.

Some of the new lines, like the Sinatra reference that "its nice to have a Prowse around the house" and "this is the first time Juliet has outweighed Romeo by 12 pounds", enjoyed a private test run in Hollywood last week, but much of it was brand new. And all of it, old and new, proves once again that nobody can match Lewis at giving cerebral twists to basically visceral material.

Nobody in any branch of show biz has his timing, nor his charm either. Moreover, nobody can run a gag through a blues rinse and have it come out spotlessly white like old Post Time.

Age has not withered nor has custom staled his infinite variety. As for filtering world affairs through his bourbon, Lewis is more hip than a hippo. "I met a guy who said he'd rather be red than dead. He was a Cherokee Indian."

The Twist, Adlai Stevenson, Barry Goldwater, President Kennedy, Richard Nixon, Vice President Johnson, the John Birch Society, Frank Sinatra, Dean Martin, Mickey Mantle, Dr. Albert Schweitzer, Elliot Ness, Candid Camera, Jack Paar—they all were grist to Joe's laughable mill.

He ran on for an hour and got the warmest round of applause that ever bounced off the walls of this bistro.

The bill opens with Jimmy Ray, an old favorite, who did four numbers, including his own version of The Twist and one as Joe Frisco might have done if he were alive.

Marrion Tolby follows the soft-shoe champ. Dressed in a mermaid-cut full length frock of silver, which shaded at the bottom into green, and topped by her red hair, she made a stunning ensemble. She sing's five highly stylized songs which proves she has a fine voice as well as a beautfiul figure.

Bill Alexander's orchestra backs up the acts, though Austin Mack ("who has been with me 20 years. He died three years ago but I haven't had the heart to tell him") took over the keyboard for Lewis. *Seul.*

## Executive Inn, Tucson

Tucson, Jan. 17.

*Snooky Lanson, Jerry Hanson Orch (4); $2.50 minimum.*

Former "Hit Parade" star Snooky Lanson makes his first Tucson nightclub appearance a memorable one with his warmth reciprocated by an enthusiastic audience. Just as in his tv days a few years ago, he demonstrates he can handle a ballad or up-tempo with equal ability.

Lanson's entire program is built on evergreens and the large audience, which seemed to be made up of old "Hit Parade" fans, kept begging for more. Crew-cut singer came back for two encores after his "down memory lane" medley from the tv show.

Jerry Hanson band competently handles spontaneous requests from patrons for Lanson oldies. *Alex.*

## GALE SHERWOOD

Extra added distraction at Delmonico's Supper Club, Colorado Springs, this week, along with Nelson Eddy.

Audiences warm, but weather cold—especially in the scanty Rose-Marie Indian costume he requires her to wear!

## Copacabana, N. Y.

*Della Reese & The Meditation Singers (5), Charlie Manna, Angela Martin, Rita Harris, Paul Shelley & Frank Marti Orchs; $5.50, $6.50 minimums.*

After the SRO biz chalked up by Sammy Davis Jr., Jules Podell has brought the combination of Della Reese and Charlie Manna into the Copacabana. It's a card that provides a good share of entertainment. Both have been here on previous occasions, therefore they have a familiarity with the room.

Miss Reese has some distinct innovations in her turn. Having once been a gospel singer, a member of The Meditation Singers, she has brought her former colleagues into the Copa. Backed by this femme quartet, Miss Reese and the group supply some highly unusual effects for this room.

One of her singers takes on the soprano counterpoint and provides a sound not unlike those emanating from the Harlem storefront churches on a Sunday morning. The numbers with the girls are memorable highspots of this act.

As a single, Miss Reese displays many facets of the craft. She can endow a tune with humor and strong rhythmic effects as well as lacy delicacy as is evidenced in the adaptation of a Chopin etude. She gets a well-merited response.

Manna has a new act for this trip at the Copa. It's one of the anomalies of this room that while doing a better and more literate routine than in his previous turn, it doesn't have the impact of his last time around. There are more subtleties, more think-material and satire.

One of Manna's top numbers is a hoedown tune built around a jailbreak. It's clever and vastly amusing, but perhaps not as competition to knives and forks. The strongpoint of his present turn, which gives him a big exit, is the rib of astronauts as done on his Decca disk, and his bows are deserved.

The new production shows a different line of thought. Bob Hamilton has collaborated with Doug Coudy on the line routines, and for the first time within memory, the linegirls are doing ensemble singing. They have also conserved on hired help by having Angela Martin and Rita Harris double in song and dance departments. Costuming by Jimmy Bidgood is colorful, and the music by George Harwell and Al Foster meets the needs of the ensemble work.

It's difficult to assess whether the new production is better than the old, but at least it's different. Per usual, Paul Shelley does the backing dance music, and Frank Marti provides the Latin beat. *Jose.*

## Statler Hilton, D.C.

Washington, Jan. 16.

*Susan Barrett, Rita Ann Artiste Trio, Ted de Francis Orch (5); $1 cover, $1.50 weekends.*

Big-voiced Susan Barrett is back at the Statler Hilton's elegant Embassy Room for her third stint very much the contained professional. Her soft-lighted, bubble blond entrance in something frilly dissolves rather abruptly under the lance of her first notes.

One is reminded of the July Garland-Ethel Merman school under the spell of the crashing Barrett delivery. She plunges cleanly into a fare of standards, all well phrased and ringingly hung on the customers' ears. One of her highlights is "Never on Sunday" in Swedish, another is interpolations of French, German and Italian within the confines of "Stowaway."

The windup is a tour of the U.S., which oddly enough never gets out of the South: "Carolina in the Mornin'", "Georgia", and "Mississippi Mud". Topically, the shapely Miss Barrett is wont to throw in a Twist with a bridge in the music, sometimes solo, sometimes with an exhibitionist customer.

Withal, Miss Barrett comes off quite well. The accompaniment by the Ted de Francis group is uncluttered, the selections a little dated, but the net result is crystalline. Rita Ann Artiste plays fine piano in the interim. *Ned.*

*Additional Night Club Reviews on pp. 58 and 59.*

## Drake Hotel, Chi

Chicago, Jan. 16.

*George Jessel, Jimmy Blade Orch; $3 cover weekends, $2.50 weeknights.*

George Jessel is as much at home in the tony Camellia House as he is on the breast-of-capon banquet circuit. His opening came at the tail end of the huge furniture convention and he played to a jampacked and enthusiastic opening night crowd.

Jessel responded with 40 minutes of nonstop unabashed sentimentality, stories of his travels on the fundraising route and ventures into songs associated with such vaude peers as Al Jolson and Eddie Cantor. Jessel preluded his act by saying that it was his "farewell tour," to which one ringsider responded: "You mean your first farewell tour."

Jessel remains one of the most polished and astute storytellers, past and present, whether jibing at his own femme problems ("I'm pregnant with debts in Hollywood") or anecdoting about the presidents who have known him ("FDR, HST, JFK—I wasn't too close to that guy in between the last two.") Included in his times-gone-by songalog are: "School Days,"-"California Here I Come," "I'm Always Chasing Rainbows" and "If You Knew Susie."

Jimmy Blade's fine house unit plays incidental music behind Jessel, accompanies his song outings, and plies its usual terpworthy beat between shows.

Jessel is in till Feb. 9. *Mor.*

## Tidelands, Houston

Houston, Jan. 16.

*Jerry Van Dyke, The Wanderers Three, Don Cannon Orch (6); no cover or minimum.*

Comic Jerry Van Dyke broke in a new pair of shoes and a new audience, both large and carrying a big glow, at this Tidelands Motor Inn nitery.

Van Dyke uses as props a banjo, which he often strums, and his brother Dick, who has a tv show and is referred to perhaps a bit too often, for Jerry is capable of making it on his own. Material is generally original, and it's funny. At times he is a black jacket-wearing rock 'n' roller, playing "music to strip cars by." Again he's the "Lone Ranger" in pantomime, or he just does some good standup patter.

The Wanderers Three (Tim Evans, John James and Ernest Mills) is one of numerous instrumental-vocal folk song groups now playing clubdates, but the field isn't too crowded for these boys.

Accompanying themselves on two guitars and a banjo, group gets good response from such as "John Henry," "A Mighty Day," a folk tune about the disastrous 1900 Galveston hurricane; "Saints," their current disk, "River of No Return," and closing, "Cigareets and Whusky & Wild, Wild Wimmen."

Only criticism of booking is that comic Van Dyke also does some folk tunes ("written by that fellow, Frank Folk") and his 45 minutes is a shade too long for opening act. Don Cannon and his "pop" gun crew again excellent in backing.

Show plays two frames, with Helen Traubel due in Jan. 30 for a week. *Skip.*

## Hotel St. Regis, N.Y.

*Charles Trenet, Paul de Margerie, Chauncey Gray Orch; $4 cover Sat., $3 weeknights.*

After an absence of five years, Charles Trenet, the Narbonnese chanter, is back in New York, and this time for a five-week stint in the Hotel St. Regis' Maisonette. Full house greeted him opening night and made what must have been a very gratifying fuss over his self-written songs, several of which are becoming standards. Instant response to the lyrics, about 80% of them in French, suggests that, 1.) his record album draw is still potent, or, 2.) everyone's going to Berlitz.

The France of Trenet is not that of Chevalier or Montand, but his appearance and delivery—that of the open-faced country boy—is today ingratiating and amiable. He makes small excursions into characterization, injecting an echo of some French type occasionly during a song and these bits he does deftly and sparingly.

Trenet also seems to be aware of his modest singing dimensions and handles them carefully. One slightly exception opening show, was when he blasted as he reached the crest of "La Mer," his solid final encore.

Opened is "Philosophy," followed by an upbeat "There's Happiness Everywhere" ("Y'a d'la Joie"). Then comes "Bon Soir Jolie Madame," "Kangaroo," with which he scored very strongly; "Polka du Roi," another pleaser about two wax statues and a museum owner; "Revoir Paris," "The Grasshopper and The Ant," with words from the old La Fontaine fable (plus a mention of The Twist); the ebullient and familiar "Boom!" and "The Soul of Poets," ("L'Ame des Poetes,") for the windup.

Throughout there flows effective backing by pianist Paul de Margerie, assisted by the rhythm section of the Chauncey Gray band. Latter group provides a wide variety of easy-to-follow rhythms for dancing. The room continues to offer topdrawer interior decor for both eye and palate. Rudy supervises with his usual aplomb. *Leve.*

## Flamingo, Las Vegas

Las Vegas, Jan. 19.

*Bobby Darin, Myron Cohen, Don Kirk, Flamingoettes (13), Flamingo Orch (19); presented by Morris Lansburgh; choreography, Barry Ashton; lighting, Hugo Granada; $4 minimum.*

Bobby Darin's savvy showmanship is honed to a sharper point in his first nitery outing in over a year, and the smooth hipster comes through with a well-paced song session. Extra added Myron Cohen (with 100% billing) is a strong billbalancer, adding new stories to his revived classics—all registering solidly as yock bait.

Darin demonstrates natural histrionic ability as he tosses in double-takes and facial expressions appropriate to his songalog to good effect; he has an amusing line of patter and is an artist with the adlibs.

Initialing the turn with some special material about Vegas to the tune of "Swanee" and "Hey Look Me Over," Darin moves gracefully about the stage as he easily sells such numbers as "Fool To Want You," "I Ain't Nobody," "Under My Skin," a chain-gang work song with dramatic lighting by boothman Hugo Granada, "Danny Boy," "Climb Every Mountain" and "Bill Bailey."

He shakes a salute to the Twist, and reprises his trademark, "Mack The Knife." His conductor, Dick Behrke; drummer, Ronnie Zito; and guitarist, Milt Norman, properly guide the Flamingo orch (19).

Cohen, with his mild-mannered delivery of dialect tales, tried out some freshies which he said he planned to use on the Ed Sullivan show in the spring—the stories registered 1,000%, so he said, "I'll keep 'em in."

Barry Ashton comes up with a refreshingly rousing production number for the curtain-raiser called "Whatever Happened To The Old Songs?" Featuring the 13 flapper Flamingoettes and the big voice of Don Kirk, the bash includes a community sing aided by lyrics flashed on a screen.

The Darin-Cohen show is in for four weeks, to be followed by Peggy Lee and Dick Gregory. *Duke.*

### Roundtable, N.Y.

*Ronnie Hawkins Combo (5), Orchids (6), Vibrations (8); $3 music charge.*

The Twist reigns supreme here. In a three-act session that kicks off at 9 p.m. and runs for more than two hours, with only slight intermission for combo shifts, the performers and the audience keep the pace in high gear.

The Roundtable, which started as an eastside jazz spot, never had it so good. The Twisters were out in force at show caught Friday night (19). Every table was taken, there was a line waiting to get in and even at the entrance bar and adjacent drinking tables space was at a premium. Like the westside Peppermint Lounge, the Roundtable is dishing out some of the hottest Twist music in town which accounts for the ropes-up biz.

All the Twisters seem to want is the beat and it apparently means little who's supplying it at any given time. They Twist and Twist with only short breaks for a sip back at their table, comb their hair or to adjust a skirt that's gone out of line.

Things start humming when Ronnie Hawkins opens the show. Accomped by two guitars, a sax and drums, he leads 'em on with a hot vocal beat. "When My Dreamboat Comes Home," "I Got A Long Way To Go," "Oh Babe, What You Gonna Do," "Ain't It Just Like A Woman" and "Splish Splash" are some of the entries which he's tailor-made for the Twist beat and there's hardly any room on the dance floor as he spins his way through his routines.

Same goes for The Orchids, who began the Twist policy here several months ago. The juve sextet continues with a powerhouse musical drive that really gets the terpers to extend themselves. At the opening show they received a request to play "Anniversary Waltz" for some newlyweds in the room. They managed to do it without straying from the Twist tempo, thus keeping everybody happy.

The Vibrations, a group of five singers and three instrumentalists, wind the first show with a series of rock 'n' roll songs that's just as suitable to Twisting as anything else. In their repertoire is a song called "Peanut Butter" which gives a sampling of the kind of work they do. The group was only in for a week, closing Saturday (20).

Hawkins and The Orchids will continue to hold the fort for another couple of weeks making the Roundtable a Twisting-must for the uninhibited as well as the inhibited. *Gros.*

### The Troubadour, L. A.

Angeles, Jan. 8.

*Travis Edmonson, Jean Durand; $1.50 general admission, $2.00 top.*

Travis Edmonson and Jean Durand give an international folk presentation in the current Troubadour show, though each expands his stint to include a variety of music styles.

Edmonson, devoid of "The Good Guys" trio he formed when he split with Bud Dashiell, is in the unfortunate position of being forced by fan demands to perform as a single many of the songs popularized as a duo with Bud. In most instances they fall short of the rich blend of the team, making him seem incomplete and obviating qualities he has as an individual.

Only the classic "Malaguena Salarosa," which allows him to display the high Mexican head tones, remains in top form. On his own he performs most successfully in the folk vein, delivering Woody Guthrie's "Charlie Brennan" and a depression song, "Times Are Getting Hard, Boys," with sensitivity.

His own "In the Village," which incorporates portions of Gershwin's "Porgy and Bess," is a nice entry and his singing comes off most pleasantly in a mellow Spanish serenade. Not a singer as much as a representative of folk culture, Edmonson's musicianship shows in a number of rousing Mexican songs in which solid guitaring is his asset.

Durand, who might be called a Haitian Yul Brynner in appearance, has a good, rich voice but hasn't yet learned style variety. "Crawfish" is bright and "Scarlet Ribbons" could have been effective if he didn't play too much. Singer should concentrate on singing and pointed delivery in his songs rather than getting into comedy asides in which he is not yet sufficiently at ease. Accompaniment by Gabor Szabo on guitar is equally lifeless. *Dale.*

### Ash Grove, L. A.

Los Angeles, Jan. 8.

*Brownie Mc Gee & Sonny Terry, Chambers Bros.; $2 admission.*

Brownie McGee & Sonny Terry embody the spirit of true Southern American folk blues in a set of songs for the most part written by them but delivered in the natural improvisatory style of Southern, philosophical music. Lyrics and music have a free, relaxed design that projects sensitive representation of the area, with much hitting a double entendre edge though basic quality is strictly homespun artistry.

Terry, who is blind, plays a 75c harmonica with sounds that would make Larry Adler envious, while McGee's guitar and sound vocal delivery have complementary appeal that makes an unusually interesting harmonic combination. Terry's singing, sometimes oblivious of keys, is spontaeous and exciting because of its honesty.

Closing "Walk On" is probably the only generally known tune for those not specifically attuned to their specialized work, though "Kansas City" was a big hit in the 30s. Top blues entry is the typical "My Baby Done Changed the Lock on the Door," while they hit representative folk blues with "If You Lose Your Money, Please Don't Lose Your Mind; If You Lose Your Woman, Please Don't Fool With Mine," which tells the story of Southern philosophy with ease.

Chambers Bros. (6) support with a set of lively spirituals reminiscent of Southern Baptist meetings. "You Know I've Got It" is infectious, though group needs variety and stronger staging to go beyond the specialized audience field. *Dale.*

### Barclay Hotel, Toronto

Toronto, Jan. 17.

*Afeta, Jamira, Shamira, Larry Day, Sylvia Sands, Starlet Dancers (4), Percy Curtis Orch (8); no cover or minimum.*

With capacity crowds jamming the 450-seat Oasis Room here, a no cover or minimum policy has been instituted by Fred Maddalena, longtime maitre d', who has taken over the producing end of this spot because Al Siegel, owner-operator, is too tied up with his automatic food interests.

In a fast-moving 70-minute, twice-nightly show tagged "The Casbah Revue," Maddalena has introduced for his initial production a trio of Arabian belly-dancers, plus The Starlets dance line, a femme singer and a male comic, interspersed with The Twist in dance sessions staged by the Percy Curtis Orch (8).

Maddalena has attracted a new audience and has joined the ranks of abdomenal showmen. His Casbah Revue introduces—for the first time to Toronto—a threesome of navel operators who prove what the patrons want. Jamira, Afeta and Shamira separately come on in chiffon gowns and are teasers in their navel and chest undulations—thanks to vociferous appreciation of the male members of the audience. Trio call themselves "Oriental" dancers and offer their physical attributes unstintingly.

Frenzied pace is maintained by the blond Sylvia Sands who, clad in a red dress and elbow-length black gloves, delivers a "Look Me Over" and "Never on Sunday" and winds with the theme song from "Exodus." She lacks nitery savvy but has plenty of bounce and looks.

The Starlets (4) appear in two production numbers, one for a strobe effect with scarves, plus plenty of percussion by the house orch. Larry Day, as the male comic, was a throwaway — when caught.

Maddalena has attracted a new audience and a different atmosphere with his exotic dancers and swift surrounding bill, plus the knocking-off of the $1.75 cover charge (which only takes two extra drinks per customer to offset). What's important is that his twice-nightly floor shows are packing them in.

Acts are in, with renewal of options, until Feb. 3. *McStay.*

### Latin Casino, N. J.

Delaware Township, N.J., Jan. 17.

*Marlene Dietrich, Dave Barry, Moro-Landis Dancers (16), Jack Curtis, Martin King's Orch (20); $5-$6 minimum.*

Glitter and glamor are the principal commodities being offered at the Latin Casino, where the return of Marlene Dietrich automatically raises the age level of the audience a decade or more. A large portion of the ringsiders are men, whose filmgoing dates back. Baubled and bangled with shimmering wrap half covering her revealing dress, the veteran film beauty comes on with the bravura "Look Me Over Closely," a challenge which the femmes in the house seem to take up wholeheartedly.

Her songalog is much the same as she used during her first visit to this area one year ago. And once again she bisects her act by appearing in the second half in gentleman's white tie and tails. This time, however, she cuts the dance number. It seems a mistake, since her high kicking antics with the chorus lined up like Rockettes made a showy finale.

A diseuse in the dramatic Continental style, Miss Dietrich is most effective in the foreign language lilts—"Johnny," in German, and "La Vie en Rose" and "Marie," in French. Her voice is harsh at times and woefully limited in range. It makes her employ every feminine wile to sell a number. She is most at ease in the conversational type song, such as "Nice and Easy" or "I've Grown Accustomed to Her Face." And her powerhouse number is the one authentic World War II tune which she has virtually trademarked, "Lili Marlene."

Dave Barry, who can make with a wide assortment of sound effects, does the comedy warmup for the star. In line with the current trend, he has switched his standup routine to the humor of social comment. "All men are created equal —losers." It's all to the good.

While decrying the breakdown in modern morality, he tips listeners how to beat the telephone company or the Government's postal increase. His forte is still the guy on a furlough from AA, whose idea of group therapy is "booze up and be somebody."

The Moro-Landis dancers present one of their dressiest and best conceived ensembles in "Winter Wonderland." Martin King's house orchestra takes on added dimensions with 20 men on the stand to back up Miss Dietrich. *Gagh.*

### Orbit Room, Houston

Houston, Jan. 23.

*Al Hibbler, Bill Gannon Trio; $5 drink minimum, $2 cover.*

Veteran vocalist Al Hibbler brings top phrasing, his own unique style and a big hunk of nostalgia to the Skylane Inn's Orbit Room.

Hibbler, blind since birth, opens with "S'posing," does such standards as "Daybreak," "Stella by Starlight," "Unchained Melody," a medley he performed with Duke Ellington, and "Lover Come Back to me," and his begoff, "After the Lights Go Down Low."

Hibbler can sing it straight, or switch to his own style of suddenly dropping his voice down to bass range, all to good returns from goodly crowd of patrons, many of whom were his fans in '30s and '40s. Act was timed at 38 minutes.

Hibbler's pianist, John Malachi, takes over 88s from Bill Gannon, with remainder of trio joining in excellent backing for singer. Show plays 10 days. *Skip.*

### MALD'S SAN JUAN BERTH

Alan Mald has been named managing director of El San Juan Hotel of the Intercontinental chain. He succeeds Peter Sutherland who vacated that post in the Puerto Rican inn.

Mald was formerly a resident manager of Grossinger's, Grossinger, N. Y.

### Isy's, Vancouver, B. C.

*Jack Larson, The Note-Ables (4), Lea Lindell, Bobby Hale Orch (5); $1 admission.*

Youthful singing mimic, Jack Larson, whose impersonations include a sharply authentic version of much imitated Ed Sullivan, has polished his act considerably since appearing here last July. His hard-working 45 minute stint includes acceptable facsimile takeoffs of most of the "standards," such as Nat King Cole, Frankie Laine, Jerry Lewis and Johnnie Ray to whom Larson bears a strong visual likeness. But he has augmented this much travelled road with special material he has written himself that is fresh and clever.

Top selection in this vein is a three-part segment titled "A History Of Flight," in which he first goes back to ancients Daedulus and Icarus, with D. as played by Walter Brennan and I. by George Gobel. He follows with Lindbergh's flight to Paris, with Lindy, played by James Stewart, being greeted by a French ambassador Mr. Magoo, and concludes with a man in space interview between John Cameron Swayze and Jimmy Durante. Voices in this set are excellent "dupes" and the material is witty, lively and imaginative.

In this own voice Larson is effective with a varied medley of tunes that includes "A Real Swinging Affair," "Makin' Whoopee" and "Let's Twist Again" among others. He exits to hefty and well-deserved mitting with his own ballad, "The Beauty," which shows a nice lyric line and may catch on disk-wise.

Rounding out a strongly vocal bill are The Note-Ables (New Acts) and sepia songstress Lea Lindell. Miss Lindell holds her own in this company with an easy, modern style and a pleasing variety of tunes in her catalog. She gets good attention with a set that concentrates on the ballad side, such as "Like Someone In Love" and "They Can't Take That Away From Me," but proves she can belt with the best when she segues into "Bill Bailey" and "S'Wonderful." More concentration on developing her own special quality is required but she shows promise.

Bobby Hale's orchestra is new to the room and turns in a good job of showbacking, with Richie Walters handling emcee chores.

Bill is in for three frames with singer Roy Petty and exotic Ricky Covette slated to follow. *Shaw.*

### University Key Club
**(FORT LAUDERDALE)**

Ft. Lauderdale, Jan. 15.

*Kay Stevens Trio, Big Ben Hawkins Trio; no minimum.*

The eight bankers and businessmen who are backing this swankery claim it to be the only existing club of its kind (requiring collegiate background for eligibility) and have a world franchise to prove their contention. The UKC has already become a status symbol in this playtime town.

Kay Stevens and her trio were a natural for the opening and are scheduled to return Jan. 19 for the "rest of the season," giving the shock treatment to UKC members and guests.

"Guests" includes wives and lady friends, as this is strictly a den for The Male Animal and is geared to his taste for privacy, decor and entertainment.

Stellar treatment is also conferred on the femme "sommeliers" (co-eds, no doubt?) who serve food and drink throughout the whole establishment, the former pavillion of the Marie Antoinette. Clad mostly in the traditional chain and key symbolic of the wine steward, with mortarboards proclaiming their academic standing, they are as pretty as Varga girls and almost as nude as the portraits of undraped feminity which adorn the walls of the bar.

In such an atmosphere, Kay Stevens' vibrant style of belting, ad libbing and toying with ringsiders roused the "alumni." In a series of gorgeous gown, which she designs herself, she is both eveful and earful as she accompanies her songs and sallies with a wide-stance "twist" as frantic as the antics of a one-arm paperhanger. By turns gamin, witty and bawdy, she offers more lift to the Old than Old Grandad.

In all these goings on, including a couple of tuneful numbers, Miss Stevens is aided and abetted by the excellent musicianship and vocal support of pianist Fred Gary, drummer Dick Rivier, and her ex-husband Tony Amato, on bass and trumpet. *Culm.*

## House Reviews

### Apollo, N. Y.

*B. B. King Band (13), Flip Wilson, Drifters (4), Marie Knight, Gene McDaniels, Gladys Knight & the Pips (3), Impressions (5), Odess Harris; "Battle at Bloody Beach" (20th); $2 top.*

Singer-guitar player B. B. King and his band headline the bill at the Apollo this week and it is an unfortunate selection for the house. In addition to playing its own specialty numbers, the 13-piece group also backs the other acts. Its undisciplined, off-key and unevenly tempoed performance not only slurs its own showcasing, but also that of the other turns.

King himself shows little style on guitar, confusing noise in spasmodic bursts with music, but he sings the blues in okay, if uninspired fashion. At the show caught, the audience, usually a stern judge of talent, reacted coolly to the band and King.

A high point of the bill is the comedic work of Flip Wilson, who also emcees. His ability to deliver a long yarn and keep it funny throughout make several of his monologs particularly enjoyable. His lampooning of Negro speech patterns (he's Negro himself) and hip dialog registers well with the audience. Another high-scoring group is the Drifters whose rock 'n' roll stylings are well-devised and smartly presented. Their turn, which includes their recent disclicks and other tunes, sports nice work by various lead singers.

Marie Knight, gospel singer who has turned to the pop market, is still in transition and needs an individual style with more control and definition. She shows some sparks on occasion. Gene McDaniels, who scored with a big disk during the year and began to do some club work, has a pleasing pop voice and styles his work well. He seems headed in the nitery direction, however, and is somewhat undynamic for the Apollo.

Gladys Knight, working with the Pips (3), turns in some spirited renditions, displaying a big voice and strong gospel influence. The Pips are a bit over-stylized both vocally and physically. The Impressions (5) do an okay turn on their current disclick and contrib an amusing comedy turn to the audience's amusement. Odess Harris, apparently a regular with the band, has a good blues voice, but not much individuality. *Kali.*

### Bobino, Paris

Paris, Jan. 13.

*Georges Brassens, Jean Valton, Jacqueline Danno, Roger Riffard, Hoganas Trio, Martin Granger, New-Two, Carmen Gowan; $1.75 top.*

Georges Brassens is a phenomenon. He goes on pleasing with his poetic anarchic songs though most are so incisive in sentiment and language that they are barred from radio and video here.

His new songalog is as fresh, biting and underlyingly tender as ever and his forthright delivery and nuances have the audience begging for more. He looks in for two weeks of biz in this nabe house.

Brassens is big, hirsute and mustached and backs himself with a guitar and bass. His simple melodies and catchy voice get the most from his excellent songs. Jean Valton does neat imitations of noted show biz figures with good material and patter to make him a fine second slot act.

Jacqueline Danno gives out with a series of torchy songs that are backed by fervor and dramatic poise. She sometimes oversells, but emerges a singer who could develop into a staple.

Martin Granger smartly manipulates marionettes who put on a miniature circus replete with risley acts and clowns to build his act into a mitt gatherer. New-Two have a leggy girl and a muscled boy revving up exotic apache dances for an eyefilling interlude that is good for filler purposes.

Trio Hoganas have two men holding a slack wire in their mouths for the covorting of a well stacked girl. This is a robust, fast and a solid act. Ditto Carmen Gowan's lasso twirling. Roger Riffard is the only letdown in this well made program in a fey singing style that does not hit the right comic note to put it over. *Mosk.*

## Strollers, N.Y.

*"Time, Gentlemen, Please," Second Edition, presented by John Krimsky and Players Theatre of London, staged by Fred Stone. With Stone, Joan Sterndale Bennett, Archie Harradine, Sheila Bernette, Tony Bateman, Margaret Burton, Jean Rayner, Kyra Vayne, Jerry Terheyden, Geoffrey Webbs. Piano, Gordon Mumford. Opening Jan. 16. Admission, $4.60, dinner, $6.50.*

This is another evocation of nostalgia, that recognizably commercial commodity of our times. The mixture as before is of old English music hall songs, dances, funny sayings and recitations, complete with an elegant "chairman," the forebear of today's emcee or compere. One may reasonably assume that the entertainment is authentic in its genre, as it is charming in its quaintness. The appeal is to the lovers of mannered humor; those who like to see the old hokum bucket go down the well of yesteryear.

An institution in London, imported to New York by John Krimsky, the group of nine plus an American pianist, and very good, Gordon Mumford, opened in the fall at the old El Morocco site and are now presenting their "second edition." Regardless of the billing, what they are exploiting is memory lane. The cost of a flight from the atomic age to the simpler times and tastes of the Pax Britannica is $4.60 for a ticket, $6.50 for dinner, plus what you imbibe.

The evaluation of an enterprise of this sort is not simple. How to measure its potential audience? This is not the non-stop marathon of, say, Bill's Gay 90s and similar whisky-and-song stations. It is a cafe-theatre in miniature, capacity 198. More to the point perhaps: it demands something more from the customers, an appreciation of a satire which is self-generated and not forced.

The numbers mounted with simple scenery (by Thea Neu) and beguiling period costumes (by Reginald Wooley and James Boyce) cultivate without gilding lilies. The gaslight atmosphere of Victorian song-and-drinking rooms is maintained. The "chairman" sits all the while at his own table beyond the proscenium. He is, as impeccably impersonated by Fred Stone, obviously an actor of authority and presence, tall, a trifle grand, gloved, fobbed, waistcoated and most anxious to ingratiate.

A great deal depends upon Stone, who is also the stager, and he is the central arch of the whole bridge to the past. It tells something of the dated flavor that Stone actually recites an extended passage from Lewis Carroll. And the audience was delighted.

Those less aware of the varieties-that-used-to-be may perhaps keep expecting stronger punchlines. But that would sacrifice the whole basic concept. The humor rests on characterization rather than gags. This is especialy true of Archie Harradine who runs from silly ass with monocle to cockney with gold chain; and of Joan Sterndale Bennett and Shiela Bernette both of whom have a fine piquancy of restrained much-from-little stage business. No doubt the best time to see this show might be at a weekend performance, 8:45 or 11 p.m., with the performers and the patrons both keyed a bit higher than can be expected at a preview populated too much by newspaper reviewers.

It is probably wise that the show, divided in two halves, is not too long to pall, as might be a hazard where the burlesque skirts repetition. The repertory is large and the show can easily expand, and probably does on occasion. It helps vary the songs to have a bit of dancing here and there (credited to Tony Bateman) and the whistling-singing soft shoeing of Geoffrey Webb is a forgotten kind of specialty, much liked by the audience.

Take it for what it is, a group of stage-wise English troupers doing their stuff in the style of former reigns, neat but not gaudy, sincerely characterized and easy to enjoy. *Land.*

## Frolic, Revere

Revere, Mass., Jan. 12.

*Ford & Reynolds, Nadina, Buddy Thomas Dancers (12), Cliff Natale Orch (6); $2.50 minimum.*

Ford & Reynolds are a couple of fast moving youngsters with their own special brand of comic innovations which indicate imaginative creativeness, a rarity these days. Both are thoroughly grounded tooters, sax, drums, trumpet, which they use for good effect, but it's the comic shenanigans that leave customers limp in this plush decored layout across the harbor from Bosfon.

As testimonial to the kind of biz they pull, the Frolic has 'em on a return three-weeker and they're already inked for another date. In the meantime, the boys are set for another Sullivan show.

Frank Ford is a true nut comic, who can do anything from mugging to pantomine to terpery, while Gary Reynolds plays the straight man to the hilt, but works in plenty of clever bits from impresh to hot licks.

Night caught they wowed the audience with Ford's recital of the adventures of Tarzan in three languages; a skit full of yocks burlesquing "You Asked For It," a Twist soiree with Ford pulling ringsiders up on stage and a riotous tumult climaxing with a battle of music in which everybody gets into the act from the members of the band to the audience.

Nadina (see New Acts) is a slim lissom oriental terper who's sinuously graceful in the Arabic art of terp. Buddy Thomas has a line of eyefuls, stunningly gowned, who get off two production numbers, "People," and a terrific Twist.

*Guy.*

## Blackstone Hotel, Chi

Chicago, Jan. 15.

*Hanna Ahroni, Franz Benteler Orch; $2 cover weekends, $1.50 weeknights.*

Hanna Ahroni is that rare thrush who enrolled in concert training at an early age with the intention of becoming a cafe singer. Astutely steered by impresario Moshe Walin since childhood, she still does some concert work.

If at times it seems as though using her superbly lyrical voice for pop tunes is like driving a tack with a sledge, it is an invigorating relief from the host of chirpers who vend their repertoire with sheer salesmanship and little vocal ken.

The petite Israeli songstress' quicksilver voice makes exciting fare out of what might be considered chanteuse chestnuts in other hands. She sings in seven languages, and, more than being just multilingual, she projects the essence of the language in which she sings—a nostalgic number, a thrilling Israeli laughing song, a moody Spanish flamenco, the "Exodus" theme in English, and "Whole World In His Hands." The latter, an American Negro spiritual, is the least successful of her songalog, handled, as it is, as an uptempo jazz number, wherein a more religioso style would seem more appropriate to the lyrics.

Miss Ahroni is capably backed by Franz Benteler's house unit, which plays agreeable dance music between shows. *Mor.*

## Ye Little Club, L.A.

Los Angeles, Jan. 17.

*Mavis Rivers; two-drink minimum.*

Mavis Rivers is a good example of a firstrate pop singer who has every vocal quality she needs to go to the top but who hasn't yet learned the proper staging that will realize her full performing potential.

Essentially a jazz stylist, Miss Rivers can do anything with her voice. However, she injects a great deal of undisciplined personality comedy into most of her up tunes in a manner that distracts from her solid vocal delivery. While this is successful in "Route 66," a personality song itself, it is completely unnecessary in most of her other fast numbers.

Ballads, which she delivers straight, make the best showing. "There's No You" has polish and sensitivity, while "Like Someone in Love" shows equal proficiency. Judging from her handling of "Foggy Day," she could concentrate on a mixture of jazz phrasing in ballad tempo to display her best qualities and develop a nice individual style.

At the Tuesday (16) opener, the Reprise pactee had some trouble with backing from pianist Joe Felix and bass Jack Smalley who didn't give her enough tempo. When set, it should allow her more freedom for jazz experimentation.

Singer is in for four weeks with options. *Dale.*

## VAUGHN MONROE

First Dot Records release—"IF YOU GOTTA MAKE A FOOL OF SOMEBODY" b/w "MR. MOTTO."

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## Desert Inn, Las Vegas

Las Vegas, Jan. 9.

*Lous Prima, Nica Ventura, Sam Butera & The Witnesses (7), Dick Humphreys, Donn Arden Dancers (16), Carlton Hayes Orch (13); produced by Louis Prima; written & directed by Sid Kuller; staged & choreographed by Dick Humphreys; original music, Louis Prima; lyrics, Sid Kuller; orchestrations, Larry Gordon; sets, Harvey Warren; $4 minimum.*

Louis Prima calls his new show "Twistin' At The Mardi Gras," and devotes just enough time to the craze to make the turn a timely click and avoid monotony. Result is that this is by far the best show Prima has presented here.

Nica Ventura is introduced as Prima's new singing partner, and the event is handled tastefully in a neat demonstration of showmanship. Miss Ventura is no flashy beauty—she's an extremely attractive girl with delightfully disarming humility and shyness, easily passable as a nurse, secretary, or school teacher who has switched to a singing career because she has an excellent voice.

Prima undoubtedly made a wise choice when he selected Miss Ventura. She does five solos, "For Every Man There's A Woman," "In The Eyes Of My Love," "You Made Me Love You," "Just One Of Those Things" and "Birth Of The Blues." With Prima she duets "Undecided" and "I'm In The Mood For Love."

Dick Humphreys is responsible for the effervescent choreography which is hip but not too far out, tying his own imaginative up-to-the-minute routines in with The Twist. As featured hoofer, Humphrey also scores, and is a strong asset to the bash.

Sam Butera & The Witnesses—Rolly Dee, John Nagy, Allan Seltzer, Lou Sino, Morgan Thomas and Jimmy Vincent—spark the festivities with Prima in new and very funny skits written by Sid Kuller. They also provide fine musical supplementation to the Carlton Hayes orch (13). Saxophonist Butera, bassist Dee and trombonist Sino get enthusiastic response with their vocals.

"Twistin' At The Mardi Gras" was directed by writer Kuller, original music is by Prima, with orchestrations by Larry Gordon. Sets are by Harvey Warren, costumes by Berman's. The Donn Arden Dancers—12 girls and four boys—add dressing to the colorful splash, scheduled for six weeks.

*Duke.*

## Riverside, Reno

(FOLLOWUP)

Reno, Jan. 18.

When Bill Miller needed a lead act replacement for his "Life Begins at Minsky's" production in the Riverside's Riviera Room he had to look no further than his casino lounge. And tabler response is proving it was no gamble on Miller's part to move the Jo Ann Trio from lounge to "big room" status for the No. 1 spot in the hour-long Minsky revue.

The trio (Jo Ann Jordan, Peter Rubman, Kenny Armstrong), with their own banjoist Kenny Dotson and the 10-piece Lou LeVitt orc backing, takes on a new dimension on the bigger stage to showcase full entertainment values. The 25-minute turn (trimmed from the usual 45-minute lounge act) proves the talent and the diversity are there to capture the larger audiences, despite the lack of intimacy associated with the smaller lounges.

Jo Ann, a blond looker with the poundage well distributed for added visual appeal, holds the trio's anchor spot with commanding vocals in all tempi, and nicely fills in on the comedic routines with Armstrong (at piano) and Rubman (on string bass). Thrush is equally impressive belting "Rockabye" or caressing "Make Someone Happy," her exit title. Delivery and projection leave no doubt she knows her way around with a varied songalog.

Group's full turn, with lotsa accent on comedy when Miss Jordan is not solo, includes a tab minstrel show (with vintage jokes of the era) which allows Dotson to show his talents on banjo, and an operatic tabdeff, each done with full costuming. Rubman handles the story-telling and one-liners in pro fashion. He also has the facial mobility to enhance his upstaging. Armstrong gets into the act too, throwing lines with the co-partners. Three manage to hit the indigo at times, but in a manner not offensive.

Not to ignore the Twist rage, Miss Jordan and Rubman invite tablers on stage for a bit of impromptu gyrating to "Let's Do the Twist." Trio also essays the likes of "Up a Lazy River" and many of the standards and pops.

With this theatre-restaurant exposure, unquestionably a success by criterion of audience endorsement, it's suggested Miss Jordan and crew can turn an eye to bigger bookings. It's an act that deserves, and commands, much attention.

Current bill runs through Feb. 7.

*Long*

## The Cave, Van., B. C.

Vancouver, Jan. 11.

*Guy Mitchell, Scotty Turnbull, Bob Bromley & His Puppets, Barney Potts, Chris Gage Orch (7); $2 weeknights, $2.50 weekends.*

Guy Mitchell's return to this nitery is doubly welcome as the singer is popular here not only on his own but also for his Danish-Canadian wife Elsa, the girl he met six years ago at the Cave-operated Arctic Club. For this occasion Mitchell has also brought in a Canadian guitar accompanist, Scotty Turnbull, and this time, too, he sheds his previous trademark as a hit parade pop singer and emerges as a fully rounded entertainer.

Mitchell works into his act easily and smoothly, opening with a medley of his past Columbia discklicks that takes in "One Of The Rovin' Kind," "Sparrow In The Treetop," "Pittsburgh, Pennsylvania," "Singin' The Blues," and "Truly Truly Fair." But once this identity is well established he moves into a singalong that had auditors joining in with gusto.

Mitchell closes with a western medley, topper being a torrid "T For Tennessee." His facility with this genre, a la his work on the rodeo circuit the past season, plus his ease with folksong, may be the tip-off to his real forte. The 55-minute session caught indicates that the pop idiom may be too narrow a field to confine the wide range of Mitchell's talent.

Turnbull, a former Canadian Olympic sprinter, was formerly with Tommy Sands. He is responsible for band arrangements and accompaniment, and throws in some pleasing guitar picking of his own, Chet Atkins-style, being generously spotlighted on a solo "I'm Gonna Stay Single The Rest Of My Life" that catches the crowd's fancy.

Making his first appearance in Vancouver, Bob Bromley & His Puppets present a class continental-styled act that's unusual and highly skilled. Bromley's puppet characters have genuine identities of their own. This is best displayed in a parade of personalities that covers a fading opera diva, a langorous tap dancer, a longhair pianist and a pathetic little clown. Sheer artistry of string manipulation that produces spontaneous applause is shown in Bromley's man on the flying trapeze and his closing Folies Bergere stripteaser.

A switch in house orchs has fire-wrecked Arctic Club, and the brought in Chris Gage from the new combo backs the show expertly. Change also sees Barney Potts in as emcee and he does this ably.

New show with Mills Brothers due Jan. 25. *Shaw.*

## Cocoanut Grove, L.A.

Los Angeles, Jan. 18.

*Kingston Trio (Nick Reynolds, Bob Shane, John Stewart), Ronnie Schell, Dick Stabile orch (13); $2.50 cover, $3 Fri.-Sat.*

Kingston Trio, High Priests of the still burgeoning cult of folksinging, herewith pay off a date owed Grove since the act cancelled its last July stand during upheaval attending the withdrawal from act of Dave Guard and John Stewart joining. Opening night (17) about 500 payees were in 900-seat nitery, and that looks about par outlook over three-week course.

Stewart has less vivid personality than had Guard—at least in view of some. For others, being younger, he may be found more engaging. He has worked rather well into combo, no easy task, for these lads display ingenious musicianship in fingering banjos, guitars and bongos.

Being founder members of act, Bob Shane and Nick Reynolds have more aplomb — at least at this point, than the recruit. However, their sound appears not to have lost a whit of its appeal, long proved vast. Their vocalling of folktunes—from madrigals to Latinos to hoedowns to gutbucket Dixie—still tops any of their numerous "imitators," and that goes for "The Cumberland 3," whence came Stewart to join this troupe.

Success of outfit needs no embellishment at this point, but it might be pointed out how shrewd have been these boys in retaining their campus-cut appearance—sort of grey-flannel folktuners rather than Levi-clad strummers most frequently encountered.

Highlights are the exquisitely poignant "Where Have the Flowers Gone?," "Chilly Winds" (newie clefted by Stewart, but not announced as so), the martial Irish air "Roddy McCurley" and high-humored madrigal "The Shape of Things."

In serving up 14 tunes over 56 minutes, act still retains its tremendous disclick. "Tom Dooley," but for avid Kingstonians that Blue Ridge bit is wearing thin at this point. Stewart's 'tween-tune asides on politics should play both sides of street; why play the egghead fringe and alienate—or risk going so—majority of payees?

Morty Corb, bass, is sole accomp, and excellent.

Preceding, Ronnie Schell (touring on and off with Kingstons couple of years) takes chance of being literal in billing self "America's slowest rising young comedian." He starts with oneliners, not his best metier and his uncertainty shows.

His top talent is one bits in which he enacts all the parts. These are sharp, biting, witty—but too protracted. A solid ore shaft of talent gleams beneath, however. Just a matter of properly projecting it and honing it, at this point.

Dick Stabile's orch (13) keeps floor thronged with dancers between shows. Band, considerably streamlined numerically from what it was, is excellently balanced (five brass, five reeds, three rhythm) and Stabile's arrangements are just right for Grove-goers.

Next: Lena Horne, Feb. 6.

*Was.*

## Left Bank, N.Y.

*Chris Rayburn, Billy Rubenstein Trio, Andy Hamon; $3.50 minimum.*

Richard Kollmar's Left Bank, which serves not only a distinguished set of groceries but also seems to possess an eye for upcoming talent, has a bill which is of top interest. Chris Rayburn (New Acts), a young Negro singer, is making her debut in this spot, and the Billy Rubenstein Trio has a beat and a style that merits attention. The holdover pianist-singer is Andy Hamon.

Rubenstein, at the piano, seems to have a wide range of musical abilities, most of which lie in the modern idiom. He goes from a Miles Davis composed piece to off-beat interpretations of standards. There is delicacy and strength in many of his offerings and he can be a focal point of interest in many situations.

Hamon does the interim entertainment. He's a good lounge operator with a wide catalog of tunes and a commercial delivery. *Jose.*

# Shows Abroad

## The Fire Raisers and Box and Cox

London, Jan. 10.

English Stage Co. presentation of two one-act plays, "The Fire Raisers" by Max Frisch, translated by Michael Bullock, and "Box and Cox," by John Maddison Morton. Staged by Lindsay Anderson; decor, Alan Tagg; music, Dudley Moore. Features Alfred Marks, James Booth, Colin Blakely, Doris Hare. Opened Dec. 21, '61, at the Royal Court Theatre, London; $2.50 top.

THE FIRE RAISERS

| | |
|---|---|
| Gottlieb Biedermann | Alfred Marks |
| Anna | Ann Beach |
| Schmitz | Colin Blakely |
| Babette Biederman | Doris Hare |
| Eisenring | James Booth |
| Policeman | Roger Kemp |
| Widow Knechtling | Catherine Wilmer |
| Doctor of Philosophy | John Thaw |
| Chief Fireman | Norman Henry |

BOX AND COX

| | |
|---|---|
| Box | James Booth |
| Cox | Colin Blakely |
| Mrs. Bouncer | Doris Hare |

The mainstay of this two-part program is, of course, the Max Frisch 90-minute one-acter, "The Fire Raisers," fluently translated by Michael Bullock. It is an allegorical play, and though its message of the potential horrors of nuclear armament comes through without much subtlety, the parable offers diverting and absorbing features. While hardly a subject to have investors standing in line, it will surely engender critical interest, particularly among artie reviewers.

As the centre-piece the author has chosen a smug, prosperous business man, who allows two incendiaries to invade his home. There's a reign of terror in the locality as a result of the activities of arsonists, but the two trespassers are blithely allowed to bring in cans of oil, explosives and fuses into the attic of the house. The owner believes that his friendly gestures will placate the criminals, but inevitably the holocust reaches his own home.

In a costing switch, Alfred Marks plays the part of the business man with a wry mixture of comedy and drama, displaying a remarkable resemblance to the Prime Minister Macmillan. Colin Blakely and James Booth offer subtle contrast as the arson-happy trespassers, and Doris Hare plays a smallish part suavely. Lindsay Anderson merits praise for his astute staging, and Alan Tagg's solid set fits the subject.

A revival of "Box and Cox," a lightweight Victorian frolic, is offered as the curtain-raiser.

*Myro.*

## Flora

Paris, Jan. 19.

Denis and Marcel Maurey-Arthur Lesser production of new play in three acts by Franco Brusati and Fabio Mauri. Adapted from the Italian by Albert Husson. Starring Melina Mercouri and Jean-Pierre Aumont. Director, Jules Dassin; sets, Alexandre Trauner; costumes, Denny Vachlioti. At Theatre des Varietes, Paris, January 18, '62; $3.50 top.

| | |
|---|---|
| Tino Pinucci | Michel Dumoulin |
| Irma | Nelly Benedetti |
| First work-girl | Jules Dassin |
| Second work-girl | Richelle Dassin |
| Flora Magnano | Melina Mercouri |
| Emma Rota | Jacqueline Porel |
| Giacomino Magnano | Jean-Pierre Aumont |
| Cafe Waiter | Francis Terzian |
| Ravasio | Pierre Mirat |
| Ruggero | Jean Degrave |
| Olga Ravasio | Liliane Brousse |
| Ottavio | Jean Marin |

Melina Mercouri has played Paris legit before, appearing in two Marcel Achard plays in the early 1950's. Since her stardom in Greek features and "Never On Sunday" she has a new public here and this public will doubtless be turning up to see her in "Flora."

"Flora," which Albert Husson, author of "My Three Angels," has adapted from an Italian comedy-drama, is a serviceable vehicle which Jules Dassin's direction causes to travel at a brisk and breezy pace. It is chiefly an excuse for a bravura performance by Miss Mercouri, but the supporting roles have been shrewdly cast and are excellently acted and Dassin has polished the production into an entertaining and fast-moving show. It should become one of the Paris season's biggest box-office hits.

Flora is a fashionable Roman dress-maker, an emancipated and strong-minded career woman who, though happily married, indulges openly in outside affairs. Her husband, too, has romances away from home and this couple, having attained a mutual understanding, discuss together their ex-marital activities.

One day the husband falls seriously ill and after convalescing in the country decides that he should remain true to his wife and she to him. Her reply is to depart immediately on a cruise with a young tenor. Her husband frets and worries, longing for her return, but when she comes back her passionate nature drives her into another fly-by-night affair, this time a fatal one.

As a script "Flora" is of dubious literary value, being half a boulevard comedy, almost a bedroom farce, and half a suspense melodrama and its third act climax, a murder, comes as a jarring surprise. It is, however, with Miss Mercouri, a definite Broadway possibility and motion picture certainty.

Flora is a rewarding role for Miss Mercouri. It offers her some fine opportunities to display her versatility. She has some earthy low comedy bits which she does in her appealing and hilarious "Never On Sunday" style. There are some torrid sex scenes which she does, though very differently, equally well. The last act throws down another challenge, calling for some tense dramatic acting and again Miss Mercouri takes this unexpected dimension in her stride, proving herself an actress of enormous range and unfailing fascination.

"Flora" is certainly her play, but Dassin has not allowed the star to completely eclipse the supporting company. Jean-Pierre Aumont registers strongly as the husband. Jacqueline Porel registers as her envious rival, and Nelly Benedetti as the secretary, Jacques Marin as the husband's yokel pal, Pierre Mirat as a pompous friend, Liliane Brousse as one of the husband's more sentimental victims, Michel Dumoulin as the shy singer and Francis Terzian as the macabre cafe waiter, symbol and messenger of death, are impressive and of great aid. Alexandre Trauner has designed a fanciful set of the Roman apartment. "Flora" appears destined to cross the ocean after a long run here.

*Curt.*

## Las Facinadoras

(The Fascinating Girls)

Mexico City, Dec. 8.

Jorge Schwarz presentation of musical comedy in three acts (six scenes) by Felipe Santander with music by Raul Sayago, based on an original idea by Jaime Rojas. Staged by Xavier Rojas; scenery, David Anton; costumes, Manuel Mendez. N.; choreography, Edmundo Mendoza. At the Insurgentes Theatre; admission 96c.

| | |
|---|---|
| Lety | Angelica Maria |
| Lourdes | Sonia Infante |
| Yolanda | Arcelia Larranaga |
| Aurora | Tiina Romay |
| Isabel | Amalia Tuero |
| Candy | Cecilia Veronica |
| Silvia | Perla Welter |
| Martha | Judith Azcarraga |
| Patty | Blanca Guzman |
| Carlos | Felipe Santander |
| El Menso | Edmundo Mendoza |
| Eduardo | Alejandro Malpica |
| Mario | Enrique Mondragon |
| El Ciego | Arturo Cobo |
| Luis | Leopoldo Salazar |
| Octavio | Roberto Resendiz |
| Alfredo | Rogelio Guerra |
| El Tacuba | Jose Ma. Martin |
| El Huesitos | Roberto Guzman |
| Prof. Abelardo | Eduardo Cordero |

"Las Facinadoras" ("The Fascinating Girls") is an exciting production for Mexico because it is the first all-Mexican musical comedy to be a success. The only two others written, produced, directed and acted by Mexicans were flops. The only successful productions of musical comedy here have been translations of Broadway or London shows, including "Los Novios" ("The Boy Friend"), "Ring, Ring Llama el Amor" ("Bells Are Ringing"), "Mi Bella Dama" ("My Fair Lady"), "Los Fantasticos" ("The Fantasticks"), "La Peliroja" ("The Redhead") and "La Tia de Carlos" ("Charley's Aunt").

"Las Facinadoras" is good, clean, funny and generally fast moving (except for the first act). The cast performs enthusiastically and with surprising stamina, considering that they do two shows nightly, seven nights a week, although it is a taxing physical stint. The story is about a group of university students who want to put on a musical show, and the financial and emotional problems involved. The script is generously sprinkled with funny lines which are well delivered.

The book was written by Felipe Santander, who also plays a leading role. He is a handsome man with an attractive smile, but he is an indifferent actor.

The producer, Dr. Jorge Schwarz, is a young practicing dentist, who reportedly put up $80,000 to do the show. This is the first musical he has ever produced. The scenery, designed by David Anton, is fresh and clever, especially when a swimming pool scene swings around on the revolving stage and there is the famous lava rock wall of "The Pedregal" (near the National Univ.) with an actual fountain gushing water.

Manuel Mendez is responsible for the costumes, with the aid of local manufacturers. Edmundo Mendoza, an excellent dancer-choreographer who has studied in New York, has made this a hoofing show. There are few other real dancers in the cast, but he has created steps and movements which enable them to seem professional terpers.

The music was composed by Raul Sayago and although there is nothing new and different about his music, it is catchy and singable, and adequate for the story. There is only one Calypso number, and little of the typical Latin flavor to the score.

Even to non-Spanish-speaking audiences, the story is comprehensible, as much of the humor is visual. With the success of "Las Facinadoras," there will probably be more Mexican musicals written and produced here.

*Marg.*

## La Polka des Lampions

(The Cocked Hat Polka)

Paris, Dec. 20.

Maurice Lehmann presentation of musical comedy in two acts (20 scenes), with book and lyrics by Marcel Achard, suggested by the film "Some Like It Hot," and music by Gerard Calvi. Staged by Maurice Lehmann, assisted by Dirck Sanders; sets and costumes, Raymond Fost, Dignimont; choreography, Dirck Sanders, Louis Orlandi; musical direction, Felix Nuvelone. Stars Georges Guetary, Jean Richard; features Annie Dupare, Nicole Broissin, Jeanne Serval, Jacques Dynam, Daniel. Opened Dec. 19, '61, at the Chatelet Theatre, Paris; $4 top.

| | |
|---|---|
| Charles | Georges Guetary |
| Blaise | Jean Richard |
| Marie | Annie Dupare |
| Nicole | Nicole Broissin |
| Emilie | Jeanne Serval |
| Durand | Jacques Dynam |
| Marcassini | Daniel |
| Octave | Michel Mayou |
| Lerner | Georges Montax |
| Assumption | Zaida |
| Singers, dancers, others. | |

Though written by the noted playwright Marcel Achard, this new musical follows the usual patterns for the Chatelet Theatre, and is presumably due for the usual run, but offers nothing for export.

"La Polka des Lampions" ("The Cocked Hat Polka") is mainly a series of production numbers, with the book merely an outline for world travel and comedy bits by costars Georges Guetary and Jean Richard. The numbers don't reveal character or advance the story.

Loosely based on the Hollywood film, "Some Like It Hot," the tuner follows two male musicians who don femme garb to join an all-woman band in 1920s France. The device gets the standard laughs. Both men fall for the orchestra leader, with further complications of somebody using the girls' powder boxes to smuggle dope around the world.

Georges Guetary, as the more romantic male, is in good voice and Jean Richard, the comedy relief, has the timing and clowning talents to get laughs and score in one good number about the man who is never taken seriously in life.

Annie Duparc is a bright femme lead and Nicole Broissin a good soubrette. The dances are aimed more as big production numbers than springing from the action. The costumes are bright and the staging is in the massive operetta tradition, with good mechanical effects.

Gerard Calvi's music is functional, without catchy strains for the romantic and special numbers. The dancing is traditional in take-offs on revue or folk type effects.

## La Pensee

(Thought)

Paris, Dec. 26.

Lucie Germain presentation of two-act (six scenes) drama by Leonide Andreyev, adapted by Carlos Semprun. Staged by Laurent Terzieff; scenery, Andre Lacombe; costumes, Francoise Grassin. Stars Laurent Terzieff; features Pascale De Boysson, Michael Lonsdale, R. J. Chauffard, Yvette Etievant. Opened Dec. 20, '61, at the Theatre De Lutece, Paris; $3 top.

| | |
|---|---|
| Kergentzeff | Laurent Terzieff |
| Tatiana | Pascale De Boysson |
| Alexei | Michael Lonsdale |
| Semenoff | R. J. Chauffard |
| Macha | Yvette Etievant |
| Daria | Jacqueline Dane |
| Petrovitch | Jacques Jeannet |
| Priamol | Gilles Guillot |
| Fedorovitch | Jacques Lalande |
| Vassia | Andre Pignoux |
| Sascia | Marie-Jose Coussieu |

Film actor Laurent Terzieff returns to the stage to direct and star in this play of ideas by the late Russian dramatist Leonide Andreyev, author of "He Who Gets Slapped." He scores in both capacities in this drama of the fine line between sanity and madness.

First part of the drama is taut and eerie, as the hero tells a woman who had once jilted him and married his friend that he could possibly kill her husband.

(Continued on page 66)

# Shows Out of Town

## The Umbrella

Philadelphia, Jan. 21.

Ketti Frings (in association with Robert Evans) presentation of drama in two acts, by Bertrand Castelli, in collaboration with Jack Raphael Guss. Staged by Gene Frankel; scenery, Rouben Ter-Arutunian; costumes, Theoni V. Aldredge; lighting, John Harvey; ensemble movement direction, Daniel Nagrin; sound, Robert W. Stringer; assistant director, Frances Frankel. Stars Geraldine Page, Anthony Franciosa, Arthur O'Connell. Opened Jan. 20, '62, at the Locust Theatre, Philadelphia.

| | |
|---|---|
| Cornelius V. Stoltz | Arthur O'Connell |
| Sister Bonaventure | Geraldine Page |
| PFC Wango | Anthony Franciosa |
| Greek | Anna Chrysoula |

Philadelphia, Jan. 20.

More like an elaborate off-Broadway entry than a regular season production, Ketti Frings' "The Umbrella" opened Saturday (20) at the New Locust to the complete mystification of a sizable segment of the first night audience.

Superbly set and expertly performed, the new play by Bertrand Castelli and Jack Raphael Guss is a fresh assault on the naturalistic stage. It is one of those anti-form theatrical projects at which many customers sit perplexed at the finale, not knowing if the show has ended and fearing to ask.

A thin, translucent, plastic curtain rises to reveal a surrealist landscape—the wasteland of the world the day after the atom bomb drops. The three survivors—Geraldine Page, Anthony Franciosa and Arthur O'Connell—do not appear to be concerned with the stark facts of life such as food, drink, shelter.

They are more bothered with self-deception, putting across unreal images of themselves. But sex is Topic A, even in a withered world. Only obvious element of play is its humor.

Rouben Ter-Arutunian has designed a strikingly stark set. Platform of two-by-threes represents the burned-out earth the protagonists use for a forum. The props include a wrecked taxicab; a legless enamelled bathtub and refrigerator in which clothing is kept (a la "Breakfast at Tiffany's"), and a broken clock, presumably to mean that time has stopped. There is also a life-size telephone pole upon which hangs the "Umbrella" and a pair of shoes; a blasted sewer entrance, a wheezy organ, a useless typewriter and sundry bits of rubble.

Aloft in the flies are five young men (angels without wings) who take choreographed positions representing members of some eternal stage crew—carpenter, electrician, soundman, and they even slither acrobatically down ropes to raise and lower the curtain.

The performances are top grade and the star power might even carry the work for a limited run. Geraldine Page is the former floozie who pretends to have been a nun in a New Orleans convent. Arthur O'Connell is a pilferer of petty cash who tries to behave like a tycoon and big-time swindler, and Anthony Franciosa is the GI, emasculated in a training camp accident, who passes himself off as a Don Juan and war hero.

Whether they are the last looney fugitives of the holocaust or three doomed souls living out some private hells of their own is not made clear. The writing is fairly pedestrian and the playwrights' theme is vastly bigger than the equipment they bring to it.

"The Umbrella" seems to be apparently everyone's need of a shelter. This ultimate message gets across in the inconclusive finale. As a symbol, however, the umbrella is woefully neglected during most of the drama's less than two-hours running time. The program adds to the general bewilderment by listing four players when only three appear.

There are two inescapable conclusions to be gained. "The Umbrella" is a highly dubious Broadway property, despite the persuasiveness of its stars, and it is an unlikely screen play.

*Gagh.*

## Scheduled B'way Preems

Family Affair, Rose (1-27-62).
Passage India, Ambassador (1-31-62).
New Faces of '62, Alvin (2-1-62).
Old Vic, City Center (2-6-62).
Aspern Papers; Playhouse (2-7-62).
Umbrella, Morosco (2-8-62).
Gift of Time, Barrymore (2-22-62).
No Strings, Hellinger (3-1-62).
Isle of Children, Cort (3-14-62).
All American, Winter Gard. (3-19-62).
We Take the Town, B'way (4-5-62).
Funny Thing Happened, Alvin (5-3-62).

## Friedman & Son

San Francisco, Jan. 12.

Actor's Workshop presentation of three-act comedy by Mark Harris. Staged by Jules Irving; settings, Nell Finney; lighting, James McMillan. Opened Jan. 11, '62, at Marines Memorial Theatre, San Francisco; $3.50 top.

| | |
|---|---|
| Kathleen Ferguson | Mary Brauer |
| Abraham Ferguson | Donald Buka |
| Schimmel | Wolfe Barzell |
| Mayor | Edward O'Brien |
| General | Hal Burdick |
| Judge | Alan Mandell |
| Solomon Friedman | Roger DeKoven |
| Miss Prior | Kathe Chapman |
| Benjamin Waxman | Malcolm Smith |
| Miss Liberty | Sandra Ward |

Mark Harris, who has written a couple of funny novels, has now written a three-act comedy, and presumably has become aware of the fact that the stage is a different medium than fiction. "Friedman & Son" starts with the simple idea of a youngish, Jewish, intellectual son estranged from his canny father. A contemporary of the father goes to see the son with the plan of talking him into buying a "testimonial" banquet for the old man, thus reuniting them.

The first act consists almost entirely of dialog between the son and the go-between. The second act is all dialog between the father and the go-between. The third act brings the three principals together and includes surrealistic "banquet" characters, with son and father eventually achieving a new understanding.

The basic idea contains elements of "Abie's Irish Rose," of "The Matchmaker" and, above all, of Elick Moll's fine novel, "Seidman & Son." Developed simply and with dignity, it might have made an interesting theatrical evening.

Neither simplicity nor dignity is evident in this evening of windy and largely unfunny dialog, however. As a comedy, "Friedman & Son" falls flat.

The author has written lines which sound as if he'd memorized favorite vaudeville gags.

Mouthed by the go-between, in a quasi-Yiddish accent, the jokes raise only a few nervous titters. Even worse, possibly, the intellectual son is forced to mouth a lot of funny political idealism in a verbal denouement of the plot. Nowhere is it made clear that the real bond between father and son must be affection. Instead, the author says the tie is a devotion to truth, whatever that is.

As a result, neither the father, played by Roger DeKoven, nor the son, acted by Donald Buka, comes alive as a sympathetic character, and audience sympathy must focus on the crass, sparrow-like go between who wants to make a buck by arranging the testimonial. The latter role, somewhat overplayed by Wolfe Barzell, is the only human being on stage. All three major actors struggle manfully, but are beaten by the script.

The author's doubtful taste in his references to both Jews and "Jewishness" and director Jules Irving's extravagant miscalculation in placing an array of minor characters out beyond the stage are relatively unimportant matters, since the comedy doesn't come off in the first place.

*Stef.*

## London Shows

*(Figures denote opening dates)*

Affair, Strand (9-21-61).
Amorous Prawn, Piccadilly (12-9-59).
Becket, Globe (12-13-61).
Beyond Fringe, Fortune (5-10-61).
Big Soft Nellie, Royal E. (11-28-61).
Billy Liar, Cambridge (9-13-60).
Bonne Soup, Comedy (10-23-61).
Bye Bye Birdie, Her Majesty's (6-15-61).
Critic's Choice, Vaudeville (12-6-61).
Do Re Mi, Prince Wales (10-12-61).
D'Oyly Carte, Princes (12-11-61).
Flings Ain't, Garrick (2-11-60).
Fireraisers, Royal Court (12-21-61).
Guilty Party, St. Martin's (8-17-61).
Heartbreak H'se, Wyndham's (11-1-61).
Irma La Douce, Lyric (7-17-58).
Irregular Verb, Criterion (4-11-61).
Knacker's Yard, Arts (1-16-62).
Let Yourself Go, Palladium (5-19-61).
Lord Ch mberlain, Saville (8-23-61).
Luther, Phoenix (7-27-61).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
Music Man, Adelphi (3-16-61).
My Fair Lady, Drury Lane (4-30-58).
Old King Cole, Palladium (12-20-61).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
One Over Eight, Duke York's (4-5-61).
Out of Your Mind, Lyric H. (11-29-61).
Peter Pan, Scala (12-15-61).
Rehearsal, Apollo (4-5-61).
Repertory, Aldwich (12-15-60).
Ross, Haymarket (5-12-60).
Salad Days, Princes (12-26-61).
Sound of Music, Palace (5-18-61).
Stop the World, Queens (7-20-61).
Treasure Island, Mermaid (12-13-61).
Young In Heart, Vic. Pal. (12-21-60).

SCHEDULED OPENINGS

Big Killing, Princes (2-1-62).
Slapdest, Cambridge (2-8-62).
Pirates, Her Majesty's (2-15-62).

Theatrical Artists Representatives Assn., Inc., has adopted a Code of Ethics for its agent members.

# Hotel Dinner-Legit Book Musicals Opening New Era for S.F. Show Biz

By BILL STEIF

San Francisco, Jan. 23.

A new phase in Frisco show business may be in prospect with the opening tonight (Tues.) of an after-dinner performance of "Guys and Dolls" as the initial production in the 600-seat Garden Court dining room of the Sheraton Palace Hotel. The show, produced by Russell Lewis and Howard Young, will cost $7.75 minimum, including dinner, with drinks extra. The exact dinner-show tab will depend on price of the entree.

The gross for the six weekly dinner shows should be around $32,000 a week, according to Lewis. It's figured drinks should add about $10,000 a week extra. Lewis doesn't say how the take will be cut up, but a good guess is that the producers can figure on just a little less than half of the total, including their share on drinks.

Lewis believes the fact that the big Sheraton chain has joined in this project has important implications all over the U.S. "Actors Equity has only a small percentage of its members working, and so does the musicians union," he says. "Hotels — downtown hotels — are looking for foot traffic, business that will brush off at night."

The producer believes that the combination of hungry theatrical workers and hungry hotels is a natural, that their interests are similar. And he notes that advance interest, and reservations with a $4-per-person deposit, are extraordinarily high. The implication, obviously, is that Sheraton execs are watching this Frisco experiment, and that other hotel chains may be, too.

The idea isn't new. Las Vegas hotels have been doing this for some years, using tab musicals, and the Meadowbrook Dinner Theatre, Cedar Grove, N.J., inaugurated a similar policy almost three years ago, followed by the Bradford Hotel, Boston. But this is the first time so big a factor in the hotel business as Sheraton has become involved. If it works in Frisco, it

(Continued on page 69)

## Cliburn Oversubscribed As Ft. Wayne Disputes Use of Community Tag

Ft. Wayne, Jan. 23.

Some 300 persons are on the waiting list for memberships in Ft. Wayne Community Concerts, Inc., since the recent announcement that the forthcoming season will open with a recital by pianist Van Cliburn. Present subscribers may renew their memberships this month, but then the waiting list will be used for whatever vacancies occur. The four other subscription bookings will be announced when the membership drive officially opens.

Meanwhile, the competing concert-sponsoring group, headed by Hertha Duemling, who last fall resigned from the 31-year-old original group, suffered a setback in the courts when Judge Lloyd Hartzler granted an injunction to the Ft. Wayne Community Concerts, Inc., barring Mrs. Duemling's group from using the word Community in its name or in the solicitation of memberships for a competing series. Mrs. Duemling's group had been operating as the Community Concerts Assn. of Ft. Wayne.

The Columbia Artists Corp., New York booking agency, intervened as a party to the suit, claiming it held the sole right to license the use of the name. Ft. Wayne Community Concerts, Inc., countered with a plea in abatement, claiming the New York firm did not have the right to enter the suit, since it is an out-of-state corporation which has not qualified with the Secretary of State to do business in Indiana.

Judge Hartzler, in ruling on the Columbia Artists request for a counter restraining order to bar Ft. Wayne Community Concerts, Inc. from using the word Community in connection with its concert-sponsoring activities, again held for the plaintiffs, who will now continue to use the original name without competition.

However, a demurrer to the decision has been filed by Columbia Artists.

## Margaret O'Brien Cast For Phoenix Yum-Yum

The Sombrero Playhouse, Phoenix, is presenting Margaret O'Brien in "Under the Yum-Yum Tree" this week as the second presentation in its 14th season. The Richard Charlton operation began its current semester Jan. 16 with Arlene Francis in "Old Acquaintance," which ended a week's run last Sunday (21).

Charlton asserts that the scheduled eight-week season of straight plays drew a record advance subscription sale of over $50,000. In addition to the dramatic productions, two musicals will be presented in March bringing the number of playing weeks for the season to 10. New to the staff of the 500-seat operation this year are Martin Egen, general manager, and Tommy Brent, pressagent. Jack McCullagh and Jack Welles are back as scenic designer and production stage manager.

Under consideration by Charlton for the future is an increase in the theatre's seating capacity and an extended season.

## Leo Kerz Sues Randolph Hale

San Francisco, Jan. 23.

Producer Leo Kerz filed a $25,000 damage suit Friday (19) against Randolph Hale, charging that on closing night, Oct. 23, of "Rhinoceros" Hale did "strike, twist, jerk and push" Kerz while emitting a steady stream of profane language.

Kerz also filed a separate suit asking the court to make Hale, then operating the 1,147-seat Alcazar, account for $48,500 Kerz thinks he has coming from the show's three-week boxoffice take.

Kerz' main complaint charged Hale had made a "violent and unlawful" assault on him, and did "beat, bruise and batter" him in a "cruel, inhuman and shameful manner."

The suits stemmed for an incident between show's second and third acts on closing night, first reported in VARIETY. Hale said last weekend:

"Kerz wasn't here during the run. He came out for opening night, then went away and didn't come back until closing night. He left Eddie Choate here to run the show for him.

"That night he came into my office and asked for his share of the receipts. It wasn't very much, $1,514. Leo fired Eddie on the spot, refused to look at my accounting and rushed out. You see, he had flown the entire cast and scenery out from New York. This cost about $12,000. I put up this money and he agreed it would be deducted from the boxoffice during the run.

"He didn't want to do this, wanted me to pick up the transportation charge. He didn't even want to pay the ad bill here, said he needed the money to pay some bills in New York. But I paid the San Francisco bills."

## 'Do Re,' 'Advise' Set Same Date for Chi Openings

Chicago, Jan. 23.

Two touring legit shows will open here the night of Jan. 30, something that hasn't happened since the days when legit shows were plentiful in Chicago. David Merrick, who will be bringing in "Do Re Mi" from Toronto to launch the McVickers as a legit house, elected to open against "Advise and Consent" at the Blackstone because he didn't want to lose a performance. "Advise" can't change dates because it's a Theatre Guild-American Theatre Society subscription entry, and the booking was made long in advance.

The dual openings will undoubtedly divide the critics' turnout on that night, but the Merrick musical would seem to have the advantage for opening night coverage, inasmuch as there is a certain news value in the initiation of the McVickers, a former film house, to legit.

## Get Out the Duster

Chapel Hill, N.C., Jan. 23.

Archibald Henderson, retired professor at the Univ. of North Carolina, has given the college drama department more than 400 rare and out-of-print books from his private collection.

Long associated with the drama department and the Carolina Playmakers, and a former author and literary critic, Dr. Henderson was one of the first to acclaim George Bernard Shaw as a great dramatic genius. He became Shaw's official biographer in 1904.

# Legit Buff Sues To Get Tax Loss On Own Theatre

St. Paul, Jan. 23.

Local multimillionaire industrialist Archibald G. Bush and his wife Edyth, who own and operate the 275-seat Edyth Bush theatre here, have filed suit in Federal Court against the Internal Revenue Service, seeking $11,054 income tax reduction. The action charges the Government with refusing to allow the theatre's 1954 operating loss in that amount.

At a cost running into hundreds of thousands of dollars, Bush built the theatre 21 years ago for his wife's legit interest. Both are avid stage fans. He also considered it a civic project.

The theatre operates nearly the entire year around and presents mostly light plays with local casts. It advertises its offerings in the newspapers in the same fashion as touring stage productions.

Some of its 21 seasons have been profitable, but that of 1954 wasn't, according to the Bushes.

## SAYS BILTMORE PIRATED Y. MONTAND CONTRACT

Los Angeles, Jan. 23.

Drama Productions Corp., operator of Huntington Hartford Theatre, charged that its deal for "An Evening With Yves Montand," to have started Feb. 26 at the Hunt-Hartford, had been pirated and French entertainer instead had been induced to appear for three weeks at the Biltmore Theatre, starting last Dec. 26.

In Superior Court suit filed Friday, (19) damages of $42,000 were asked. Named as defendants were Norman Granz, Montand, Salle Productions Inc., Jazz at the Philharmonic Inc., Jacques Canetti, James A. Doolittle and Greek Theatre Assn. Plaintiff also asked punitive damages of $25,000 from Doolittle and Greek Theatre Assn.

Complaint claimed that Doolittle and Greek Theatre Assn. had induced the "Granz defendants" to break their agreement with plaintiff and induce the "Granz defendants" to enter into a deal with Doolittle for Montand's three-week stand at Biltmore.

## Name Vanessa Redgrave, Plummer as Best Actors

London, Jan. 23.

The performances of Vanessa Redgrave in "The Taming of the Shrew" and "The Lady from the Sea" were adjudged the best by an actress in the London Evening Standard's Drama Awards for 1961. Christopher Plummer in "Becket" was acclaimed the winner in the actor's category, and the Jean Anouilh drama was also selected by the panel as the best play of the year.

When it came to choosing the year's most promising playwright the accolade was shared between Gwyn Thomas for "The Keep" and Henry Livings for "Stop It, Whoever You Are" and "Big Soft Nellie." In only one category were the judges unanimous in their decision. They picked "Beyond the Fringe" as the best musical or revue.

The judges were film producer John Boulting, stage director Peter Hall, drama critics Philip Hope-Wallace and Milton Shulman, novelist-critic Elizabeth Jane Howard and the Editor of the Evening Standard as the non-voting chairman.

# See Busy Road Again Next Season, With Lotsa Projects Already Set

By JESSE GROSS

The surge of legit activity on the road this season will apparently continue next semester on the basis of projects already in the works. Not only will there be some shows represented by two touring companies, as has been the case this season, but the possibility also exists of one Broadway click having three carbon copies on tour simultaneously.

Contemplating the four-company operation is "Mary, Mary," now in its 47th smash week at the Hayes the Hayes through all or most of next season, is thus far slated to have two touring editions in the '62-63 period. One will start out on the Coast and the other is being booked for a 30-week tour by Julian Olney's Dorian Attractions Inc.

The two road presentations of the Jean Kerr comedy will be produced by Stevens, who's also contemplating another company for the midwest if a desirable Chicago booking can be arranged. The "Mary" tour, which Olney is handling, is scheduled to begin Sept. 10. Also being booked by Dorian Attractions for next season are a second road company of "Sound of Music," "The Tenth Man" and "Shot in the Dark." Olney's operation concentrates mostly on split-week bookings.

Henry Guettel, currently represented on Broadway as co-producer of "Romulus" and on the road as co-producer of the second touring company of "Best Man," obtained permission to do "Sound" from the producers of the Broadway production, who've also got a touring company on the road. A could spread quickly to other Sheraton locations.

Lewis and Young are in position to stage musicals at the hotel be-

(Continued on page 69)

## Dayton to Open Summer Season With 'Sergeants'

Dayton, Jan. 23.

The 1962 summer theatre season in the local Memorial Hall has been assured. The Montgomery County Commissioners reached an agreement last week with producer James Alex on the rental. The pact, to be signed by Feb. 1, guarantees a weekly rental of $1,500, the same as last year, but this year Alex will get the concession stand rights he demanded.

In return, the county will share in boxoffice receipts above $20,000 on each show, after taxes. The county will get 8% of the gross receipts between $20,000 and $25,000, and 4% of the gross above $25,000.

Alex said the 12-week season will open June 12 with "No Time for Sergeants," starring Jimmy Dean. "The extra time saved in signing an early contract is enabling me to bring in top stars," Alex says. Other shows will include "Annie Get Your Gun," starring Carol Burnett; "Showboat," with Dorothy Dandridge, and "Guys and Dolls," with Norwood Smith.

Because of a loss of over $60,000 on the 1961 season, Alex had refused to enter this season without the concession operation.

# Dallas Musicals Still 70G Short

Dallas, Jan. 23.

There may be no Starlight Musicals season this summer unless local businessmen and firms pledge an additional $70,000 in underwriting within the next week. Under terms of a resolution adopted in mid-December by the State Fair board, the musicals have until Feb. 1 to obtain $100,000 in underwriting pledges. Less than $30,000 was promised by last week.

Tom Hughes, managing director of the Musicals, expressed confidence that Dallas would come through with the remaining underwriting, although the Fair absorbed the first $25,000 of the loss for last season, and won't do so this year.

"The State Fair is more important to Texas and Dallas than the State Fair Musicals," explains Fair president R. L. Thornton Sr. "Losses on the musicals for the last four years have totaled more than $300,000. I do not feel that the fair can jeopardize its own program by continuing to assume further responsibility." Although deficits on the Musicals for the last four seasons have totaled $312,000, a balance sheet since the summer shows started in 1941 reveals that total receipts exceeded total expenses through the 1959 season, despite losses of $69,000 in 1958 and $51,000 in 1959.

The most disastrous season came in 1960, when the deficit was $116,000. Last year, the Musicals cut the loss to $76,000, but the fair paid only $25,000 of this sum, the underwriters making up the difference.

## Choristers Shrug Off Off-B'way, Stock Work

Members of Actors Equity apparently aren't particularly interested in chorus auditions for off-Broadway and stock productions. That's evident in a procedural change instituted by the Chorus Auditions Dept. of the union. The department, because of the small turnout of chorus members at off-Broadway and stock auditions, is no longer automatically sending notices of such sessions to singers and dancers registered for production audition information.

Members desiring notification by mail of off-Broadway and stock auditions now have to inform Florence Keezel, of the Chorus Auditions Dept. Information sheets in the Chorus Auditions Dept. will continue to list off-Broadway and stock chorus calls.

Off-Broadway and stock generally pay less than Broadway or the road.

## 'Kentucky' Outdoor Show Cost Louisville $33,813; No Plans for This Year

Louisville, Jan. 23.

"Bound for Kentucky," last summer's city-sponsored musical at the Iroquois Amphitheatre, had a $33,813 deficit. Only $7,000 of the money was designated as an outright contribution to the outdoor production, while the remaining $28,813 was to be repaid if and when finances of the operation would permit.

No money will be paid back according to Maurice Settle, treasurer and business manager of the non-profit corporation which produced the play. He says that the accounts are closed out.

The local government gets several thousand dollars worth of costumes and stage equipment, which were turned over to the Division of Recreation. They are now on loan to various dance and recreation groups.

The presentation of "Bound for Kentucky" was an outgrowth of former Mayor Hoblitzell's determination that the city-owned amphitheatre should not be dark for the second summer in a row. It was produced by a corporation headed by a former Kentucky congressman, and officers included many locally prominent people. Ticket sales totaled $44,250. An additional $35,000 was received on program advertising.

No plans are in the works for use of the 3,500-seat Amphitheatre next summer. City director of Recreation will have talks with the new Mayor as to its possible use.

## Herman Kogan to Head Chi News Arts Section

Chicago, Jan. 23.

Herman Kogan, former drama critic of the Chicago Sun-Times and more recently with the Encyclopaedia Britannica, will take a post with the afternoon Daily News as cultural editor. He starts Feb. 1.

The newly created post will put Kogan in charge of all cultural departments, including drama, art, music, books and television, and the paper's present reviewing staff will report directly to him. Kogan will be working for his old boss, Marshall Field, who publishes both the News and Sun-Times.

# Constance Bennett's TV Interview

## Star Claims Self Misquoted—Bloomgarden Investigates —Herewith The Transcript

Constance Bennett, recently starring in Lillian Hellman's "Toys In The Attic" at the Blackstone, Chicago, appeared on the Irv Kupcinet WBBM television program, "At Random" and talked freely about the play. Thereby hangs a sequel in the form of a dispute. These facts follow:

(1) VARIETY published a news report on the interview.

(2) Miss Bennett wired VARIETY denying the implications of having panned her own starring vehicle. Said she, "*No quotes about the play set forth in your article were mine.*."

(3) Ann Shropshire has replaced Miss Bennett and the show proceeds west to Los Angeles where, as far as known to the contrary, Kupcinet's program is still aired off tape.

(4) Kermit Bloomgarden, the play's producer, has been interviewing all sorts of executives, critics and personages in Chicago to establish the facts and determine his own action, which might include an appeal to Actors Equity.

Miss Bennett's telegram to this weekly stated: "I demand that you print this in your next edition, as the article is extremely damaging to a powerful play as well as rude to a great and talented playwright and defaming to me."

Kupcinet apparently stalled Bloomgarden's desire to view until kinescope of the interview until Miss Bennett had gotten out of town. The prose transcript of the program, with intonations naturally absent, runs as follows:

*Kup*: Constance, you're appearing in a show here that I know hasn't given you too much pleasure, and it's kind of unusual and only because you're so frank do I ask you this. You're in "Toys In The Attic" and it doesn't give you much pleasure, how do you perform every night? That's an awful burden I must assume for a person who isn't happy in her role?

*Bennett*: Well, it isn't a case of not being happy in a role, Kup. It's a case of when you do an exercise, which this is, an exercise in acting, when you leave the theatre it's like leaving school, you're through with those lessons and that thesis that you're doing. I'm not unhappy in the role, I just don't particularly — Bertson, my manager, Jeffrey Bauer in New York decided that I should change my image. (Laughing) I'm going to change his when I get back.

*Kup*: What image did he want to change?

*Bennett*: Well he decided that I played too much comedy and, therefore, he wanted me to play a dramatic role. "Because, he said, you're getting nothing but comedy scripts sent to you and I want you to have some dramatic scripts sent to you." So, I fussed and fumed, and didn't think that this was the kind of a play that can go into towns where there are only one or two theatres. Chicago's a town that can have it because they have three or four theatres, and then people can have a choice, but it's a heavy drama and people around the world—Today there's enough heavy drama going on and they don't want to see it.

*Kup*: Would you call it "sick" theatre, of which we had so much this year?

*Bennett*: I would call it "sick" theatre, because I think that the theme is sick and there's so much sickness in the world I don't think that it should be forced on people as entertainment. Although, I'll tell you one thing about it, you can never get away from the fact that Miss Hellman is a very powerful and very wonderful writer. If people think they're sick, which they aren't, they should come to see "Toys In The Attic" and alleviate all of their pain.

*Jessel*: Can I have a word on this now? I'm in full accord with what Constance says about the play. It's a very well written play, but I often find times, and I've been very melancholy, I haven't written a snicide letter in over three days now, but no one in this play, with the possible exception of the boy who comes to deliver some groceries or something in the early moment, has any smile upon . . . these—These are all violently, unhappy people. Now we do know that they exist and perhaps they outmeasure the ones that are happy, but surely someone is happy in every book. And, therefore, everybody—There is the one sister, they're two old maids, and one has had no life of any kind, and the other is secretly in love with her brother; there is the part that Constance plays, including an illicit life in the play with a fancy ma'', etc.,—

*Bennett*: And he's colored.

*Jessel*: Yes, and everybody is just terribly unhappy. In fact, the doorman bit me as I got into the cab. So I can understand that, and incidentally I was just looking at that closeup of you Constance and you look like Dietrich when she was 40 years younger. You look about twenty years old.

* * *

*Kup*: Georgie and Constance, (Harold Clurman?) said to me today that the theatre today is suffering from logical businessmen and neurotic playwrights, and the theatre had better get off the couch because people are sick of it.

*Bennett*: Well, I don't think that there are too many neurotic playwrights, as a matter of fact, the trouble is some of the comedies don't get on because people think . . . because the neurotic playwrights are such great playwrights, you see. Now, why can't, Miss Hellman, who has great talent, turn that talent into something happy?

*Jessel*: Well, didn't she write "The Children's Hour"?

*Bennett*: You call that happy?

*Jessel*: Well, she just happens to write about people violently unhappy.

*Bennett*: She has talent. If an actress, as an actor or an actress—

*Jessel*: You can play any part?

*Bennett*: That's right. Why can't a playwright write happier—

*Burr Tilstrom*: Would you call Lillian Hellman a neurotic playwright?

*Bennett*: No, but she writes neurotic plays.

*Kup*: I think we're talking about the Tennessee Williams and—

*Bennett*: Yes, he writes neurotic plays.

*Jessel*: Yes, but there are many. Clurman is a—

*Bennett*: (laughing) A neurotic director.

*Jessel*: No, But nobody can make any precedent about the theatre anymore than you can do about anything that the public pays for. Not this 'mishigass,' but—But you can't say there are too many of them. "Bye, Bye Birdie" is a great success and it's not unhappy and the Hal March play—

*Bennett*: "Come Blow Your Horn"

*Jessel*: That's a hit and it isn't unhappy and "Mary, Mary" is a light comedy and—

## Off-Broadway Shows

(*Figures denote opening dates*)

**All In Love**, Martinique (11-10-61).
**Along Cynic Route**, Actors (12-14-61).
**Apple**, Living Theatre (Rep) (12-7-61).
**Banker's Daughter**, Jan Hus (1-22-62).
**Blacks**, St. Marks (5-4-61).
**Brecht on Brecht**, de Lys (1-3-62).
**Cantilevered**, 41st St. (1-17-62).
**Connection**, Living (Rep) (9-12-61).
**Fantasticks**, Sullivan St. (5-3-60).
**Ghosts**, 4th St. (9-21-61).
**Hostage**, One Sheridan Sq. (12-12-61).
**Jungle**, Living (Rep) (11-2-61).
**Man of Destiny**, Portofino (1-15-62).
**Many Loves**, Living (Rep) (10-31-61).
**Mary Sunshine**, Players (11-18-59).
**Moon on Rainbow Shawl**, E 11 (1-15-62).
**Misalliance**, Sheridan Sq. (9-25-61).
**Premise**, Premise (11-22-60).
**Pl'ayboy**, Phoenix (1-9-62).
**Red Roses**, Greenwich Mews (11-27-61).
**Wilder Plays**, Circle in Sq. (1-11-62).

**SCHEDULED OPENINGS**

**Creditors**, Mermaid (1-25-62).
**French Triple-Bill**, Van Dam (1-30-62).
**Merchant of Venice**, Gate (2-2-62).
**Jackhammer**, Marquee (2-5-62).
**Fly Blackbird**, Mayfair (2-5-62).
**Theatre Absurd**, Cherry Lane (2-11-62).
**Golden Apple**, York (2-12-62).
**Dumbell People**, Cricket (2-14-62).
**Checkhov Plays**, Gramercy (2-15-62).
**Oh Dad—Sing to Me**, Phoenix (2-19-62).
**Difficult Woman**, Barbizon (4-25-62).

**CLOSED**

**Stage Affair**, Cherry Lane (1-16-62); closed last Sunday (21) after eight performances.
**Ticket-of-Leave-Man**, Midway (12-22-61); closed Jan. 19 after 31 performances.

## Spreading Sensitivity

Milwaukee, Jan. 23.

Chester Morris acting Senator Orin Knox in "Advise and Consent," at the Pabst Theatre said (in a press interview) "politics is a dirty game" in both real life or as portrayed in the play—on stage.

Stated Morris: "We got a lot of criticism showing polities as a dirty business. Politics is a dirty game. There are plenty of examples about us."

Milwaukee County Executive Doyne sent Morris a two-page letter, asking Morris to check things at Milwaukee's Courthouse and see facts on Milwaukee's clean public service. Though having tickets for opening night, Doyne refused to see "Advise and Consent," after reading Morris' comments.

## Concert Review

### Esterhazy Orchestra

(TOWN HALL, N. Y.)

Youth held center stage at Town Hall on Tuesday last. A 27-year old conducted teenage works of Mozart and Schubert. And perhaps youngest of all, Madame Rosina Lhevinne, age 80, played Mozart on the piano.

The Esterhazy Orchestra, a chamber group supported by a foundation of the same name, was recently founded for the perpetuation of 18th century music, with a particular bow to Franz Josef Haydn. The group should be welcomed as a noteworthy addition to our musical culture. (To our shame, they announce two forthcoming American "premieres" of Haydn symphonies!) It is not possible, however, to give this enterprise full praise.

David Blum, musical director, conducts with presence and a dedicated manner. But critics should keep their eyes closed. Unfortunately he has not yet molded an instrument worthy of his high aims, though the evening began auspiciously with Mozart's Divertimento, K.138 in F Major. Even forgetting that it was written by a 16-year old, this is a startling piece —sweet, blissful and delightful. With obvious devoutness and gentleness, Blum wrung from his musicians all of the youthful poetry of it. It soon became apparent, however, that romantic sweetness is his sole interest. His sound was indiscriminately muted. If Mozart can be compared to a sparkling crystal chandelier, Blum gave only soft candlelight. Even young Mozart has dynamics. Lacking also is a forthrightly emphasis on the embellishments which Mozart uses for shape and structure, so that a general formlessness prevails.

Rosina Lhevinne provided the evening's highlight with her mellow interpretation of the Mozart Piano Concerto No. 21. Her reading, too, fell into warmth and softness instead of high clarity.

After the intermission came the Schubert Symphony No. 5, which lacked lyrical sweep in its playing. This music should be bounding in its questions and answers. It was boyish instead of manly; hummed rather than sung. The lack of well-considered changes of intensity—so obviously called for by Schubert's major and minor interplays—left unexpressed the composer's statement. This could only lead to one result: an uninspired performance.

The evening closed with a Bach chorale prelude: "Liebster Jesu, wir sind hier," which proved one further point: the beginning and end of conducting is a decisive beat. All of Blum's charm cannot hide his lack of one. *Keane.*

## Robert Holley Producer Of Indpls. Summer Sked

Indianapolis, Jan. 23.

Robert Bruce Holley, formerly co-producer with John Sacco, has been named producer of Starlight Musical here for summer season of 1962. The staff also will include Robert L. Young Jr. as assistant manager and Mary Helen Kelly as promotions director, both holdovers from last year. Starlight is operating a year-around office for the first time.

The job of executive director to which Sacco was named last spring has been eliminated. Holley will set up New York office shortly to arrange scheduling and casting.

# Off-Broadway Reviews

## The Hostage

Norma Frances, Robert Margulies & Bell Productions presentation of a three-act comedy-drama by Brendan Behan. Staged by Perry Bruskin; setting and lighting, Karl Huegliu; costumes, Margaret Bury. Opened Dec. 12, '61, at One Sheridan Square, N.Y.; $4.50 top.

Cast: Alan Nunn, Paddy Croft, Norman Roland, Kathleen Roland, Margo Burnett, Ral Saunders, James Cahill, Lloyd Beachner, Patricia Ripley, Geoff Garland, Jane McArthur, William H. Bassett, Vince O'Connor, Richard Sabol, Bill Johnson.

Vigor is the keynote of the revival of Brendan Behan's "The Hostage" at the basement playhouse at One Sheridan Square. Squalor and filth vie with heroics and noble sentiment, the dirty joke contrasts with thrusts of rapier-like wit. There are singing and caterwauling, shouts of jingoistic fervor and the cynic's sneer.

Perry Bruskin has expertly staged "The Hostage," infusing it with dark humors. As the young British soldier who is on the losing end of the exchange, Geoff Garland has ingenuously amusing appeal. Jane McArthur is all charm as the Irish lass who loves the lad.

Alan Nunn, as the "lodging house" keeper, has corner-of-the-mouth cynicism. Paddy Croft is crustily down-to-earth as his prostie wife, Norman Roland has the grand style as a kilted, senile ex-officer, while Patricia Ripley's angularity and pruney dryness as a "sociable" worker is the match of Behan's sneers. *Geor.*

## The Apple

Living Theatre presentation of drama in three acts by Jack Gelber. Staged by Judith Malina; scenery, Julian Beck; lighting, Nicola Cernovich. Features Julian Beck, Marilyn Chris, John A. Coe, Marion Jim, James Earl Jones, Fred Miller, Henry Proach. Opened Dec. 7, '61, at the Living Theatre, N.Y.; $4.50 top.

At the close of Jack Gelber's "The Apple," the audience is told to come back, but "only if you want something," What that somethings might be is an explanation of the play, but it is unlikely that a return visit to the Living Theatre would provide the answer.

"The Apple" is more a series of macabre sketches than a cohesive drama. It is filled with lines and characters no doubt meant to shock and edify, but which succeed only in mystifying. There are so many levels of action, so many blackouts and quick changes of context that the audience is lost in a maze of incomprehensibilities.

The characters include, predictably, a Negro, a Jew, a homosexual, a bigot and a pair of sluts. Presumably intended as comic relief, there is a spastic who spills his food, is forced to dance, and is the object of constant ridicule. What all these people are doing together is not explained, and although they talk about themselves endlessly, they reveal nothing about themselves.

During the course of the evening, animal masks are donned, an abstract painting is auctioned, a man who is dead but not dead goes mad, and the spastic turns out to be not spastic after all.

The seven-member cast seems to be talented and possibl actors and director Judith Malina know what is going on. But the audience does not share the knowledge. *Kenn.*

## Signs Along the Cynic Route

Precarious Productions presentation of a revue in two acts, with sketches by Will Holt and Dolly Jonah; music and lyrics by Will Holt. Staged by Walt Witcover; lighting, Gene Tunezi; graphics, Milton Glaser; musical direction, Don Evans. Features Will Holt, Dolly Jonah, Robert Barend. Opened Dec. 14, '61, at the Actor's Playhouse, N.Y.; $4.90 top weekends, $3.90 weeknights.

"Signs Along the Cynic Route" is an unpretentious little revue that is full of warmth and goodwill, but short of sharpness and originality. Although it is amiably performed and often entertaining, it is too light for a full evening.

Dolly Jonah, a tall blonde with a hint of Carol Channing, knows how to make the most of every laugh, and Will Holt is a young man with a pleasant manner and a good sense of timing. They wrote lightweight sketches. Despite the show's title, there is little cynicism evident, and few fresh points of view.

Only occasionally is the material fresh and unexpected. When Holt, as a New England-bred aristocrat, teaches Miss Jonah, his showgirl bride, how to play croquet, the revue comes to life. When "The Threepenny Opera" is transposed to Hollywood, the message comes through. But too many of the numbers are old hat and overlong.

Miss Jonah and Holt are aided in the performance by Robert Barend, a man with a rubber face and a keen sense of comedy. Walt Witcover's staging keeps things moving.

The only real lapse of taste is the closing number, a morbid, offensive comment on what are described as World War III songs. *Kenn.*

## The Ticket-of-Leave Man

John M. Grissmer & William F. DeSeta presentation of a melodrama in four acts by Tom Taylor. Staged by Robert Moore; sets and lighting, Edward Garzero; costumes, Joseph Lewis; original songs, Edward Cashman. Features Philip Bosco, Mary Harrigan, James Forster, Joseph Plummer, William Cottrell, Marion Morris, Byron Webster, Henry Sutton, Kevin Mitchell, Robert A. Worms, Mary Jane Milli. Opened Dec. 22, '61, at the Midway Theatre, N.Y.; $4.90 top weekends, $4.50 weeknights.

Cast: Robert A. Worms, Philip Bosco, William Cottrell, James Forster, Joseph Plummer, Mary Harrigan, Mary Jane Milli, Byron Webster, Marion Morris, Kevin Mitchell, Henry Sutton, John Loose, Brian Rodner Dan Baileys, Carla Shearer, Joan Murray, Dan Finkelstein.

Although "The Ticket-of-Leave Man" was meaningful social drama in 1863, it is pure corn today. But everyone connected with the current revival at the Midway Theatre obviously knows it, and treats the museum-piece with irreverent good humor. The result is an amusing, chuckle-filled evening.

The melodrama was written by Tom Taylor, author of "Our American Cousin," the play Lincoln was watching when he was assassinated. The central character is Hawkshaw, a detective who always gets his man, except when its right under his nose.

Hawkshaw's one aim in life is to capture Jim Dalton, the criminal who killed the detective's partner. But the villain eludes the detective, and the wrong man is sent to prison.

The play's title refers to the innocent victim's parole papers, the ticket-of-leave he is given when released from prison. Although he and his Pollyannaish sweetheart attempt to make a new life for themselves, they are hounded by the villain.

The hokum-filled plot is played with tongue-in-cheek finesse by the expert cast and under the knowing direction of Robert Moore. The performance is neither too farcical nor too straight

As Hawkshaw, Philip Bosco is the perfect combination of hero and clod. Mary Harrigan is fine as the heroine. Joseph Plummer is suitably simple-minded as her sweetheart, and James Forester is good as the villain. Mary Jane Milli, Byron Webster, Kevin Mitchell, and especially Marion Morris as a landlady, are good in smaller roles.

Edward Garzero's inventive sets make the small stage seem spacious, and Joseph Lewis's costumes are fine. The original songs, by Edward Cashman, are entertaining, particularly "The Maniac's Tear," the sad lament of a woman who put her children out with the empties.

Although the last 10 rows of seats at the Midway are raised on a platform, the stage is so low that visibility is limited. *Kenn.*

## Poppa Is Home

Quaker Productions presentation of drama in three acts by Monroe Schneier. Staged by Robert T. Seymour; settings and lighting, Fred Sammut; costumes, Dina Harris. Opened Dec. 19, '61, at the Gate Theatre, N.Y.; $3.95 top.

Cast: Linda Marsh, Estelle Ritchie, Adelaide Klein, Walter Miller, Philip Fox, Max Gulack, John Anthony Zee, Theo Goetz, Gian Sciandra, Esther Benson, Robert Stevenson, Pete Roman.

In the program notes to "Poppa Is Home" it's asserted that author "is probably the first chiropractor turned playwright in the theatre's history." In view of the soap opera level of Schneier's script, it appears that history should have quit when it was ahead.

Poppa comes home from the hospital, wheelchair-bound and unable to talk. This is a great gimmick for the rest of the actors in the play because individually they can enter and deliver monologs to the script's captive audience of one.

It seems that collectively and individually the family's life is a mess. Greed, bitterness and un-

(Continued on page 66)

# Road: 'Strings' $87,731 in 9, Det.; 'Rx:' $32,653, Montand $47,580, S.F.; Aspern' $26,833 in 9, New Haven

The list of road shows was expanded last week with the tryout preems of the musical, "No Strings," and the straight plays, "Aspern Papers," "Rx: Murder" and "The Umbrella." "Strings" registered the top gross for the stanza with an $87,731 take in Detroit. "Aspern" got off to a fair start in New Haven and "Murder" did well in San Francisco. "Umbrella" opened in Philadelphia last Saturday night (20), playing only one regular performance, plus three previews.

Also new to the road list last week was "Do Re Mi," which did okay in the first seven performances of its post-Broadway tour.

**Estimates for Last Week**

*Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.*

**BALTIMORE**

**La Plume de Ma Tante,** Ford's (R-RS) ($6.90; 1,819; $67,300). Previous week, $31,812, Auditorium, Rochester.

Last week, $52,598 with Theatre Guild-American Theatre Society subscription.

**BOSTON**

**Irma La Douce,** Colonial (MC-RS) (3d wk) ($6.50-$7.50; 1,685; $66,671). Previous week, $44,490 with Show of the Month Club patronage.

Last week, $39,318 with SOMC patronage.

**Music Man,** Shubert (MC-RS) (4th wk) ($6.25-$6.75; 1,696; $61,347). Previous week, $53,936.

Last week, $51,742 with SOMC patronage.

**Passage to India,** Wilbur (D-T) (2d wk) ($4.95-$5.50; 1,241; $36,000) (Eric Portman, Gladys Cooper, Zia Mohyeddin, Anne Meacham). Previous week, $11,824 for four performances with TG-ATS subscription.

Last week, $23,750 with TG-ATS subscription.

**CHICAGO**

**Bye Bye Birdie** (2d Co.), Erlanger (MC-RS) (20th wk) ($6-$7; 1,380; $50,500). Previous week, $28,725.

Last week, $28,920.

**Sound of Music,** Shubert (MC-RS) (10th wk) ($5.95-$6.60; 2,100; $72,000) (Florence Henderson). Previous week, $66,925.

Last week, $66,806.

**Toys in the Attic,** Blackstone (D-RS) (4th wk) ($4.95-$5.50; 1,447; $42,500) (Constance Bennett, Anne Revere, Scott McKay, Patricia Jessel). Previous week, $22,384 with TG-ATS subscription.

Last week, $24,964 with TG-ATS subscription.

**CINCINNATI**

**Tenth Man,** Shubert (D-RS) ($4.55-$5.10; 2,050; $60,000). Previous week, $23,116, Cass, Detroit.

Last week, $23,178 with TG-ATS subscription.

**CLEVELAND**

**Gypsy,** Hanna (MC-RS) (2d wk) ($6.50; 1,515; $65,643) (Mary McCarty). Previous week, $24,340 with twofers.

Last week, about $33,000 with twofers. Ended tour here last Saturday night (20).

**DETROIT**

**New Faces of '62,** Cass (R-T) (1st wk) ($5.40; 1,482; $45,000). Previous week, $12,553, O'Keefe, Toronto.

Last week, $12,667 for seven performances.

**No Strings,** Fisher (MC-RS) (1st wk) ($6.50; 2,081; $88,000).

Opened here Jan. 15 to two generally unfavorable reviews (Cook, Free Press; Mossman, News).

Last week, $87,731 with Fisher Playgoer subscription for eight performances and a Jan. 13 preview.

**FT. WAYNE**

**My Fair Lady,** Municipal (MC-RS) (Ronald Drake, Caroline Dixon). Previous week, $60,165, American, St. Louis.

Last week, $58,500.

**LOS ANGELES**

**National Repertory Theatre,** Hartford (Rep-RS) ($4.95-$6; 1,032; $36,800) (Eva La Gallienne, Faye Emerson). Previous week, $29,500, seven-performance split; and for the prior week (ending Jan. 6), $22,007, seven-performance split.

Last week, $17,283 with partial TG-ATS subscription for seven performances of "Elizabeth the Queen"-"Mary Stuart" repertory, plus $4,500 for a Jan. 15 performance at the Fox-California, San Bernardino.

**MILWAUKEE**

**Advise and Consent,** Pabst (D-RS) ($5-$5.50; 1,623; $58,000) (Farley Granger, Chester Morris). Previous week, $13,227, Royal Alexandra, Toronto.

Last week, $26,305.

**MINNEAPOLIS**

**Thurber Carnival,** Orpheum (R-RS) (1st wk) ($4.85-$5.20; 2,800; $80,000) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, $24,528, seven-performance split; and for the prior week (ending Jan. 6), $22,552, five-performance split.

Last week, $38,889 with Orpheum series subscription.

**NEW HAVEN**

**Aspern Papers,** Shubert (D-T) ($4.80; 1,650; $50,200) (Maurice Evans, Wendy Hiller, Francoise Rosay).

Opened here Jan. 15 to one endorsement (Leeney, Register) and one moderately favorable notice (Johnson, Journal-Courier).

Last week, $26,833 for eight performances and a Jan. 13 preview.

**PHILADELPHIA**

**Carnival,** Shubert (MC-RS) (3d wk) ($6-$7.50; 1,878; $72,364). Previous week, $41,274.

Last week, $41,069.

**Fiorello,** Erlanger (MC-RS) (1st wk) ($5.50-$6.50; 1,894; $60,339). Previous week, $41,142 with TG-ATS subscription, Playhouse, Wilmington.

Last week, $36,439.

**Umbrella,** Locust (CD-T) (1st wk) ($4.80-$5.40; 1,580; $42,000) (Geraldine Page, Anthony Franciosa, Arthur O'Connell).

Opened here last Saturday night (20) to three unfavorable notices (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Last week, $7,304 for preem and three previews.

**PITTSBURGH**

**Bye Bye Birdie** (N. Y. Co.), Nixon (MC-RS) (1st wk) ($5.50; 1,760; $43,000). Previous week, $46,958 with TG-ATS subscription, Shubert, Cincinnati.

Opened here Jan. 16 to two favorable reviews (Fanning, Post Gazette; Monahan, Press).

Last week, $29,347 for seven performances with TG-ATS subscription.

**SAN FRANCISCO**

**Evening With Yves Montand,** Geary (Solo) ($5.95-$6.50; 1,550; $54,000). Previous week, $33,933, Biltmore, L.A.

Opened here Jan. 15 to three endorsements (Acorn, Examiner; Estes, Chronicle; Robb, News-Call Bulletin).

Last week, $47,580.

**Rx: Murder,** Curran (D-T) (1st wk) ($5.40-$5.95; $47,580; 1,758; $52,000) (Joseph Cotten, Thomas Mitchell, Agnes Moorehead, Patricia Medina).

Opened here Jan. 15 to two pans (Eichelbaum, Examiner; Speegle, News-Call Bulletin) and one non-commital review (Knickerbocker, Chronicle).

Last week, $32,653.

**ST. LOUIS**

**Miracle Worker,** American (D-RS) ($5; 1,863; $50,000). Previous week, $22,450; six-performance split; and for the prior week (ending Jan. 6), $20,264, seven-performance split.

Last week, $31,480.

**TORONTO**

**Bousille and the Just,** Royal Alexandra (CD-RS) ($4.50; 1,525; $35,900) (Gratien Gelinas).

Opened one-week engagement here Jan. 15 to one endorsement (Whittaker, Globe and Mail), one qualified approval (Cohen, Star) and one thumb-down (Evans, Telegram).

Last week, $15,077 for seven performances in English and one in French.

**Do Re Mi,** O'Keefe (MC-RS) (1st wk) ($6; 3,211; $102,000) (Phil Silvers). Previous week, $41,664, 54th St. Theatre, N.Y.

Opened here Jan. 16 to one favorable review (Whittaker, Globe and Mail) and two qualified approvals (Cohen, Star; Evans, Telegram).

Last week, $54,044 for seven performances.

**WASHINGTON**

**Best Man,** National (D-RS) (2d wk) ($4.95-$5.95; 1,683; $41,335) (Frank Lovejoy, Kent Smith, James Westerfield). Previous week, $33,386 with TG-ATS subscription.

Last week, $40,768 with TG-ATS subscription.

**SPLIT WEEKS**

**Music Man** (bus-and-truck) (MC-RS). Previous week, $47,927, seven-performance split; and for the prior week (ending Jan. 6), $38,842, seven-performance split.

Last week, $47,612 for seven performances: Civic, San Jose, Cal., Monday-Tuesday (15-16), two, $13,330; Memorial, Fresno, Wednesday-Thursday (17-18), two, $21,645; Harvey, Bakersfield, Friday-Saturday (19-20), three, $12,637.

**Taste of Honey** (D-RS) (Hermione Baddeley, Frances Cuka). Previous week, $20,661 with TG-ATS subscription, Auditorium, St. Paul.

Last week, $6,622 for eight performances, four at the KRNT, Des Moines, Monday-Wednesday (15-17); and four at the Paramount, Omaha, Thursday-Saturday (18-20).

## Bits of London

London, Jan. 23.

When the Crazy Gang show, "The Young in Heart," shutters this year, the Black and White Minstrels will move in.

**Michael Somes** is a new associate director of the Royal Ballet, Covent Garden.

**Elaine Dundy,** novelist wife of legit critic **Kenneth Tynan,** has her first play opening Jan. 29 at Stratford-on-Avon, starting a pre-London tour. "My Place," which **Oscar Lewestein** is presented, will be staged by **John Dexter** and star **Barry Foster** and **Diana Cilento.**

"Ross," at the Haymarket, will fold March 10 after 762 performances. **Joyce Grenfell's** one-woman show will fill in for a couple of weeks before John Gielgud and an all star cast arrive in "The School for Scandal."

**Frederick Granville,** wineseller-husband of actress **Maxine Audley,** is turning impressario to present **Bob Monkhouse** in "Come Blow Your Horn."

**Willis Hall** and **Keith Waterhouse** have finished a new revue, "England, Our England." It has a "regional" flavor.

The English Stage Co. has its first stab at Shakespeare with the opening tomorrow night (Wed.) of "Midsummer Night's Dream."

Comedian **Bill Maynard** is to make his Shakespearian debut when he appears with **John Neville** and **Joan Heal** in "The Taming of the Shrew" at Nottingham next week.

**John Gale** has arranged to revive **Noel Coward's** "Present Laughter." He also plans to stage "Level Crossing," by **Sheila Hodgson,** and a Jewish comedy by **Bernard Kops,** "Enter Solly Gold."

"A Midsummer Night's Dream" is to play eight weeks at the Royal Court from tomorrow (Wed.) instead of the normal three-to-four weeks.

When "Salad Days" folds next Saturday (27) at the Princes it will be replaced by "The Big Killing," a **Philip Mackie** thriller to be presented by **Charles Ross, Anna Deere Wiman** and **Rick Rydon.**

Next **Thora Hird** vehicle will be "Party Spirit," by **Henry J. Meyer,** which George Black Ltd., intends for Blackpool Grand's summer season.

# B'way Brightens; 'Camelot' $61,859, 'Fair Lady' $44,296, 'Gideon' $32,949, But 'Romulus' $16,943, 'Purlie' 11G

Business climbed for most Broadway shows last week, but the upbeat had little effect on the marginal entries. In the capacity groove were "How to Succeed in Business Without Really Trying," "Man for All Seasons," "Milk and Honey," "Night of the Iguana" and "Shot in the Dark."

Grosses below have been reduced by commissions where theatre parties are mentioned.

**Estimates for Last Week**

*Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).*

*Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.*

*Asterisk denotes show had cut-rate tickets in circulation.*

**Camelot,** Majestic (MC) (59th wk; 473 p) ($9.40; 1,626; $84,000) (Julie Andrews, William Squire). Previous week, $55,494.

Last week, $61,859.

***Caretaker,** Lyceum (CD) (16th wk; 125 p) ($6.90-$7.50; 955; $30,114) (Donald Pleasance, Robert Shaw, Alex Davion). Previous week, $9,775.

Last week, $11,290. Exits Feb. 24 to begin four the following week at the Biltmore Theatre, Los Angeles.

**Carnival,** Imperial (MC) (41st wk; 324 p) ($8.60; 1,428; $68,299) (Anna Maria Alberghetti). Previous week, $59,627.

Last week, $60,892.

**Come Blow Your Horn,** Atkinson (C) (48th wk; 381 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $20,232.

Last week, $23,515.

**Complaisant Lover,** Barrymore (C) (12th wk; 93 p) ($6.90-$7.50; 1,067; $42,000) (Michael Redgrave, Googie Withers, Richard Johnson). Previous week, $17,080. Closes regular run next Saturday night (27), but will play an Actor's Fund benefit the following night (Sun.).

Last week, $16,163.

**Gay Life,** Shubert (MC) (10th wk; 73 p) ($8.60-$9.40; 1,461; $61,000) (Walter Chiari, Barbara Cook, Jules Munshin). Previous week, $35,400 with parties.

Last week, $35,661.

**Gideon,** Plymouth (D) (11th wk; 84 p) ($7.50; 999; $45,000) (Fredric March, Douglas Campbell). Previous week, $27,927.

Last week, $32,949.

**How to Succeed in Business Without Really Trying,** 46th St. (MC) (15th wk; 113 p) ($9.60; 1,342; $66,615). Previous week, $66,678 with parties.

Last week, $67,135 with parties.

**Man for All Seasons,** ANTA (D) (9th wk; 69 p) ($6.90-$7.50; 1,185; $48,577) (Paul Scofield, Thomas Gomez, George Rose). Previous week, $48,719 with parties.

Last week, $49,119.

**Mary, Mary,** Hayes (C) (46th wk; 364 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $41,207.

Last Week, $42,714.

**Milk and Honey,** Beck (MC) (15th wk; 119 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon, Tommy Rall). Previous week, $62,710 with parties.

Last week, $63,092.

***My Fair Lady,** Hellinger (MC) (305th wk; 2,430 p) ($8.05; 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $38,442.

Last week, $44,296.

**Night of the Iguana,** Royale (D) (4th wk; 28 p) ($6.90-$7.50; 999; $42,000) (Margaret Leighton, Bette Davis, Alan Webb). Previous week, $42,167 with parties.

Last week, $42,438 with parties.

**Purlie Victorious,** Longacre (C) (17th wk; 132 p) ($6.90-$7.50; 1,101; $40,019). Previous week, $16,002.

Last week, $11,005.

**Romulus,** Music Box (C) (2d wk; 13 p) ($6.90-$7.50; 1,101; $40,107) (Cyril Ritchard). Previous week, $11,893 for five performances.

Last week, $16,943.

**Ross,** O'Neill (D) (4th wk; 31 p) ($6.90-$7.50; 1,076; $47,823) (John Mills). Previous week, $29,925.

Last week, $29,772.

**Sail Away,** Broadhurst (MC) (16th wk; 127 p) ($8.60-$9.40; 1,214; $58,136). Previous week, around $28,500.

Last week, about $33,000.

**Shot in the Dark,** Booth (C) (14th wk; 109 p) ($6.90-$7.50; 807; $32,400) (Julie Harris). Previous week, $29,375 with parties.

Last week, $32,416.

**Sound of Music,** Lunt-Fontanne (MD) (108th wk; 860 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $48,042.

Last week, $52,011.

**Subways Are for Sleeping,** St. James (MC) (4th wk; 29 p) ($8.60-$9.40; 1,615; $69,500) (Sydney Chaplin, Carol Lawrence). Previous week, $63,893 with parties.

Last week, $62,434 with parties.

**Sunday in New York,** Golden (C) (8th wk; 61 p) ($6.90-$7.50; 773; $30,000). Previous week, $12,853.

Last week, $12,986.

**Take Her, She's Mine,** Biltmore (C-T) (5th wk; 36 p) ($6.80-$7.50; 936; $40,108) (Art Carney, Phyllis Thaxter). Previous week, $26,347 with parties.

Last week, $31,957 with parties.

**Unsinkable Molly Brown,** Winter Garden (MC) (64th wk; 508 p) ($8.60-$9.40; 1,404; $68,000) (Tammy Grimes). Previous week, $34,399. Exits to tour Feb. 10.

Last week, $41,354.

**Write Me a Murder,** Belasco (D) (13th wk; 100 p) ($6.90-$7.50; 967; $38,500) (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Griffies). Previous week, $18,587.

Last week, $20,366.

**Closed Last Week**

**Kean,** Broadway (MC) (12th wk; 92 p) ($8.05-$9.40; 1,900; $79,300) (Alfred Drake). Previous week, $44,507. Closed last Saturday night (20) at an estimated $370,000 loss on its $400,000 investment.

Last week, $37,250.

**Opening This Week**

**Family Affair,** Rose (MC) ($8.60-$9.60; 1,162; $54,000) (Shelley Berman, Eileen Heckart).

Andrew Siff presentation of music with book, music and lyrics by James Goldman, John Kander and William Goldman; opens next Saturday night (27).

Last week, $13,422 for five preview performances at the Rose.

## Chris Plummer to Star At Stratford (Ont.) Fest

Toronto, Jan. 23.

Christopher Plummer will return as star at the Stratford (Ont.) Shakespearean Festival next summer. For its 10th season, the Festival will present "Macbeth," "The Tempest," "The Taming of the Shrew," opening respectively June 18-19-20, plus "Cyrano de Begerac" to be added to the repertory July 30. No one except Plummer has been cast.

Michael Langham, artistic director of the Festiyal, will stage two of the plays, with George McCowan and Peter Coe to direct the others. Designers will be Tanja Moiseiwitsch, Brian Jackson, Desmond Heeley and Mark Negin. The 1962 season will run 15 weeks.

Plummer will be appearing for his fifth season at the Festival. Among his assignments have been the title roles in "Henry V" and "Hamlet," and leading parts in "Twelfth Night," "Henry IV, Part I," "Much Ado About Nothing," "Romeo and Juliet" and "King John." The actor is currently co-starring in "Becket" in London.

# Paper Apologizes for Threat'

## London Daily Express Disavows Intention of Closing Sherek Show, It's In the Bag

London, Jan. 23.

There was a sequel to a Daily Express drama review published in May 1960 in the High Court here last week, when impresario Henry Sherek was given an apology on behalf of the paper.

Sherek's counsel said that May 25, 1960, "It's in the Bag" was presented at the Duke of York's theatre, and the next day the Express published an unfavorable review. "Included in this review," the lawyer added, "was a comment which suggested that if the play was still on after a week the critic would write about it again, and really be rude."

The producer took the view that a deliberate threat had been made to drive his production off the stage, and immediately commenced libel action against Beaverbrook Newspapers, publishers of the Express.

"Beaverbrook Newspapers now wished to make it clear," counsel asserted, "that the observation to which Sherek had taken exception was never intended to be understood in a literal sense. They also wished to express to Sherek their sincere regret that this was not made clear to readers, and to withdraw it unreservedly."

Counsel for the paper said that while they maintained their right to publish criticism which may, on occasion, be harsh, they did recognize that any attempt to drive this production off the stage, would not have been justified. Beaverbrook Newspapers and their critic never sought to do so, and apologized for any embarrassment caused by any contrary impression created.

(*The Express apology to Sherek apparently has not been published, but must have been issued in the form of a letter, presumably with the right of public announcement.* —*Ed.*)

## Sues 'Succeed' Authors, Producers and Lawyers Over Musical's Rights

Musical director Herbert Greene, who co-produced "The Music Man" on Broadway, claims he's the owner of the production rights to "How To Succeed in Business Without Really Trying." He makes the allegation in a suit in N. Y. Supreme Court against Cy Feuer & Ernest H. Martin, co-producers of "Succeed"; Willie Gilbert and Jack Weinstein, co-authors of the musical with Abe Burrows, and Howard E. Reinheimer, Irving Cohen and Albert I. da Silva, partners in the law firm of Reinheimer & Cohen.

"Succeed" has been a steady sellout at the 46th St. Theatre, N. Y., where it's now in its 16th week. Greene alleges that he originally had a deal with Gilbert and Weinstock to produce their adaptation of "Succeed," based on Shepherd Mead's book of the same name. His complaint charges that nevertheless, the production rights were given to Feuer and Martin who, he alleges, had knowledge of his interest in the property.

He asserts that he had retained the law firm of Reinheimer and Cohen to represent him in negotiations to acquire the production rights to "Succeed," but that they were subsequently retained by Feuer and Martin for the same purpose. Reinheimer and Cohen, according to Greene, failed to notify him that Feuer and Martin were seeking and then had procured the production rights.

The suit seeks to restrain the defendants from continuing the musical at the 46th St. and from producing any other editions of the show. Also sought is an accounting of profits earned by the production thus far.

## 'Wagon' Preview to Open Annual ELT Fund Drive

Equity Library Theatre will launch its annual fund-raising campaign Feb. 25 with a benefit preview of its forthcoming revival of "Paint Your Wagon," to be presented at the Masters Institute Theatre, N.Y.

A special souvenir program will be sold.

## Gently Does It

The drama critics for the N.Y. Times and the N.Y. Herald Tribune were in a mellow mood recently for shows that did not fully meet their approval. In his Jan. 11 review Howard Taubman ended his reaction with the comment, "Let us be grateful for 'Romulus,' for a witty, slashing half-play assuredly is better than none."

The following morning Walter F. Kerr was enthused about only one of the three Thornton Wilder offerings in the off-Broadway "Plays for Bleecker Street" trilogy. He ended his notice of the one-acters, "Infancy," "Childhood" and "Someone From Assisi," with the summation, "Let us simply be thankful for the curious memory called "Childhood."

## HARRIS MASTERSON ON SILLMAN'S OWN SHARE

Frank Productions Inc., is not connected with the Broadway-bound presentation of "Leonard Sillman's New Faces of '62" as erroneously stated in last week's VARIETY. The reference to the organization getting a percentage of the revue's gross for "its advise and consultation on music and production of the show" related to an arrangement connected with a previously planned edition of "New Faces," which failed to materialize.

Harris Masterson, co-producer of the revue, currently trying out at the Cass Theatre, Detroit, also states in a wire to VARIETY that the 1½% of the show's gross, which the paper reported Sillman gets for the use of the "New Faces" trademarks, does not go to Sillman. According to Masterson, Sillman owns one-half of New Faces, Inc., but all proceeds at present go to other stockholders.

In regard to the $5,000 fee and 2% of the gross to Sillman as director, Masterson asserts it goes to Sillman Enterprises, of which Sillman is general partner. He also states that the setup of "New Faces," which is scheduled to open Feb. 1 at the Alvin Theatre, N. Y., calls for the backers to get back their investment before Sillman participates. Masterson couldn't be reached to clarify the exact nature of the participation referred to by him.

## Explaining Williams

London, Jan. 16.

"On April Fool's Day, 1945, Tennessee Williams, after more than 15 years of minor victories and crushing failures, found himself in the bewildering but extremely pleasant role of an overnight success." "The Glass Menagerie" had clicked.

That sentence from "Tennessee Williams" by Benjamin Nelson (Peter Owen, $3.50) aptly sums up the years of frustration and inner doubts that have assailed Williams during his up-and-down career. Later was to come "Streetcar Named Desire" and then a series of plays which were received with less than enthusiasm until "Cat On A Hot Tin Roof" put him on top of the world again.

In this informative and analytical study the author is frank in his appraisements, both praise and blame, of Williams' various plays. But for many, the most absorbing part of a worthwhile book are the early chapters which skillfully show the birth of Tennessee Williams as a writer, the influence of his sister on his life and also his dislike, amounting to hatred, of his father. He shows how Williams became the complete introspective so that there was nothing in life for him but to write, endlessly, incessantly.

Nelson has written a very readable and thoughtful book about one of the outstanding, provocative figures of the theatre. *Rich.*

## Dick Hoover Will Get Pitt Jr. C. of C. Award

Pittsburgh, Jan. 23.

Dick Hoover, general manager of the Pittsburgh Playhouse, will be given a special award for his contribution to the theatre at the "Man of the Year" dinner to be staged Jan. 29 by the Junior Chamber of Commerce at the Pittsburgh Hilton Hotel.

He has headed the Playhouse for 23 years, except for two years at the Civic Theatre, Indianapolis.

## Pick Committee For Equity Vote

The Actors Equity nominating committee has been set to select candidates to fill 18 council posts up for election this year. The report of the committee is due on or before Feb. 6 and the election will be conducted by mail referendum following the union's annual meeting March 23. Ballots are to be returned no later than five weeks after that.

The nominating committee consists of 15 members, 5 of whom were selected by the council and the other 10 elected at the recent Equity membership meeting. The council appointees are Jane White, chairman; Lois Wilson, Crandall Diehl, Stephen Douglass, and Robert Flavelle. Those elected at the membership meeting in the category of principal performers were George Voskovec, Lillian Gish, Nancy Pollock, William Tabbert, Howard DaSilva, Salem Ludwig and Lorraine MacMartin.

Elected at the meeting as members performing chorus work were Anthony Gardell, Ronald Lee and Socrates Birsky. The councillors whose terms expire this year are Conrad Bain, Theodore Bikel, Kendall Clark, Hume Cronyn, John Cornell, Staats Cotsworth, Norma Doggett, Ruth Gillette, Jack Leigh, James MacArthur, Howard Roberts, Mary Roche, Anthony Saverino, Bill Shirley, Jean Sincere, Margot Stevenson, Stanley Tackney and Lee Tracy. None of the officers' terms expire this year.

Equity is still studying the possible adoption of a new procedure whereby the nominating committee would be elected by the membership on somewhat the same basis as the election of officers and councillors.

## Annual Outdoor Drama On History of Maryland

Baltimore, Jan. 23.

Plans for an open air theatre with seating capacity of 2,000 and featuring an annual large-scale drama based on early Maryland history have been announced by the Maryland Historical Drama Assn. The group headed by Elmer M. Jackson Jr. has met with Governor Tawes to discuss the project which would be in the Sandy Point State Park at the western approach to the Chesapeake Bay Bridge.

The committee hopes to start construction next summer. The state is to build the amphitheatre as part of Sandy Point Improvement program and will lease it to the non-profit organization.

A $300,000 construction figure in the capital improvements request of the Department of Forests & Parks has been submitted to the Governor and the State Planning Commission. The Drama Association expects to raise $40,000 for production costs through sale of stock.

The show to be called "Flame of Freedom," is by Ray Hamby and is based on actual events in the founding of the state. It will have an original score. There will probably be a cast of over 100 actors, singers and dancers performing the piece six nights a week for 10 weeks each summer.

## Old Log, Minneapolis Sets Three Productions

The Old Log Theatre, Minneapolis, opens a winter season tomorrow night (Thurs.) with "Invitation to a March." That production will be followed Feb. 8 by "Sailor Beware" and Feb. 22 by "A Cook for Mr. General."

The set designer for the three productions is Peter Wingate, who designed the sets, costumes and lighting for the productions last season of the Phoenix Theatre, N.Y.

# Dance Reviews

## Midsummer Night's Dream

(N. Y. City Ballet)

George Balanchine, the Leningrad Kirov's unintended gift to American culture, is a choreographer of such sure invention that almost anything he undertakes is rife with wonder. This remains true even when that mouldy chestnut of Shakespeare, "Midsummer Night's Dream," intrigues, and somewhat squanders, the Balanchine talent. The fantasy is a bit of a strain at the present period and not the least of the tribute to this evening-long event is that it nearly, not quite, manages to keep boredom at bay.

The production is sumptious, especially for a company that typically reduces scenery to suggestion and costumes to nothing much. David Hays has the forest imagery well organized and lighted and Barbara Karinska has dressed the ensemble and principals charmingly.

Why Balanchine chose, after 40 minutes of straight dancing, to introduce singing voices (Veronica Taylor, Marija 'Kova, Beverly Evans, Helen Guille, Hanna Owen, Charlotte Povia) must qualify as his own private aberration since it serves no purpose and merely raises the question. A second regrettable lapse of taste is the inclusion from the School of the American Ballet of a small mob of children. The fact is again confirmed that "*kids is amateurs,*" as somebody should have said, and probably did. The voices and the dancing school students are enough to make the N. Y. City Center seem, for some moments, like the Metropolitan Opera House.

The N. Y. City Ballet is so superbly professional that juxtaposing its members with trainees is curiously indecent. For an opening night at $50 a seat, for sweet culture's sake, amateurs simply don't belong on stage. Worst of all, the first figures seen are these very amateurs! They seem neither needed for the ballet nor tolerable in an undertaking of such artistic pretension. A program note speaks of "Midsummer Night's Dream" as "the most ambitious production" ever presented by the company. It well may be, though the comment is seemingly neglectful of the annual "Nutcracker" production. Of course the latter does not give the dancers, and the pit, a vapor bath!

Felix Mendelsohn's music is borrowed for the occasion. Lovely, of course, except that his too-familiar "Wedding March," more stereotyped in our day than "Rudolf, the Red-Nosed Reindeer," is pretty corny, coming in a Balachine work. Whole second act is a curious one. Story-line is completed, the complications reduced to resolution when the first act is done. What follows is an afterpiece, no more. The effect is like a play which lowers the curtain on the lovers' clinch, then adds their marriage vows as postscript. Right here, of course, is what's basically unsatisfactory about the evening-long ballet. There's a lot of wonderful dancing, and then anti-climax. Why go beyond the story-line, even in, or perhaps especially in, a ballet?

There are several fine individual performances, though essentially this one is a group achievement. Edward Villela, whose progress is a matter of general comment this season, is splendid as Oberon. Melissa Hayden as his somewhat petulant queen is always a fine artist. This is not, however, one of her great showcases. The figure who may shine brightest, in terms of personal advancement, is the Negro member, Arthur Mitchell, who makes of the elf, Puck, a deliciously gay figure.

Conrad Ludlow after playing the Fairy Queen's Cavalier in Act I substituted at the premiere for ligament-victim Jacques d'Amboise in the duet with Violette Verdy. A very competent dancer he proves himself under this dual burden.

The ballet is paced for speed. The story, however silly it is, is told with imagination and finesse. The beholder is repeatedly impressed by the discipline, the mass patterns, the crisp lines, the superb professionalism. *Land.*

**Boris Tumarin** will direct "The Merchant of Venice," in which he'll appear as Shylock, for a Feb. 2-March 4 presentation at the Gate Theatre, N.Y.

## Dancers of Bali

Chicago, Jan. 12.

**Paul Szilard presentation (in association with the American National Theatre and Academy) of a folkloric dance revue. Scenery and lighting and costumes supervised by Thomas Skelton. Opened U.S. tour Arie Crown Theatre, McCormick Place, Chicago, Jan. 12, '62; $2 top.**

The supple Dancers of Bali debuted their subtle art and artistry in the cavernous 5,000-seat Arie Crown Theatre and despite the delicacy of their hand foot movements they maintained a high focus of attention both visually and aurally. Colorfully clad in gold-bedecked costumes, the lithe girls and facile young men surely and gracefully interpreted the legends and folklore of Bali in dance. Although the seemingly strict ethnic interpretations do not make for some of the excitement that other national dance groups frequently interpolate, the apparent authenticity comes through strongly in building and sustaining an exotic tone and setting. The on-stage troupe consists of a 20-piece percussion orchestra, 15 female dancers and 15 males.

High spots were provided by solos by 74-year-old Mario (an astoundingly resilient sort of Far East Nijinsky), a fascinatingly wild and whimsical monkey dance by Mario's protege, I Gusti Raka, and the charming classical Legong dance as done by three pre-teen girls.

The Bali dancers last appeared in Chicago in 1957 for a shorter run and in a smaller hall, and it remains to be seen whether they have a sufficiently broad appeal to justify a 17-day stay. It's appeal to devotees of ethos and terpsichore is undeniable, but it's certainly not Everyman's cup of Java. *Mor.*

## L.A. TIMES NIXES ADS QUOTING EDNA MILLAY

Hollywood, Jan. 16.

The Los Angeles Times last week rejected three small ads for "Conversation at Midnight," a legit production at the Civic Playhouse here. No reason was given to the producers for the action. The proposed ads, offered for the Sunday, Wednesday and Thursday editions of the Times, were not submitted to the other downtown dailies.

Each of the ads contained a line from the Edna St. Vincent Millay play, a different line in each case. The first reads, "I can't make love to a woman I really respect. Why, she might be thinking, or something, and it gets in your way."

The second goes, "A man may go to his first war out of confusion; but to go to war twice indicates either callousness or vice." The third is, "Give us this day our daily slop—that's the earnest prayer of the advertisement-reader." The quotes are from characters in the play, and were so indicated in the copy.

Rave notices were given the production by Times staffers Cecil Smith and Charles Stinson, with specific references to the "marvelous poetic imagery," "wry thrust" and "beautiful verse" of the late Miss Millay's play language.

## APA Group Lost 27G At Miller Theatre, M'waukee

Milwaukee, Jan. 23.

The Fred Miller Theatre lost about $27,000 during its 10-week fall season featuring the Assn. of Producing Artists. Emphasis was on the classic plays during the visiting troupe's engagement which ended Dec. 23.

Plays given were "Midsummer Night's Dream," "The Tavern," "School for Scandal," "The Seagull" and "Fashion." According to Joyce Henry, Fred Miller general manager, the attendance ran about 40%-50% of house potential capacity.

A new resident company of 11 is currently offering Pirandello's "Six Characters in Search of an Author," through Feb. 4, having opened Jan. 16. It closed "The Matchmaker," Jan 14. To follow are "The Taming of the Shrew," Feb. 6-25; "The Crucible," Feb 27-March 18; "Charley's Aunt," March 20-April 8; "Streetcar Named Desire," April 10-29, and an unspecified musical as the season finale.

# Opportunity—At Minimum

The following editorial comment appears in the current (January) issue of Equity, the official publication of Actors Equity:

"New approach to casting was announced by Garson Kanin for his forthcoming productions, 'The Last of the Wine' and 'Come on Strong.' Circulars distributed to offices by Kanin stated: 'Due to the size of the cast and production, we are making a fast rule that all actors other than the two stars (who are already set) will be engaged at the minimum union scale. Almost all of the roles in the play will afford an excellent opportunity for young or hitherto unknown actors to reveal their talents . . .'

"Attached to this cheery message was a breakdown of the cast. It called for: an actor in his early 60s who speaks perfect French; another actor in his 50s; an actress, late 40s or 50s, perfect French; another actor in his 50s, another an 'exuberant' 41; a couple of others in their 40s, and some others who speak perfect French. Helen Clayton is the casting director, in charge of handing out these juicy plums to the 'young or hitherto unknown actors' in search of experience."

Kanin is director of "The Last of the Wine," now titled "A Gift of Time," in which Henry Fonda and Olivia de Havilland will costar. It's being produced by William Hammerstein, in association with David Shaw and William Snyder Jr. "Come on Strong," in which Carroll Baker and Van Johnson are to costar, was written by Kanin and will be staged by him. The specific casting requirements in the Equity piece relate to the "Gift of Time" production.

Kanin's desire to pay minimum salaries to all the performers in both shows, except the stars, is figured to be an attempt to compensate for the presumably hefty percentage deals being given the headliners.

# Critics Ruled By Self-Interest

## David Merrick Blasts Toronto's Three As Unworthily Motivated

Toronto, Jan. 23.

"Toronto has the three worst critics in North America and, if they keep it up, we can skip the two weeks in Toronto," David Merrick threatened. He was here to launch "Do Re Mi" on the first night of its tour.

(Incidentally, he received fairly good reviews on "Do Re Mi" out-of-town opening at the O'Keefe Center here—as did he on "Becket" and "Gypsy"—but suggested that he and other producers might boycott Toronto.)

"I would like to warn the citizens of Toronto that these gentlemen (the drama critics) are all bent on promoting their self-interest and advancing their careers," said Merrick. "All three are trying to get jobs in New York and I don't think they're good enough for Toronto, let alone New York.

"The terror of the theatre since the beginning of time has been the new critic. Such a one, trying to make a name, is smart-alecky and irresponsible. I like Toronto audiences and we do good business here but we have some pride; but why should we come here and take such a beating from these three with shows that drew raves everywhere else?"

(Three Toronto critics refused to attend a press conference here, even though Merrick offered to "send a cab." Only one turning up was Bob Blackburn, radio-tv columnist of the Toronto Telegram, with newspaper slapping a 5-column head on interview, plus a 2-col cut of Merrick.)

## 'Joshua Beene and God' Slated as B'way Entry; Fast's 'Crossing,' Dallas

Dallas, Jan. 23.

Paul Baker, director of the Dallas Theatre Centre, is considering a Broadway production next fall of "Joshua Beene and God," by Clifford Sage and Hal Lewis. The latter is managing editor of the Dallas Times Herald.

Plans call for touring the play in Chicago and other principal cities this spring. Burl Ives, star of the local production of the play, has the right of first refusal to recreate the role on Broadway and in any subsequent motion picture version.

"Joshua Beene and God" has been a smash hit during its run at the Dallas Theatre Centre. After working out budget requirements and clearing the project with the Securities Exchange Commission, Baker will offer shares in the production to Dallas residents.

Meanwhile, the Centre is readying the premiere of "The Crossing," by Howard Fast, with Edmon Ryan in the leading role, replacing Franchot Tone, who withdrew before the start of rehearsals. The play opens Feb. 13.

The theatre also plans to produce "The Rhinoceros" later this spring.

## Oregon Bard Festival To Run July 21-Sept. 2

Ashland, Ore., Jan. 23.

The 22d annual Oregon Shakespearean Festival will run 44 consecutive nights, July 21 through Sept. 2, making it the longest season to date. Scheduled for the 1962 slate are "Comedy of Errors," "Henry IV, Part Two," "As You Like It" and "Coriolanus."

General manager William Patton has reported that the 42-night 1961 fest played to a new high in total attendance, 47,723, scaled to $3.20 top, against 42,976 last year. There were 29 sellouts.

Boxoffice income was $123,500 in 1961, and expenses were just over $108,000, both records.

## Ballet Russe Seeks 50G Damages in Pact Suit Vs. Kenallen Enterprises

The management of the Ballet Russe de Monte Carlo is seeking $50,000 damages in a suit filed in N. Y. Supreme Court against Kenallen Enterprises Inc., for alleged breach of a contract negotiated Dec. 22, 1959. The complaint charges that Kenallen, in organizing a tour for the 1960-61 season, failed to secure contracts from local managers, with the result that the plaintiff was on several occasions confronted with gaps in its schedule and consequently obliged to operate at a disadvantage in arranging bookings and terms to fill the open dates.

It's alleged in the suit that due to unreasonable demands of the American Guild of Musical Artists, acting on behalf of the dancers in the company and with the permission of the defendants, the plaintiff had to cancel the first part of the 1960-61 season. The complaint also charges that at option time the ballet operation notified Kenallen that it would not extend its agreement unless a general plan was submitted of proposed bookings for the 1961-62 season. Such a plan, the plaintiff charges was never submitted.

The suit alleges that due to Kenallen's neglect, receipts for the 1960-61 semester were below expectations. Kenallen's president, the complaint continues, was absent from his office and the general manager of the Ballet Russe had to travel with the company. The defendant, it's alleged, was unable to arrange bookings for 1961 and the plaintiff therefore made agreements directly with local managers.

Kenallen, on the other hand, claims that it's owed $8,298.00 by Ballet Russe, plus 4% of the plaintiff's share of performance income.

**Robert Bolt's** "A Man for All Seasons" is to be published in book form by Random House.

## Gloria Swanson's New One

Chicago, Jan. 23.

Gloria Swanson will star in a new comedy by Harold J. Kennedy, titled "The Inkwell," which will premiere as a pre-Broadway tryout at Drury Lane Theatre here. The play will begin a four week engagement on March 20.

Drury Lane producer Carl Stohn also signed Peggy Cass to appear in John Patrick's "Everybody Loves Opal," starting April 24, and has a commitment from Linda Darnell to do "Ten Little Indians" at a later date.

# Plenty of Legit In M'pls-St. Paul

Minneapolis, Jan. 23.

This first 1962 month finds legit in the Twin Cities getting off to its liveliest beginning of any one year in a decade or more. Outstanding among the January activities are three touring productions, more than in any month in years.

"Taste of Honey" was at the St. Paul Auditorium last week while the Orpheum here had "A Thurber Carnival" last week and "Advise and Consent" currently. Also, construction has started on the Tyrone Guthrie Theatre, due to begin operation next spring with an Equity company offering a repertory policy.

The Old Log Theatre, a stock operation, opened its second season Jan. 11-14 with "Champagne Complex" and is currently presenting "Tunnel of Love." Don Stolz heads the group. Also the Edyth Bush Theatre, in existence many years as a repertory showhouse with recruited casts. It is run by the multi-millibnaire industrialist's wife for whom it's named. During the past year there has been a surge of little theatre groups, plus the Univ. of Minnesota Theatre, which also presents a summer season on its Mississippi River showboat. Dramatic groups in four other Twin Cities' colleges also offer plays from time to time.

Grosses in both Minneapolis and St. Paul have been hefty so far this season for touring shows playing the Twin Cities on Broadway Theatre Alliance and Theatre Guild-American Subscription Society subscription. In addition, without subscription, "The Music Man" played a return St. Paul engagement to a good take. The number of the subscription season offerings are six for each of the Twin Cities.

In Minneapolis the touring legit shows are playing at Ted Mann's 2,800-seat Orpheum between first run films. In St. Paul they play the 2,600-seat municipal Auditorium. The house here has some 5,000 season subscribers, and the St. Paul Auditorium has in excess of 4,000.

## SET TROUPE, 3 PLAYS FOR CHICHESTER FEST

London, Jan. 23.

Legit focus this summer will be on Sussex, where the Chichester Festival Theatre opens July 5 with "The Chances," a 17th century comedy by John Fletcher. The play was last presented in London in 1808.

That will be followed by John Ford's tragedy, "The Broken Heart," and then a Constance Garnett translation of Chekov's "Uncle Vanya." The three plays will go into the company's repertory for the 10 weeks' season.

Laurence Olivier, the theatre's artistic director, will stage all three plays. He has picked 40 actors for the company, including Sybil Thorndike, Athene Seyler, Fey Compton, Lewis Casson, Michael Redgrave, Nicholas Hannen, Joan Greenwood, Joan Plowright (Mrs. Olivier), Kathleen Harrison, John Neville, Keith Michell and himself.

Sean Kenny and Roger Furse will be among the designers.

## Carolina Playmakers Do Drama About Civil War

Chapel Hill, N.C., Jan. 23.

The Carolina Playmakers presented "Renegade," by Carl Hinrichs, last week at the Playmakers Theatre here.

The drama involves a young Confederate lieutenant who sees both sides in the Civil War as wrong.

# 'Fiorello,' 'Toys,' 'Miracle,' 'Best Man' Set to Wind Up Hinterland Tours

Closing dates have been set for the touring presentations of "Fiorello," "Toys in the Attic," "Miracle Worker" and "The Best Man" company, which has been touring the major cities.

Another touring entry "Gypsy" in which Mary McCarthy succeeded Mitzi Green as star, shuttered last Saturday night (20) at the Hanna Theatre, Cleveland.

"Fiorello" closes next Saturday (27) after a fortnight at the Erlanger Theatre, Philadelphia. "Best Man" shutters Feb. 3 at the Forrest Theatre, Philly, after a two-week stand there. "Toys" calls it quits Feb. 10 after a three-week booking at the Biltmore Theatre, Los Angeles. "Miracle" ends its tour March 31 in Providence, R.I.

The "Gypsy" presentation, which began a regular road trek last September following a nitery engagement at the Riviera, Las Vegas, was presented by Manny Davis, under lease from the original Broadway producers, David Merrick and Leland Hayward. The Davis production, which had been a twofer entry in most of the cities played, had run concurrently with the post-Broadway tour of the "Gypsy" company headed by Ethel Merman. The latter production closed last December.

The touring version of "Fiorello," presented by C. Edwin Knill and Martin Tahse, will have been on the road nearly 18 months by the time it closes in Philly. The original Broadway producers of the musical were Harold S. Prince and the late Robert E. Griffith. "Toys" was presented on Broadway last season, by Kermit Bloomgarden, who sent it on the road last September with Constance Bennett, Anne Revere, Scott McKay and Patricia Jessel costarred.

The Lillian Hellman play exited Chicago last week and opens tonight (Tues.) for a windup three-week stand at the Biltmore, Los Angeles. Miss Bennett's role has been taken over by Ann Shropshire for the L. A. stand.

"Best Man," originally produced on Broadway by Roger L. Stevens as a member of the Playwrights Co., was sent on the road by Stevens last September, costarring in the touring production of the Gore Vidal play are Frank Lovejoy, Kent Smith and James Westerfield. A bus-and-truck edition of the play is also touring.

"Miracle," produced on Broadway by Fred Coe, began touring last May in Chicago. The William Gibson play was produced for road presentation by Tahse.

## '80 Days' Stage Version Based on Todd Film

Milwaukee, Jan. 23.

Mike Todd Jr. reported here that his projected stage version of "Around The World in 80 Days" will have its debut at the St. Louis Municipal Opera this coming June. Todd Jr. and Elizabeth Taylor, widow of Mike Sr., own the rights to the film version of "Around The World" which, Todd Jr. says, has grossed approximately $60,000,000. Original novel is, of course, in public domain. Orson Wells had his own stage version some years ago.

Todd's current films in development include "A Creature from The Bronx" and a takeoff on early Mask Sennett silent film comedies.

## Charles Adams Offering 3-Way Production Plan For $75,000 Investment

Charles Adams, represented on Broadway during the 1956-57 season as co-producer of a revival of Bernard Shaw's "The Apple Cart," is now involved in a multi-pronged off-Broadway project. He has three plays earmarked for presentation outside the Times Square area on a combined capitalization of $75,000.

The properties are "The Elder Statesman," by T. S. Eliot; "The Boy David," by James M. Barrie, and "The Gift," which he co-authored with Norman King, the original scripter of the vehicle when it was presented in London in 1955 under the title, "The Shadow of Doubt." According to an offering circular to prosnective backers, Adams has the right to reduce the capitalization to a minimum of $25,000 with a proportionate increase in the net profits payable to the backers.

In the case of such a decrease in capitalization, Adams has the right to abandon the production of any of the plays. There's been no decision made as to the sequence in which the plays shall be produced or as to which would be done if any were abandoned.

Adams has the firstclass rights to the scripts and the right to present an off-Broadway production of each with a starting deadline of next Aug. 17 on "Statesman" and next Sept. 30 on "David" and "Gift." His present plans call for the production off-Broadway of each of the vehicles independently of the other so that one, two or all of the plays may be running at any given time.

Besides sharing equally with the backers in any profits on the project, Adams is also to receive one-third of the authors' take on "Gift." He also has the right to direct all or any of the plays and to receive "reasonable compensation for such services." The maximum royalty to be paid the authors of the works involved is 6% on each play.

## Oscar Lewenstein Gets London's Theatre Royal

London, Jan. 23.

Efforts are still being made to work out a permanent operating setup for the Theatre Royal, Stratfort, East London. West End producer Oscar Lewenstein has leased the house for an indefinite period, and wants Joan Littlewood, who founded Theatre Workshop there, to return to stage shows for him. Lewenstein sees the theatre as a venue for trying out new plays.

The Theatre Royal's spring schedule so far includes productions of "The Secret Of The World," by Ted Allen, with Miriam Karlin; "The Scatterin'," by James McKenna; and "All Things Bright And Beautiful," by Keith Waterhouse and Willis Hall.

Prior to Lewenstein's operation, Broadway producer and former actor-singer Peter Cookson has leased the house for a month, and will present a rival of "On a Clear Day," opening Jan. 31.

## Esoteric Items for Rome: Osaka, Gelber, Greeks, Billetdoux and Wilde

Rome, Jan. 23.

"Theatre Club" whose membership is about 300 sophisticates, interested in "first" or "for members only" events, has broadened its repertoire this year, offering the Puppet Theatre from Osaka a Japanase entertainment of marionettes, masques and puppets followed by Paris' latest sensation "Va donc chez Thorpe" a play by Francois Billetdoux as well as Jack Gelber's first European presentation of "The Apple.

Michael Mac Liammoir will do his "Importance of Being Oscar," the Greek National Theatre will present either Sophocles or Euripides and Racine's "Andromaque" will be presented by the French company of F. Maistre.

## Ex-Tarheel Stude Gives $1,500 for Drama Guests

Chapel Hill, N.C., Jan. 23.

An anonymous donor, once a student in the Univ. of North Carolina drama department, is giving $1,500 a year to bring nationally-prominent theatre figures to the campus.

Harry Davis, chairman of the drama department, says the visitor will remain in Chapel Hill about a week, conducting seminars on playwriting and production, and perhaps making an address.

# Young Actors: The Mixture as Before

## A Wow in Miami, Beginner Finds Manhattan Odds High—Greatest Character Trait Needed Is Patience

By CRANE JACKSON

Nobody knows how many actors move into Manhattan every season to crash the theatre. I speak as one who did, earning my due share of surprises, and perhaps bringing my own brand of naive expectations. No doubt my original lack of sophistication was in supposing myself quite sophisticated because I had been a wow on local (Miami) radio and television and had a press book listing 150 plays. The point was that my experience was local and the stage work was in little theatres.

Point one: it's a cinch for a person in these circumstances to exaggerate his qualifications for New York and Broadway. I did.

Point two: what you need, in more supply than most young hopefuls have, is an abundance of patience. Like the army, show biz for the unestablished talent is hurry up and wait.

Point three: you just gotta harden yourself to the lack of courtesy, common humanity in a business that is bored with ambitious beginners, because nothing is so commonplace and so repetitious.

I suppose the young actor in New York has a lot of high walls facing him. I'm told it was always true. I won't argue. As one of those waiting to get through the gates to the gardens, I'm naturally keenly aware of the "horrors" of indifference and the hazards of being or not being at the right place at the right time.

Even so I can't shake the impression that the situation has worsened for the newcomer. Take the evaporation of the job possibilities of radio drama. Gone are the 35 and more daytime serials of yesteryear. Gone, too, are the television productions now on film or tape but, more to the point, made in Hollywood.

With the demise of television originations and major pictures on the coast, the actor today must have more determination to make it than he ever needed before. The gruffness and discourtesy which were habitual in producers' offices is transferred to the agents, the middle-men faced with too few jobs for the actors already registered.

From what I gather from fellow actors working on the West Coast, less and less of the "new faces" are being used in series shows with, of course, a few exceptions. "Perry Mason" which began with little known actors is now hiring name performers for even the smallest supporting roles. Other shows have followed suit. What price neophyte?

Recently I was one of the winners in a talent search contest conducted by Warner Brothers. True, I won a prize. But it certainly didn't match the 10-week contract offered the first prize winner. Had there been a real need for "new faces" (for all the lip service) something would've happened to the rest of us who came in the money.

It's pretty paradoxical to us aspirants to keep hearing about the need for "new faces." This has always been Broadway and Hollywood's cry, but "new faces" aren't the drawing card wanted. Take Dick Davalos who was introduced in "East of Eden" with James Dean. Davolos, I understand, had nothing to follow up this great showcase and so was unemployed for a while garnering whatever work he could muster in Hollywood and New York. An ill-fated video series, "The Americans," was his last big break, but alas, it's back to the same grind. Alvy Moore who played a lead role in "Susan Slept Here" and played the part in high style was last seen in a small part in "Wackiest Ship In the Army." It's a shame on both counts.

Another thing you find out is that the only help you really get is the help and opportunity you make for yourself. A director once claimed that he didn't deserve the credit for establishing or "helping" any young actor get a break, because he only hired that actor because he needed him. In his radio heyday Eddie Cantor gave a lot of opportunities to young performers, but they helped boost his ratings as well. This is not to take it away from any of these people who provided the coveted break. Rare indeed is there the case of a Lauren Bacall who pushed Kirk Douglas into the limelight because they had been friends at the American Academy. Perhaps it's the insecurity of the business, I don't know. In my own case, I've worked with many performers who became fast friends when we were on the bottom together, one notably is a teenage favorite who has garnered much publicity and promotion. He's on his way down from the top spot he once held, but when he was riding high there he manifested no desire to help old colleagues, or perhaps he couldn't.

One thing a young actor like myself, who luckily has kept alive by doing industrial films (30 of them), summer stock (six seasons) and bits and pieces in locally made (N. Y.) features and television shows, should keep in mind is what those on top have said. I read everything a well-known performer has said on interviews or in biographies. I'm stimulated by their encouragement. One statement, made by Anthony Quinn, has really helped me. When I noticed my friends getting the "breaks" and me, neither going up or down, but going sideways, I recall Quinn saying, *"Don't compete with other actors. Compete with yourself."*

I repeat, the young actor must have patience. He must wait for that one, important chance. I believe it will come for me. Patience is what it takes. And a little money to pay the rent.

# HILLARD ELKINS AS MUSICAL PRODUCER

Personal manager Hillard Elkins plans making his Broadway managerial debut next season as producer of a musical version of "The Three Musketeers." The writers haven't been set yet.

Elkins, who's also involved in television production, left New York for the Coast yesterday (Tues.) for the filming of a pilot of an "African Queen" tv series, to be produced by him, John Ireland and Hugh French in partnership with Four Star Productions. He's due back in Manhattan next Sunday (28) for a meeting with his client, Steve McQueen, who's completed his costarring assignment in Columbia's "The War Lover," filmed in England.

On Feb. 5, Elkins will be in Philadelphia for the pre-Broadway opening at the Erlanger Theatre there of "All American," the musical version of Robert Lewis Taylor's "Professor Fodorsky." The book for "All American" was adapted by Mel Brooks and the music and lyrics were written, respectively, by Charles Strouse and Lee Adams. The three writers are represented by Elkins.

# National Opera Troupes 'Martha,' in English Text

Raleigh, N.C., Jan. 23.

"Martha," by von Flotow, is being performed by the National Opera Co. in North Carolina cities and then the tour will move to other states. A Raleigh performance on Jan. 5 marked the opening of this season's Grass Roots Opera Guild series.

Libretto is credited to Vicki Baum and Ann Ronell (Mrs. Lester Cowan). It was revived last season at the Metropolitan Opera in Manhattan.

A Chicago soprano, Shirley Yount sings the title role.

# Life Members of AETA

Durham, N. C., Jan. 23.

Joseph C. Wetherby and his wife, Carol, have been given life memberships in the American Educational Theatre Assn. in recognition of their contributions to the theatrical and allied fields.

Wetherby is a member of the English Dept. of Duke Univ. and his wife has taught public speaking there.

# AIM TOURING COMPANY OF 'TAKE' THIS SPRING

Harold S. Prince, producer of "Take Her, She's Mine," now in its fifth week on Broadway, has lost no time in lining up a tour for a road edition of the comedy next season. The producer, apparently figuring on a lengthy Main Stem run for the Phoebe and Henry Ephron comedy, intends casting a touring company this spring for a Sept. 6 opening at the Auditorium, Rochester.

The road trek is slated to cover 26 key cities in an 11-month period, ending Aug. 3 of next year in Hollywood. Art Carney and Phyllis Thaxter costar in the original production at the Biltmore Theatre, N. Y.

# Shows Abroad

Continued from page 60

### La Pensee

He offers it as a sort of experimental story, but then beats the victim to death with a paperweight before her eyes.

The second part tends to be repetitious, and has too much embroidering on the theme of madness. But Terzieff's acting and personality gives it force. The actor has also provided clear staging that also helps keep the ideas dramatic and progressive, glossing over the fairly shallow characterizations.

The sets are simple and functional, the costumes are good and the cast an asset, especially R. J. Chauffard's knowing psychiatrist and Yvette Etievant's sympathetic nurse. *Mosk.*

### Barbasuk

Zurich, Dec. 9.

Stadttheatre production of operetta in seven scenes by Kurt Nachmann and Kurt Wilhelm, based on a Jules Romains comedy, with lyrics by Paul Burkhard and Max Rueger and music by Burkhard. Staged by Kurt Wilhelm; conductor, Victor Reinshagen; sets, Fritz Butz; choreography, Michel de Lutry; chorus director, Emil Baechtold; technical director, Willy Loeffel; lighting, Jakob Schlosstein. Opened Dec. 3, '61, at Stadttheatre Zurich; $3.50 top.

King Yussuf, Barbasuk ..... Peter Schuette
Hasibar ..... Adele Leigh
Juliette ..... Elsbeth von Luedinghausen
Princess Faime ..... Hedda Heusser
Ibrahim ..... Dorian Huber
Prime Minister Muley ..... Reinhold Guether
Col. Murad ..... Hans-Joachim Frick
Almansor ..... Ralph Telasko
Kaleb ..... Alfred Strasser
Ali ..... Fritz Peter
Assassin ..... Gottlieb Zeithammer
Fasim ..... Vincenzo Giagi
Miss Pentagony ..... Ryta Keller

The latest work by Swiss composer Paul Burkhard, whose "Firework" (which included the hit song, "Oh My Papa") became a substantial b.o. success in Europe, is a curious mixture of traditional operetta and modern musicomedy. It comes across as neither one thing nor the other.

The show was considerably overlong at the opening, but has been cut at least 40 minutes since then. But even in its tightened version, it is a questionable boxoffice bet and a doubtful contender for international acceptance. The principal flaws include a formless and dry-as-dust book with only occasional bright spots, a generally uninspired score, plus unimaginative and often static staging by German tv director Kurt Wilhelm, who also collaborated on the book.

The story is one of those dual identity fictions about a Middle East country where Russia and the western countries are vying for newly discovered oil. The plot twist involves the king and his look-alike aviator half - brother. Both roles are brilliantly played by legit actor Peter Schuette. Imaginative writing might have turned this into a fairly satisfactory musical comedy, but there are too many lapses into pure hokum, coupled with flat dialog and, at first hearing, not a single standout musical number. Some of the tunes are easy on the ear, repetitious and not of hit potential.

A visually delightful production and a talented cast seem wasted on this thin material. Sets by Fritz Butz are decorative and tasteful. British stage and tv star Adele Leigh impresses vocally and visually as a harem beauty, and other parts are excellently bandled by Elsbeth von Luedinghausen, Hedda Heusser and Ralph Telasko. The choreography by Michel de Lutry is negligible in its present form, but many ballet numbers have been subject to post-opening cutting. *Mezo.*

# Off-Broadway Reviews

Continued from page 62

### Poppa Is Home

wed pregnancy are rampant. What can poor sick Poppa do? He can rise from his wheelchair, walk and talk, flay about him, and at the end of the play, when he finds his efforts have been fruitless, he can drop dead.

It's always a revelation how some actors can rise above their material while others become hopelessly mired. As a hopeful Southern belle, married to the ailing patriarch's impotent grandson, Esther Benson has humor, style and flair. Linda Marsh, as the trim granddaughter who's just a tiny bit pregnant, reveals spirit, while Adelaide Klein, as a senior boarder, gets humor mileage out of woman's innate nosiness.

As the ailing old man who almost plays Lazarus, Theo Goetz progresses from silent eyebrow twitching to stern rage to saccharine kindliness.

Robert T. Seymour has staged, and what his attitude might be toward Schneler's play remains unclear. *Geor.*

### All Kinds of Giants

Noel Weiss presentation of musical comedy in three acts, with book and lyrics by Tom Whedon, music by Sam Pottle. Staged by Peter Conlow; costumes and scenery, Merrill Sindler; lighting, Pat Simmons; musical direction, Milton Seltzer; musical arrangement, Gordon Emerson. Opened Dec. 18, '61, at the Cricket Theatre, N.Y.; $3.90 top weeknights, $4.90 weekends.

Cast: Ralph Purdum, Claiborne Cary, Richard Morse, Tom Rummler, Bill Hinnant.

"All Kinds of Giants" is a tiny musical, performed on a tiny stage by a tiny cast. It's only a tiny bit amusing.

The plot, such as it is, concerns the love of a tailor for a princess, and the insistence of the king that his daughter marry a prince.

The happy ending is provided by a giant who has been terrorizing the kingdom and driving tourists away. Played delightfully by pint-sized Bill Hinnant, he's tired of frightening people by means of a megaphone-enlarged voice, he is more than willing to help the tailor win the princess.

Although it is sometimes charming and never tasteless, the show is defeated by its own lack of ambition. Everything about it is small and whimsical, rather than distinctive or original.

Sam Pottle's music is sometimes pleasant, but not memorable. Tom Whedon's book and lyrics are too often prone to lines that produce cringes rather than laughs.

Claiborne Cary, as the princess, is petite and attractive, and her singing is good. But Richard Morse as the tailor, Tom Rummler as the prince, and Ralph Purdom as the king, do little to alleviate the boredom, although they are all personable. Bill Hinnant, as the giant, would seem to bear watching.

Merrill Sindler's sets are inventive, but bulky. Peter Conlow's staging is good, but doesn't overcome the tedious good-cheer of the material. *Kenn.*

### Fortuna

Sam Cohn & John Wulp presentation of musical in two acts, with book and lyrics by Arnold Weinstein, music by Francis Thorne, adapted from the comedy, "Fortuna" con 'F' Maiuscula," by Eduardo de Filippo and Armando Curcio. Staged by Glen Tetley; music direction, Jack Lee; orchestration, Julian Stein; arrangements, Stein and Lee; setting and lighting, William Ritman; costumes, Willa Kim; associate producer, Julia Miles. Opened Jan. 3, '62, at the Maidman Playhouse, N.Y.; $4.20 top weekdays, $4.90 Fridays and Saturdays.

Cast: Gabriel Dell, Jane Connell, Blaire Stauffer, Honey Sanders, Benjamin Hayeem, Ed Powell, Ted Beniades, Pat Birch, Morrie Pierce, Jake Dengel, Harry Singleton, Gene Massimo, Jerry deLuise, Morrie Pierce.

The first five minutes of "Fortuna," at the Maidman, are promising. The principals, an impoverished Italian con man, and his wife and son, are introduced in a stylized dance that shows them waking, dressing, and preparing to meet a new day. The cut-away set of a Neapolitan tenement is effective, and the tinkly music complements their movements.

From there on, it's all downhill. A confused combination of tuneless music, unimaginative lyrics and very bad puns, "Fortuna" is like a college sophomore's idea of experimental theatre.

Included are a corny comic doctor, a Marx Brothers routine in which a temporarily dumb boy tries to tell his father an important message, and the old burlesque-vaudeville bit about the character who takes off one coat after another after another. None of these is done particularly well.

Most of the actors seem as bored as the audience. Only Jane Connell, in the small role of Fortuna's wife, brings style and impish humor to the witless lines. Gabriel Dell, in the title role, tries so hard that he defects himself. The others in the cast are either amateurish or completely overthrown by the obstacles the authors have placed in their paths. *Ster.*

### The Story of Mary Surratt

Equity Library Theatre, Inc. revival of a three-act drama by John Patrick. Staged by Herbert Nielsen; settings, David Houston; lighting, Kay Woodman; music and arrangements, Al Gorgoni. Opened Dec. 9, '61, at the Master Theatre, N.Y.; admission by contribution.

Cast: Julie Sommars, Kate Wilkinson, Peter Blaxill, George Vlachos, Gerard Russak, Frank Smith, John Hillerman, Barry Snider, Donald Perkins, Christopher Adams, Mel Haynes, Mark Weston, Don Buchwald, Jay Barney, Carl Shelton, Calvin Ander, Brooks Rogers, Rolla Nuckles, Boyd Miller, Bill Splawn, Charles Hull, Mervyn Haines, Robert Bernard, Bill Betancourt, Richard Stretchberry, Emil Mach, Jim Manning, Mario Galasso, Christopher Lofting, Frank Birney.

Although portions of Equity Library Theatre's revival of "The Story of Mary Surratt" are engrossing, the production is generally lengthy and cumbersome. Much conviction and warm regard seem to have gone into this revival of John Patrick's examination of a possible miscarriage of justice, but love's labor's lost when the going gets heavy.

The ELT-ers have tended to lay on the passions with melodramatic fervor, whereas a more temperate rendering might make a stronger case. A tract is seldom as convincing as reasoned reporting.

As the presumably blameless woman of the title, Kate Wilkinson credibly makes the transition from innocence to bewilderment to desperation. As the Senator who tries to save her, Jay Barney has mature force and fervently delivers the play's closing moral platitudes.

John Hillerman is appropriately evasive as the ignoble son who flees, Julie Sommars has quaint charm as the obviously loyal daughter, and Barry Snider has convincing swagger as the actor assassin. As a fearless Irish priest, Robert Bernard gives a performance that sizzles with understanding of human foibles.

Herbert Nielsen's staging has sympathetic comprehension but he has tolerated a dilatory pace that kills effects even as they are created. Huge pauses and silences abound, and Carl Shelton, as senior officer of the court martial that convicts the woman, seems to have been allowed a pause a word.

Davis Houston has designed another of the fine settings that seem to be the hallmark of ELT productions this season. *Geor.*

# Touring Shows

*(Figures cover Jan. 21-Feb. 4)*

**Advise and Consent**—Orpheum, Mpls. (22-27); Blackstone, Chi (30-3).
**Aspern Papers** (tryout)—Walnut, Philly (22-3).
**Best Man**—Forrest, Philly (22-3).
**Best Man** (bus-and-truck)—Mostly one-niters.
**Bye Bye Birdie** (N.Y. Co.)—Nixon, Pitt. (22-27); Ford's, Balto (29-3).
**Bye Bye Birdie** (2d Co.)—Erlanger, Chi (22-3).
**Carnival** (2d Co.) — Shubert, Philly (22-27); Playhouse, Wilmington (29-3).
**Critic's Choice**—Mostly one-niters.
**Do Re Mi**—O'Keefe, Toronto (22-27); McVickers, Chi (29-3).
**Evening With Yves Montand**—Layoff (22-27); O'Keefe, Toronto (29-3).
**Fiorello**—Erlanger, Philly (22-27, closes).
**From Paris With Love**—Royal Alexandra, Toronto (22-27); Cass, Det. (29-4).
**Gift of Time** (tryout)—Shubert, New Haven (29-3).
**Irma La Douce**—Hanna, Cleve. (22-27); Nixon, Pitt. (29-3).
**La Plume de Ma Tante**—Colonial, Boston (22-3).
**Miracle Worker**—Mostly one-niters (22-27); Shubert, Det. (29-4).
**Music Man**—Shubert, Boston (29-3).
**Music Man** (bus-and-truck)—Mostly one-niters.
**My Fair Lady** (2d Co.)—Auditorium, Dayton (22-27); Shubert, Cincy (29-3).
**National Repertory Theatre**—Hartford, L.A. (22-3).
**New Faces of '62** (tryout)—Cass, Det. (22-27, moves to N.Y.).
**No Strings** (tryout)—Fisher, Det. (22-3).
**Old Vic**—National, Wash. (22-3).
**Passage to India** (tryout)—Wilbur, Boston (22-27, moves to N.Y.).
**Rx: Murder** (tryout)—Curran, S.F. (22-27); Auditorium, Denver (30-1); Auditorium, Wichita (2-3).
**Sound of Music** (2d Co.)—Shubert, Chi (22-3).
**Taste of Honey**—Music Hall, K.C. (22-23); Hartman, Col. (25-27); American, St. L. (29-3).
**Tenth Man**—American, St. L. (22-27); Music Hall, K.C. (29-31); Music Hall, Omaha (1-3).
**Thurber Carnival**—Mostly one-niters.
**Toys in the Attic**—Biltmore, L.A. (22-3).
**Umbrella** (tryout)—Locust, Philly (22-3).

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# CASTING NEWS

*Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the* VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

*The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon.* **This information is published without charge.**

*In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.*

## Legit

### BROADWAY

**"Bravo Giovanni"** (MC). Producer, Philip Rose (157 W. 57th St., N. Y.; CI 5-2255). Part available for a girl, 20-25, attractive, Italian-looking with belting voice, must sing well. Auditions: Equity singers, Feb. 5; Open call singers, Feb. 6. All calls are for men, 10 a.m.-1 p.m. and girls, 2-5 p.m., at the Mark Hellinger Theatre (237 W. 51st St., N. Y.). Mail photos and resumes c/o Barbara Kennedy, above address.

**"Happy Happy Happy"** (MC). Producers, Arthur Cantor & Robert Wiener (234 W. 44th St., N. Y.; LO 3-4370). Available parts: man, 30's average male type, must sing and dance very well; femme, 20's, average femme type, must sing and dance very well; man, 35-40, Madison Ave. ad exec; man, fat, small town exec, must sing; man, 30's, evangelist, must sing; man, acrobatic, must sing and climb walls to play carni entertainer; femme, middle-aged, kooky battle-axe, must sing well and dance; femme, 20's, bosomy, must sing and dance; various others including evangelists, executives, carni types, and male and femme characters. Mail photos and resumes, through agents only, c/o above address.

**"How To Succeed In Business Without Really Trying"** (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N.Y.; JU 6-5973). Available parts for the London company: man, 23-27, good comedian and actor with musical background (Robert Morse part); man, 50's, stuffy business exec, must sing and act well (Rudy Vallee part); ingenue lead, preferably tall, chest voice, good actress with musical background; femme, 25-30, sexy, good comedienne, big belting voice; man, 25-30, good comedian tall, ivy league type, must sing and move well. Apply through agents only c/o Larry Kasha, above address. All casting will be done through agents and no calls or photos and resumes are desired.

**"Isle of Children"** (D). Producers, Lester Osterman & Shirley Bernstein (1650 Broadway, N.Y.; JU 6-5570). Understudy part available for a 14 year-old boy, slim, earnest, sensitive, must be experienced actor. Call Nicholas Gray, above number, for interview appointment.

**"Jennie"** (MD). Producer, Newburge-Porter Prods. (1619 Broadway, N. Y.; JU 6-4886). Available parts: femme, 20, small, lyric soprano; femme, 50's, strong personality: male, 50-60, timid; three men, 35-45, businessmen; femme, voluptuous model; character man, 50-60, non-singing; high wire act, one man and one woman; several small male and femme roles. All must sing. Mail photos and resumes, through agents only, above address.

**Kermit Bloomgarden Productions.** (1545 Broadway, N. Y.; JU 2-1690). Casting director Lillian Stein is accepting photos and resumes of all types and ages from those who have previously contacted her for her files which were destroyed by a fire. Apply by mail only.

**"Little Me"** (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5973). Available parts: lead femme, Marilyn Monroe type, chest and legit voice, good comedienne and actress femme, 60's, Marlene Dietrich type, legit voice; femme, 60's, Sophie Tucker type, must sing; male team, 50's, Weber & Fields type, must sing. Do not mail photos and resumes or call. Weekly auditions will be held by casting director, Larry Kasha, through agents only.

**"Oliver"** (MC). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Available parts: lead male, 7-10, sing well, sympathetic, winsome, fair, English accent; boy, second lead, 12, brash, sassy, Cockney speech, sing and dance well; a dog, Spaniel or some English-type, very well trained, must perform unguided at one point; man, 40-48, Charles Laughton type, sing well, humorous, know period style; femme, 40's, character actress-singer, must sing well (belting voice) with sense of comedy and the period; femme, 7-10, winsome, attractive; femme character actress, small role but also understudies; man, old, thin, graying hair, must sing; femme, 30's, character singer-actress; femme, 25, buffoon, small role; man, 30's, villain, big, husky, sexy, powerful baritone or bass baritone; man, 55, tall, distinguished gentleman; character man, 45, fat; character femme; femme, 20's, comedy actress-singer; several boys, 7-10, must sing, do some dancing and have Cockney accents. Mail photos and resumes c/o Peggy Shields, above address. Audition Feb. 8 for Equity singing actors who move well, particularly character types (no dancers needed unless they sing well), men, 10 a.m.-12 noon and femmes, 1-4 p.m., at the Imperial Theatre (249 W. 45th St., N.Y.). On Feb. 9, an open call for the same types at same times and place.

**"Sound of Music"** (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

**"Vive Le Twist"** (R). Producer, Leo Kerz (200 E. 71st St., N.Y.; BU 8-2664). Available parts: femme, 20, dancer-performer, attractive with sex appeal; comedian, experienced legit actor, must impersonate characters and speak three dialects very well. Mail photos and resumes c/o above. The show will have a European tour as well as a main stem outing.

**"When the Devil Wags His Tail"** (C). Producer, Leo Kerz (200 E. 71st St., N.Y.; BU 8-2664). Available parts: femme, 39-45, spinster, tall, thin, fidgety; femme, 50's, heavy set, not very bright; femme, 18, lovely, compassionate, earthy, sarcastic; man, 55-60, pompous, political; man, 65-70, bureaucrat, urbane; man, 50's, crafty, brutal, opportunist; man, 50's, easily led yet vicious, dense; man, elderly, slim, grotesque dresser, unmerciful; man, intellectual, determined; two non-speaking male roles. Mail photos and resumes c/o above address. Don't phone.

### OFF-BROADWAY

**"Difficult Woman"** (MC). Producer, Nik Fatula (135 Central Park W., N.Y.; SU 7-5522). Part available for Spanish Flamenco guitarist, good at reading Spanish chords as well as finger work on Spanish guitar. Must belong to Local 802, AFM. Contact producer, above address.

**"Electra"** and **"What You Will"** (DB). Producer, Donald Goldman (Players Theatre, 115 MacDougal St., N. Y.; OR 4-9281). Available parts ("Electra"): femme, 25-30; femme, 40's, attractive, young looking, regal; man, 20's, handsome; man, 30's, attractive; character man, old, kindly; man, 20's; chorus of six and leader, 25-35. Available parts ("What You Will"—musical version of "Twelfth Night"): man, 25-35, handsome; man, 20's; man, 25-35; man, regal, 25-35; man, 30-40, rotund, fun-loving; man, brainless, idiotic, fun-loving; man, 30's; man, 35-45, puritanic stuffed shirt; jested, typical clown, must sing well and accompany himself on guitar; femme, 20's, beautiful, proud, charming; femme, 20's, intelligent, warm, charming; femme, 25-35, bouncy, impish, fun-loving. Applicants must read and qualify for both shows. Send no photos and resumes but call OR 4-9281, Monday-Friday, 1-5 p.m.

**"Golden Apple"** (MC). Producers, Dorothy Olim & Gerald Krone (206 E. 11th St., N. Y.; SP 7-8383). Audition for non-Equity singers and dancers, Friday (26), 2-3 p.m., at the Bohemian National Hall (321 E. 73d St., N. Y.) Applicants should bring own music.

**"Hostage"** (C). Producers, Norma Francis, Robert Marguiles & Bell Productions (1 Sheridan Sq., N.Y.; YU 9-1334); Part available for an Irish character actor, 35-45. Mail photos and resumes c/o Ken Costigan, above address.

**"Paint Your Wagon"** (MC). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). All parts available. Audition for femme dancers tomorrow (Thurs.), 10 a.m., and male dancers Friday (26), 10 a.m., both at the Eleanor Gould Theatre (169 Allen St., N.Y. —Eighth Ave. D train to Second Ave. stop, but leave station at First Ave. exit. Turn right and walk one and one-half blocks down Allen St. to theatre). Script is available in the Dec., 1952, issue of Theatre Arts and elsewhere.

**"With Drums and Colours"** (MC). Producer, Jeremy Palmer (369 Grimm Pl., Baldwin, L. I., N. Y.; BA 3-1188). Part available for a character femme, 50's, small, thin, with aristocratic bearing; replacement and understudy parts available: character man, 21-26; character ingenue; man, 21-26, muscular, romantic, wispy ingenue. All must be versatile performers with musicomedy voices. Mail photos and resumes c/o above address.

### OUT OF TOWN

#### CHICAGO

**"Medium Rare"** (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Part available for femme, leading lady type, tall, must sing with deep voice. Contact producer, above address.

### STOCK

**"Bye Bye Birdie"** (MC). Producer, Lenny-Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). Several parts available for a tour of stock tents and theatres this summer. Mail photos and resumes c/o above address.

**BOILING SPRINGS, PA.**

**Allenberry Playhouse.** Managing director, Richard North Gage (c/o Playhouse, Boiling Springs, Pa.). Parts available for Equity males and femmes for the resident company, four male and two femme paid apprentices who will become Equity by the end of the 30-week season (April 23-Nov. 3). Mail address. Julien Williams is the N.Y. contact.

### TOURING

**"Carnival"** (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for tenors and sopranos. Contact Peggy Shields, above number.

**"Unsinkable Molly Brown"** (MC). Producers, Theatre Guild & Dore Schary (27 W. 53d St., N.Y.; CO 5-6170). Part available for a man, six feet tall or over, high baritone or tenor, Irish-Western type, to standby for Harve Presnell. Mail photos and resumes c/o Ruth Kramer, above address.

## Television

**"Camera Three"** (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

**"Naked City"** (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

**NBC-TV.** (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

**"Lamp Unto My Feet"** (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address.

**Untitled Syndicated Vidtape Series.** Producer, Tibor Productions (200 W. 57th St., N. Y.; CO 5-7451). Parts available for femmes, 24-40, with experience as cosmetic demonstrators, charm school tecahers, et al. Mail photos and resumes or film clips, c/o above address.

**WBBM-TV, Chicago.** (630 N. McClurg Ct., Chicago; WH 4-6000). Parts available for male and femme performers, all ages and types, for 39-week series of drama workshops plus four to six prime time original dramas. Must be from Chi. Mail photos and resumes c/o Program Dept., above address.

## Films

**"To Kill a Mockingbird"** (D). Producers, Alan Pakula & Robert Mulligan, in association with Anthony Productions (Universal Pictures, 445 Park Ave., N. Y.; PL 9-8000). Available parts: girl, 6-8, tomboy; boy, 6-8 and boy, 9-11. They must be typically American looking and should be able to speak with a Southern accent. Applicants will be seen by appointment only through agents, c/o Alice Lee Boatwright, above address.

**"Wounds of Hunger"** (D). Producer, Allen Klein (III Task Pictures, 729 Seventh Ave., N. Y.; CI 5-7012). Part available for a girl, 20, cute, impish, who poses as a boy to get a crack at the bullring in the film. Call producer, 10 a.m.-5:30 p.m., above number for audition appointment. Film will be shot on location in Mexico City in February.

## Cabaret

**"Around the World in 80 Minutes"** (R). Producer, Andre Villon (314 E. 78th St., N.Y.; LE 5-5432). Part available for a girl, 18-24, attractive, who sings well in French, Italian and Spanish. Show tours the country's clubs and will have some tv exposure. Contact producer for audition appointment.

**Latin Quarter.** (200 W. 48th St., N.Y.; CI 6-1735). Showgirls, with or without experience; currently being sought. Interviews are being held afternoons daily at the club.

## Miscellaneous

**"Aqua-Carnival"** (R). Producer, John McKnight (c/o Park Club, 363 W. 56th St., N.Y.; JU 6-3675), in asso. with NBC Enterprises. Parts available for expert femme swimmers and dancers and showgirls with swimming ability. Mail photos and resumes c/o above address. This is only for those who have not auditioned or been filed with McKnight in the past. Don't phone.

**Dell Publishing Co.** (750 Third Ave., N.Y.; YU 6-6300, ext. 319). Barbara Marks is currently seeing teeners through elderly types for illustrations and covers of Dell mags. Contact her between 2-4 p.m. daily or mail photos and resumes to her c/o above address.

## 'Norway' For Civic's 25th; Patrice Munsel Encore

San Francisco, Jan. 23.

Patrice Munsel, who played the Civic Light Opera Assn. subscription series in San Francisco and Los Angeles last summer in "The Merry Widow," will be its headliner again this year in "Song of Norway." The musical, originally produced here in 1944, was presented here for the last time about 10 years ago. It's being revived this year as the second offering in the 25th anniversary season.

"Norway" is scheduled to open June 11 at the Curran Theatre here. The first CLO production for the upcoming Frisco season hasn't been set yet.

## Literati

**Beldon to Crowell**

Sanford Beldon is now assistant p.r. director for Crowell-Collier.

He exited Fawcett Publications to ballyhoo Collier Books' new paperback line. He will also bear down on the revised Collier's Encyclopedia.

**Harcourt, Brace's Buy**

Harcourt, Brace & World, Inc. has taken over the complete ownership of Rupert Hart-Davis, Ltd., a British publishing firm. William Jovanovich, prexy of Harcourt, Brace & World, will also become chairman of the newly-acquired outfit, while Hart-Davis, who is an author will become managing director and vice chairman.

**CHATTER**

Harold Rosenthal, N.Y. Herald Trib staffer, has taken Mickey Mantle from his childhood days up to his first major-league hit in a "Young Mickey Mantle" piece scheduled for this spring in the Elks Magazine. Included is the first letter Mantle ever wrote to a neswpaperman, in which he pinpoints Phil Rizzuto, ex-Yankee great, now a Yankee broadcaster, as his hero.

Douglas Crane swings from post of exec editor of The Playgoer, Los Angeles, to director of publications for the Playbill theatre program mags in Southern California.

Walter R. Juettner new editor of Hearst's Motor Boating Magazine under Charles F. Chapman, publisher.

Richard Hughes' "A Fox in the Attic," due Jan. 31 via Harper & Bros., is the author's first novel in 24 years. He did "A High Wind in Jamaica" in 1928 and "In Hazard" in 1938.

George H. Allen, vice president of Meredith Publishing Co. of Des Moines has been appointed general manager of the newly-created magazine publishing division of the company, and he assumes responsibilities for the entire Meredith magazine publishing operation.

"Not for Every Eye," which Macmillan of Canada publishes Jan. 26, is a translation of "La Libraire," a novel published in Paris but nixed by French-Canadian publishers as too hot. By Gerard Bassette and translated by Glen Shortliffe, both of Kingston, Ont., it's about a Quebec small-town bookseller's assistant who peddles off-color tomes.

Arnold Nicholson, an associate editor of the Saturday Evening Post since 1955, named cartoon editor, to succeed Marione Nickles, retired.

Charles E. Swanson, former manager of research for the Saturday Evening Post, now director of research for the Curtis Publishing Co. He succeeds Donald M. Hobart.

Richard M. Guilderson, advertising manager of The Evangelist, of Albany Catholic Diocese departs Feb. 15 to become assistant editor of the new Catholic Newspaper to be published by the Rockville, L.I., Diocese.

## Publishing Stocks

*(As of Jan. 23, closing)*

| | | |
|---|---|---|
| Allyn & Bacon (OC) | 31½ | — ½ |
| American Book | 64½ | + ¼ |
| Book of Month | 36¾ | + 1 |
| Conde Nast (N.Y.) | 11⅞ | + ⅛ |
| Crowell Collier (N.Y.) | 35¾ | + ½ |
| Curtis Pub. Co. (N.Y.) | 10½ | — ¼ |
| Ginn & Co. (N.Y.) | 30⅜ | + ⅝ |
| Grolier (OC) | 43½ | — 1¼ |
| Grossett & Dunlap (OC) | 20¾ | + ¼ |
| Harcourt Brace (OC) | 34½ | |
| Hearst (OC) | 25 | |
| Holt, R&W (N.Y.) | 38¾ | + ⅛ |
| L.A. Times Mirror (OC) | 42½ | |
| Macfadden (AS) | 8⅜ | — ⅛ |
| McCall (N.Y.) | 28¼ | — 1¾ |
| McGraw-Hill (N.Y.) | 33½ | + ¾ |
| Nat'l Periodical Pub. | 16¾ | — ¼ |
| New Yorker (OC) | 90 | — 6 |
| Pocket Books (OC) | 24 | + ½ |
| Prentice Hall (AS) | 38¾ | — 1¼ |
| Ran'm House (N.Y.) | 28¼ | + 1 |
| Scott Foresman (OC) | 25½ | — ½ |
| H. W. Sams (OC) | 45 | — 3 |
| Time Inc. (OC) | 82½ | — 4½ |
| Western Pub. (OC) | 67½ | — ½ |

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
*(Supplied by Bache & Co.)*

# 'Malicious' Capsule Pans

Continued from page 2

play, to repeat it at regular intervals, even if he continued to hold that view.

**Tolerant on Orders**

The Observer explained that the column was not committed simply to repeating the judgments of its chief drama critic, Kenneth Tynan. The writer (not always the same man) was explicitly enjoined to be catholic in his tastes, and was expected to express his own view with the object of offering helpful advice to potential theatregoers.

The dispute proper stems from the publication last November of a comment on "My Fair Lady," referring to "the pitiful relic of a great musical." Shortly afterward, H. M. Tennent withdrew its advertising for all the five theatres it controls.

In December, the "Fair Lady" comment referred to a "great musical now in a state of sad decline." Following that, nearly all members of the Society cancelled their advertising and now all have withdrawn.

According to the Observer, the effect of this cancellation is to deprive readers of information about what is available in the London theatre. Therefore, it has been decided to publish the theatre guide weekly instead of monthly, together with details of times of performances, telephone numbers of theatres, etc. In the first of these weekly guides "Fair Lady" was called a "pale shadow of a once great show."

**"Fair Comment" in New York**

There have been mild mutterings among Broadway managements from time to time for many years because of similar recurring critical references in several New York publications, notably the New Yorker. In general, however, attitude has been that such editorializing is fair comment.

There have reputedly been plaintive feelers from managements on occasion, and depending on the approach and the mood of the editors, a few unfavorable capsule opinions have probably been softened slightly. On the whole, however, producers, authors and others concerned have apparently figured that, except for the remote possibility of libel action, nothing could be done to halt the practice.

**Remember Benchley?**

In some instances, such as the late Robert Benchley's weekly variations of gag raps at the long-running "Abie's Irish Rose," there was some speculation that the regular editorial references may have actually helped promote the show. In any case, managements generally reason that they'd rather have the added publicity, including the occasional pan, than get no such free mention at all.

There have been sporadic attempts, in fact, to persuade the New York dailies to print some sort of editorial listing of legit shows. The only thing of the sort are the alphabetical show ads, the so-called ABC ads, for which amusement rates (the highest) are charged. Newspaper managements have always refused to publish free listings for legit, although some do so for films and all give extensive free space to television and radio program schedules.

But far from objecting to free listings in the few magazines that publish such features, New York producers welcome them. And since they rejoice over favorable comments, they can hardly squawk too hard at the occasional pans.


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# Bill Hoffman

Continued from page 2

supervisory system established at CBS by Doug Coulter, many of the dramatic shows were assigned to staff editors who became their producers, with authority over the studio directors. That the latter hated this system will require no elaboration. It followed that Hoffman, as with the other producer-editors, had to fight for his point of view. This he did with a fine fervor, eloquence and dependable loyalty to his immediate superior. After the Radio Writers Guild (that was) got two of the four staff editors under its jurisdiction, Hoffman and Monroe became the management team with Landry.

Although Hoffman's first Broadway play, "Affair or Honor" with Dennis King was not a hit it resulted in a happy contract for a film sale to Gregory Peck under which Hoffman received $12,500 each Jan. 15 for the next six years.

One manuscript of Hoffman's authorship attracted much respect among Broadwayites but has never been optioned owing to a producer fear that the prototype was a too-readily-guessed famous dramatist. Meanwhile in recent years Hoffman's attention veered from the air media to the stage. He was active in various play-promoting cooperatives, a persistent first-nighter and Times Square familiar.

As he scratched his formal name, played down his thespic experiences, Bill Hoffman would certainly have denied that he ran a "theatrical salon", but it was surely that on occasion. It was only evidence of his zest for things that became an amateur cook, specializing in the exotic.

The Hoffmans two children, in their early teens, are Toni Phillipe and Darnay.

# See Busy Road

Continued from page 61

tour of 120 cities, starting Sept. 24 in Hershey, Pa., is being set up for the Guettel production. The present touring company of "Sound," in which Florence Henderson stars, will probably continue to play prime time next season.

"The Tenth Man" tour being set by Olney will involve the present road production of the Paddy Chayefsky play, sent out by the show's Broadway producers, Saint Subber and Arthur Cantor. This season's tour covers the major cities. Leland Hayward will produce the road edition of his Broadway presentation of "Shot" for the Olney-managed tour. Hayward is also considering assembling another company of the Harry Kurnitz adaptation of Marcel Achard's comedy for a road bow next spring.

Besides managing Dorian Attractions, Olney is also manager of the tour division of United Performing Arts Inc., which last season acquired the network of Broadway Theatre League subscription cities from Columbia Artists Management Inc. The shows booked by Dorian Attractions are handled independently of UPA, but are made available to the operation's BTL setup. In addition to the tours he's arranging for Dorian Attractions, Olney is also negotiating for other shows to be booked specifically for the UPA subscription cities.

The shows being handled by Olney will constitute only a portion of the product available for the road next season. The Independent Booking Office, which organizes the major city tours, is also expected to be busy with numerous new entries.

# Hotel Musicals

Continued from page 61

cause they have a large store of sets and costumes in Sacramento, where they've staged 110 musicals in 10 seasons at their Music Circus. They do one musical a week in the summer, and grossed $280,000 in their 1961 season.

For the Sheraton-Palace, the producers say they're insisting on quality shows and also want to retain "gracious" seating, with no crowding. If there proves to be extra room, they'll run in a few more seats. For "Guys and Dolls" they've hired Lloyd Bridges, Pamela Britten and Lou Nova. Sandy Matlovesky will be the permanent conductor of their nine-piece orchestra.

The plan is to start dinner at 6:30 p.m., have it over by 8:30 p.m. and start the overture at 8:45 p.m., allowing ample time for service of drinks. A portable stage has been built and the hotel has built new rehearsal and dressing rooms in space vacated by another tenant, KCBS. Each show will be uncut and will run a minimum of three weeks.

Other musicals under discussion for the winter and spring include "Take Me Along," with Wiliam Bendix; "Can Can," with Gisele MacKenzie; "Gentlemen Prefer Blondes" and "Flower Drum Song." The $7.75 minimum will apply Tuesdays, Wednesdays, Thursdays and Sundays (when show will start an hour earlier), while the Friday-Saturday minimum will be $8.50.

# Theatre Design Exhibit

A touring exhibition of designs for new theatres, prepared by the American Federation of Arts under a grant from the Ford Foundation, will be offered Saturday (27) through March 4 at the Museum of Contemporary Crafts, N. Y.

The exhibition, titled "The Ideal Theatre: Eight Concepts," will then tour 14 other cities over a two-year period.

# Legit Bits

Broadway producer **Leonard Field** has gone to the Coast, en route to the Far East. He'll go to London in April to catch West End legit.

**Bob Mullen**, whose "Gus" won the Wilmington Annual Dramatic Award, has arrived from Paris with a new play, "Damien of Molokai."

A **Dorothy Olim-Gerald Krone** revival of "The Golden Apple," for which **Robert Turoff** will be director, **Nelle Fisher** choreographer and **Philip Fradkin** musical director, will open Feb. 12 at the York Playhouse, N. Y.

"Fly Blackbird," a new musical with book and lyrics by **C. Jackson** and **James Hatch** and music by Jackson, is being produced by **Helen Jacobson** for a Feb. 5 opening at the Mayfair Theatre, N. Y., with **Jerome Eskow** as stager, **Tally Beatty** choreographer and **Gershon Kingsley** musical director.

A new comedy by **Mel Brooks**, tentatively titled "Springtime for Hitler," is planned for Broadway production next season by **Edward Padula**.

The Rodgers & Hammerstein Foundation has made a grant of two scholarships to the American Academy of Dramatic Arts, N. Y.

**Robert Russell Bennett** and **Hershy Kay** are doing the orchestrations for "We Take the Town."

**Christopher Cary** has succeeded **John Cullum** in "Camelot" and **Louis Turenne** is now standby for **William Squire** in the same musical.

"Crawling Arnold" cartoonist **Jules Feiffer's** one-actor which was presented last summer at the Festival of Two Worlds in Spoleto, Italy, will be given its U.S. preem Jan. 25-Feb. 3 on a dual bill with Bernard Shaw's "Man of Destiny," by the Philadelphia Drama Guild at the Plays and Players Playhouse, Philly.

**Joseph Shea**, for the last three seasons advance pressagent for the Ringling Bros. and Barnum & Bailey Circus, is now serving in that capacity for the touring company of "My Fair Lady," having succeeded **Nate Schenker**, who's taking a leave of absence.

"Life Is a Dream," a Yiddish comedy-drama starring **Chaim Tauber**, who wrote, produced and directed the offering for a 26-week run earlier this season at the Civic Playhouse, Los Angeles, opened a weekends-only stand recently at the Educational Alliance Playhouse, N.Y.

**David King-Wood** has succeeded **Anthony Nicholls** in the Broadway production of "Ross."

**Philip Lawrence** will be resident director for the classical repertory program planned by the Shakespearewrights at the Players Theatre, N.Y.

"The Merry Wives of Windsor" will be the next regular Equity Library Theatre presentation Feb. 3-11 at the Master Theatre, N.Y.

**William Inge's** "Natural Affections," which **Robert Whitehead** and **Roger L. Stevens** now plan presenting on Broadway next October, will be tested beginning Feb. 6 at the Sombrero Playhouse, Phoenix, with **Shelley Winters** starring under **Harold Clurman's** direction.

American actor **Alex Viespi** will have the male lead opposite **Siobhan McKenna** in **Oscar Lewenstein's** British production of **Doris Lessing's** "To Play with a Tiger," scheduled for Feb. 19 pre-London bow in Brighton.

**Will Steven Armstrong** is set designer and **Theoni V. Aldredge** is costume designer for "I Can Get It for You Wholesale," the cast of which will include **Harold Lang**, **Bambi Linn** and **Lillian Roth**.

**Morton Zolotow**, associate producer of "The Cantilevered Terrace" at the 41st Street Theatre, N. Y., is also general manager of the venture, for which **Sherman Wayne** is production stage manager, **Ephraim Dunsky** technical director, **Leslie Wiggin** production secretary, **Peter Xantho** electrician and **Howard Atlee** and associates **Jane Randall** and **Margaret Hartigan** as press-agents.

**Jason Robards Jr.** will star in the **Fred Coe-Arthur Cantor** presentation of **Herb Gardner's** "A Thousand Clowns," which **Michael Howard** will direct for an April 4 opening at an undesignated Broadway theatre following a March 15-31 tryout at the Wilbur Theatre, Boston.

"Put It In Writing," a new revue earmarked for Broadway presentation by **Robert Weiner**, with **Dorothy Loudon** as star and **Bill Penn** as director, will be tested the week of Feb. 19 at the Royal Poinciana Playhouse, Palm Beach.

Broadway musical reviews by **Arnold Falleder** will be a new feature of The Music Magazine/-Musical Courier.

**Ruth Bailey**, co-producer at Cherry County Playhouse, Traverse City, Mich., has taken a featured role in "Kind Sir" at the Drury Lane, Chicago.

**Conrad Bromberg** has replaced **James Patterson** in **Edward Albee's** "Zoo Story" at Playwrights at Second City, Chicago.

**Patrice Munsel** will star in "Song of Norway," to launch the 1962 Los Angeles Civic Light Opera season April 23.


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## Broadway

Terry-Thomas, the hyphenated Briton, vacationing in Mexico.

Jerry Herman, composer-lyricist of "Milk and Honey," vacationing in the Virgin Islands.

William Inge back in N.Y. after seeing the first print of "All Fall Down," which he screenplayed, at Metro.

Ben Henry back to his London base after powwowing with the Mirisch Bros. and other U.S. independents in Hollywood and New York whom he represents in Great Britain.

Tom Curtiss in from his Paris-based N.Y. Herald Tribune (drama critic) to huddle with Coward-McCann's John J. Geohegan on the George Jean Nathan biog; also to see the shows.

Van Cliburn is called a "faculty member" at the National Music Camp in Interlochen, Mich., come next summer. Unspecified chores may include lectures and recitals, per president Joe Maddy.

Ligoa Duncan art gallery on Jan. 26 and every Friday through Feb. 25 is presenting at 8:30 the New Dimensions Dance Co. in "Three-Dimensional Harlem," "The Hollow Men" and "New Beginnings."

Bob Friedman, 34-year old Uris Buildings Veep, contributor to many publications, connoisseur of jazz, has written his first novel, "Circles," (Fleet) which should have the East Hampton and New York art world guessing.

Art Buchwald and his wife, along with literary agent Alain Bernard, in from Paris for a stay. Syndicated N.Y. Herald Tribune columnist doing some lecture-touring, also pitching his newest book, "How Much Is That In Dollars?"

N.Y. City Opera under Julius Rudel will have a spring season of three weeks, March 22-April 8. Abraham Ellenstein's "The Golem" is a world premiere, with Ford Foundation subsidy. Actor Joseph Buloff made the adaptation from H. Leivick.

Mount Vernon Daily Argus of Jan. 17 carried feature piece on a local dentist, Dr. Abraham Kroll, who writes scripts, plays and comedy patter on the side. The three-column halftone of the dentist prominently displays a copy of VARIETY on his desk.

John Beaufort, of the Christian Science Monitor sailed Tuesday (23) for Europe on the Cristoforo Colombo with his actress-wife Francesco Bruning. He has been shifted from arts-entertainment editor and New York theatre and film critic to be chief of the paper's London office.

Actress Lucia Backus Seger, who was with the Broadway production of "Arsenic and Old Lace" for its entire run as standby for both Josephine Hull and Jean Adair and who subsequently toured in Miss Hull's role, is a patient at Kew Gardens General Hospital, L. I., N. Y., where she underwent major surgery.

Dancer-choreorgrapher Jean Erdman, who's working under a grant from the Ingram Merrill Foundation on a theatre piece based on James Joyce's "Finnegans Wake," is having open house at her New York studio this week for a series of "Wake" readings by Joseph Campbell, co-author of "The Skeleton Keys to Joyce."

Color story last issue on Irish tenor Gerald Griffin, dead at 70, erred in calling his nephew, columnist John David Griffin of the Mirror a son of Marcus Griffin. He's son of late William, another brother, founder of the N.Y. Enquirer. Meanwhile uncle Marcus lives in Carlsbad, N. Mex., where he publishes a daily as also in Los Alamos plus a series of publications, all called "Law," for the chiefs of police associations in sundry western states.

## Madrid

By Hank Werba
(*Arda de la Habana* 86)

Hind Morabi, a hip swinger from Libya, terping at Cabaret Micheleta.

Heel stomper Escamillo leaves for Amsterdam and a Dutch circuit flamenco swing.

Veteran legit impresario Conrado Blanco (he heads Teatros Lara and Goya) is now writing his memoirs.

Castellana Hilton filled its Rendezvous late spot, eatery, bar and lobby with over 1,000 year-end revelers at $15 a head.

Comedienne Mary Santpere and comic Gila headline "Me and My Gal" a musical revista in its fifth week at the Teatro Calderon.

ABC correspondent in Rome, Cortes Cavanillas, penned a Spanish version of Oscar Wilde's "Portrait of Dorian Gray," which will be staged during the current season.

Roberto Carpio, who staged and choreographed "Follies of Spain" with Enrique Madriguera, is back with Samuel Bronston productions as set decorator preparing "55 Days At Peking."

Moncada Marcadal was awarded first prize of 25,000 Pts for his play "Alrededor de siempre" (Just About Always) in a contest sponsored by veteran Spanish impresario Isaac Fraga.

Ex-heavyweight Fred Galiano, bullfighter Enrique Vera, Joaquin Romeri and dancer Coral (Sra. Galiano) opened last week in the Canary Islands cabaret Tangier Club in Las Palmas.

Adolfo Marsiliach, Hamlet in the Buero Vallejo adaptation at the Teatro Espanol, was given the toreador treatment whon cast carried him out on its shoulders for opening night bows.

Ana Cardona as Annie Sullivan and 12-year-old Maribel Ayuso as the moppet Helen Keller are cast holdovers in Barcelona after their long and successful appearances in "The Miracle Worker" last year in Madrid.

16th Air Force fotog Carl Leach reading a 60-photo show assembled during his four-year stretch in Spain which will be exhibited under American Embassy sponsorship in Madrid and principal Spanish cities.

Flamenco stomper Faico spotlights a star troupe including La Fernanda and La Bernarda of Utera, Lorenza Flora Amaya (La Chunga's younger sister) and two flamenco crooners—Beni of Cadiz and Caideras of Salamanca at the gypsy caves "Las Brujas."

## Philadelphia

By Jerry Gaghan
(319 *N. 18th St., Locust* 4-4848)

Max Patkin off to join the touring Harlem Globetrotters, replacing Cab Calloway.

Murray Weisberg, manager of Town Hall, in Einstein Medical Center (Northern) for checkup.

Martin Allen and Steve Rossi with Chubby Checker set for Copacabana opening March 22.

John Scully, Mickey Shaughnessy's former road manager, in charge of new Piano Bar at the Colony.

26th Annual "Show of Shows" Phila Mummers String Band Concert, at Convention Hall, plays two matinees and three evening performances.

Robert J. Enders, former local adman who took a flier at film production last year with "A Thunder of Drums," signed to a three-year contract at Metro.

Bill Doyle, vet of 35 years on Vine Street, named Philly rep of the Altura Co., new film syndicate handling MGM Metro-releases. Doyle is working under Clem Perry, former N.Y. theatre manager, who holds the MGM franchise for three areas, N.Y., Philly and Washington.

## Mpls.-St. Paul

By Bob Rees
(2208 *Kenwood Parkway*; 374-4015)

Mann Theatre will preem "West Side Story" (UA) Feb. 8 on hardticket.

Minneapolis Orpheum has "Advice and Consent," third legit roadshow of month in Twin Cities, this week.

Former Padded Cell boniface Paul Fink teamed up with Frank Seifert to help ballyhoo latter's bistro, the Inn-Tuition.

St. Paul Civic Opera importing second Broadway performer, Laurie Franks, to appear with John Raitt in its "Carousel" production Jan. 25-27.

Early 1962 brings two major ice shows to Twin Cities for annual engagements. John Harris' "Ice Capades" moves into St. Paul Auditorium week of Feb. 6, and Shipstad-Johnson "Ice Follies" is booked into Minneapolis Arena for 23 performances starting March 28.

Minnesota Twins, local baseball entry in American League, netted $428,000 after taxes in first season here. Calvin Griffith moved the club to Twin Cities from Washington, D.C., where it showed a profit of $74,000 in 1960. The Twins did $1,070,000 before taxes in inaugural year here.

## London

(*HYde Park* 4561/2/3)

Richard Adler returned to N.Y. last weekend.

Nicholas Parsons topper at the Colony restaurant.

Paddy Roberts filling a return date at the Society.

Siegi Sessler, boss of Siegi's club, back from safari in Kenya.

Associated British opening a new bowling alley at Tuebrook, Liverpool, next weekend.

James Carreras hosting a lunch at th eCasanova next week in honor of William Castle.

Frank Hoare reelected prexy of the Association of Specialized Film Producers for the 15th year.

Jack le Vien guest of honor at a Claridges cocktailery for launching of the book of "Valiant Years."

Current intake of Zsa includes Ray Stark, Zsa Gabor, Horst Buchholz, Nelson Gidding, Frank King and Heidi Bruhl.

Carl Foreman signed Stanley Coulder as film research consultant on his upcoming "The Victors," an Open Road production for Columbia.

Samuel Bronston bought out the house and gave the proceeds of a special performance of "El Cid" last week to a training school for disabled girls.

After 50 years in show biz, Cavan O'Connor, the Strolling Vagabond, declines to write his autobiog, observing "That's for old men and superannuated skifflers."

The London Casino, which houses Cinerama productions in London, granted a liquor license by the local magistrates. The Coliseum, playing "King of Kings," also has a drink permit, but all other picture theatres are dry.

## Las Vegas

By Forrest Duke
(*DUdley* 4-4141)

Jim Gellette named entertainment director of the Nevada Club.

Eddie Sherman, columnist on Honolulu Advertiser, at the Desert Inn.

Marquis Family chimps added to the Tropicana's Folies Bergere by producer Lou Walters.

Bill Dana at the Sands Copa Room to hear his longtime pal, Terry Gibbs, now topper there.

Louis Prima's Mom, Angela, and his brother Leon, winged in from New Orleans for his DI opening.

Local bassist Dale "Deacon" Jones joined his ex-boss Bob Crosby's Bobcats at New Frontier lounge.

Phyllis and Glen, duo in the Silver Slipper lounge, have this tag: "Big Band With The Little Sound."

## Albuquerque

By Chuck Mittlestadt
(*Diamond* 4-1596)

Fats Domino due in for another dance date on Feb. 2.

Liberace booked for first Albuquerque appearance Jan. 30 at Civic Auditorium.

KOAT-TV "Man and His Problems" religioso series started Jan. 14, under sponsorship New Mexico Council of Churches.

Hoyt Gimlin, United Press International's New Mexico bureau chief the last four years, transferred to Washington early this month.

Les Brown band played at New Mexico Golden Anniversary Statehood ball in Santa Fe, in place of Lionel Hampton crew, which had conflict in dates.

## Paris

By Gene Moskowitz
(66 *Ave. Bretenil, SUF.* 5920)

U.S. singer Inez Cavanaugh at the Blue Note.

Rene Clair being upped in his status in the Legion of Honor.

"Judgment at Nuremberg" (UA) took fine reviews and solid, if not outstandig, biz.

The many art thefts is the theme of a rolling action pic, "Jamais De-Mavis" (Never Mavis).

Ava Gardner being asked to appear in a French pic, "Jackals," based on a book by Frederic Valmain.

"Hellzapoppin" (U), after years of art house and regular reissues, finally dubbed into French for general and firstrun reissue dates.

Raoul Levy adding Israeli dancer Yona Levy and Yank actress Dorothy Dandridge to the cast of his presently shooting "Marco Polo."

The late Albert Camus' novel, "The Stranger," rolling in North Africa as an Italo pic produced by Dino De Laurentiis, with Mauro Bolognini directing.

Yank actress Marpessa Dawn doubling as star of a legit reprise, "Cherie Noire," and heading the show at the boite Les Grandes Severines in a singing stint.

Audrey Hepburn and Mel Ferrer met the press before attending the preem of "Breakfast at Tiffany's" (Par) on board the new liner France during the benefit ball, Le Bal Des Petits Lits Blancs.

Under the label of La Voix Des Auteurs, a series of disks are being released with leading playwrights like Jean Anouilh, Marcel Achard and Eugene Ionesco reading their own works. Sales are good.

## Cleveland

By Glenn C. Pullen
(*MAin* 1-4500)

Hickory Grill has Roy Eldridge outfit for two weeks.

Dick Contino quintet now at Theatrical Restaurant, which brings in Eddie Condon combo Feb. 12 for fortnight.

Mike LaPine, ex-newspaperman turned pressagent, succeeded Ellen Robertson in handling special show biz attractions for Cleveland Arena.

Ben Hecht visiting Cleveland Play House to see his actress-daughter, Jenny, rehearse his drama "Simone," which gets preem Jan. 31.

Dick Contino crew opened last week at Theatrical Restaurant. "Wild" Bill Davidson septed due in Jan. 29; and Eddie Condon's sextet, Feb. 12.

Playboy Quartet, all-Cleveland singing-instrumental group at Kornman's Front Room, formed by Chuck Lilley as leader and Clint Noble as booker.

Syd Friedman, local talent booker, again got franchise to handle "Miss Cleveland," "Miss Ohio" and "Miss Universe" contests in Ohio, Pennsylvania and Illinois.

Jiggs Whigham, Cleveland trombonist who toured in Glenn Miller orch last summer, heads new jazz band at Somerset Inn's Club 20. Succeeds Bud Freeman's combo.

John J. Wolf, Canton (O.) author of "Sister Was a Sport," drove up here to gander Play House Drury Theatre's pro version of his comedy. First done by Canton Civic Players last year.

Eugene Blau producing improvisational revues for his new cabaret-theatre troupe at LaPine's Downstairs Party Room. Shows scaled at $2 per in 80-capacity boite, with three shows nightly on weekends.

Dennis Zack, Signet Players stock chief, producing "Wildcat" at Hanna Theatre the week of Feb. 26 and dickering for recording singer as guesstar. Zack recently staged "Can-Can" in which Joni James made stage tuneshow bow.

Three young conductors who won Kulas Foundation grants—Michel Haller, Jerome Rosen and Michael Charry, took turns Sunday (21) on batoning Cleveland Symphony in special Kulas program. Trio has been studying under George Szell who heads orch.

## Tokyo

By Dave Jampel
(*Press Club*—211-3161)

Showman Tom Ball in to ogle acts here and in Korea.

Yank soprano Camilla Williams due here for recital tour.

The Platters in for 10 days of shows by Swan Promotions.

Chis Connor and Horace Silver Quintet touring Japan early this month.

"West Side Story" (UA) opened strongly. Ditto "Comancheros" (20th).

Argentine "Tango King" Francisco Canaro orch boff touring in Nippon.

Raoul Levy's "Marco Polo" picture expected for locationing here likely in March.

Danny Kaye in whirlwind round of cuffo GI dates in Korea and Japan through holidays.

Bobby Rydell due to play a week here in late January after Australia and New Zealand dates.

Hans-Joachim Boldt, director of West Germany's Inter-Alliance Film Distribution Co., in for two weeks to survey market.

Frank Sinatra reportedly will play children's charity dates here in May with possible GI shows in Korea and Okinawa en route to dates in Israel.

Cipra Films' "Rififi in Tokyo" (M-G) wrapped up locationing after 12 weeks shooting with Karl Boehm, Charles Vanel, Keiko Kishi, Barbara Lass and Michel Vitold under director Jacques Deray.

## Hollywood

Dan Melnick in for ABC-TV gabs.

Maximilian Schell returned to Munich.

Hoot Gibson recuping from major surgery.

Dorothy and Teddy Hart returned from Europe.

David E. Rose arrived from London to line up new British program.

Garson Kanin named to advisory board of Musical Theatre Academy.

Charleton Heston footprinted in concrete in forecourt of Chinese Theatre.

## Chicago

(*DElaware* 7-4984)

Encore Theatre opens "King and I" Jan. 25.

Steve Behr keyboarding luncheon shift at Drake Hotel's Camellia House.

Viv Damone deferred his Feb. 12 opening at Living Room to handle a tv commitment.

"A Session With Charles Laughton" will have four performances at Goodman Theatre starting Jan. 31.

Don Graham is new publicist for Dan Segal's Living Room. Patti Counts will edit a house organ for both the Gotham and Chi clubs.

Playwrights at Second City is doing Edward Albee's "Death of Bessie Smith" in tandem with his "Zoo Story," with Tom Erhart featured in both.

Elliot Reid will co-star with Ann Sheridan in "Kind Sir," Drury Lane tomorrow (Thurs.), in place of Scott McKay who stayed with "Toys In Attic."

Lee Ann Weimer, who handled the Drake Hotel's publicity as a staffer of Grant Advertising the past three years, resigned from the agency to open her own p.r. shop.

University of Chicago is staging its second annual folk festival Feb. 2-4 with Win Stracke, Big Joe Williams, Jean Ritchie, the Blue-Grass Gentlemen, Staple Singers, Jack Elliot, Bill Chipman and the New Lost City Ramblers.

## Palm Springs

By A. P. Scully
(*Tel.* 324-1828)

Danny Thomas sold his Tamarisk place to Jack Entratter.

Gardner, McKay and Keely Smith pioneer Twisters.

Seattle to be honored at annual desert circus March 21-25.

Eleanor Powell piled up the biggest grosser in Chi Chi's long history.

Patti Page and Charlie O'Curran celebrated their fifth anni at El Mirador.

Harry Joe Brown back from Spain where he produced "Son of Captain Blood."

Legit season non-existent this year so Joan Woodbury Wilcoxon is bylining interviews for Riverside Enterprise.

Lucille Ball and hubby Gary Morton loafing between Hollywood trips at old Ball-Arnaz pad on Thunderbird golf course.

Palm Desert, 10 miles to the east, has finally broken the strangle hold Palm Springs has had on datelines. It has set up its own press headquarters. Thus if Ike breaks 80 on the links, the dateline will no longer read "Palm Springs" but "Palm Desert."

## Bucks County, Pa.

By Penny Larsen
(*PY* 4-3251)

Localite Bill Dreyer ankled job as high school music teacher to join puppeteers Bill and Cora Baird on three-month State Department tour.

Joe Butera's "The Gobbler" in Point Pleasant kudosed by ASCAP for presenting "live music" continuously for 10 years via its Dixieland Gobblers All-Stars.

Singer Jack Washburn back from six weeks at Boston's Bradford Roof and, with his model-wife Diane, bought artist Rad Miller's picturesque house in New Hope.

In and out of New Hope: Actor Edward Andrews, the Shelly Bermans, and Georgia Price, who broke a rib on the ice here Christmas Day, but opened as skedded New Year's Eve at Hollywood Beach Hotel.

Elrita Terrell off for winter in Florida, where she will do weekly chatter for the Palm Beach pictorial. Paul Whiteman will race his new Porsche in the SCCA races at Daytona Feb. 27-28 and in the three-hour International Race Feb. 11.

# OBITUARIES

Continued from page 56

as a typist in the ad department in 1929, and apart from short interludes stayed with it for the rest of his career.

In 1945 he was an assisant in the analysis section of the then Listener Research Dept. Among other BBC activities to which he contributed was in experimental analysis of possibilities of the use of the BBC in education. In 1952 a new post was created for him, that of Further Education Liaison Officer.

In 1959 Dr. Trenaman left the BBC to build up a television research unit at Leeds U. as the first holder of the Granada Fellowship. He also wrote, with Denis McQuail, a book called "Television and the Political Image."

Survived by his wife and two daughters.

**ROY SHIELD**

Roy Shield, 68, composer-conductor who had served with NBC in many capacities, died Jan. 10 in Fort Lauderdale, Fla. He first was a conductor with NBC in Hollywood and later was conductor and manager of the music division of NBC's central division in Chicago.

Shield, who retired in 1955, also was manager of NBC orchestra personnel in New York. In addition, he conducted the NBC Concert Orchestra and the NBC Summer Symphony. His full name was Leroy B. Shield, but worked professionally as Roy Shield.

**SAMUEL M. WEST**

Samuel M. West, 69, onetime musical director at MGM, died Jan. 12 in San Francisco. He apparently suffered a heart attack in his apartment that day but his body wasn't discovered till three days later.

West began an orchestra in Connecticut, toured the country and established bands in other parts of the U.S., finally winding up at Metro as musical boss. After retiring from the studio in Hollywood, he came to San Francisco, founded a real estate firm and was active in it until his death.

Two daughters and a son survive.

**RICHARD LAVERY**

Richard T. Lavery, 79, once a bareback rider in Ringling Bros. Circus and Buffalo Bill Wild West shows, died Jan. 12 in Medina, O. Born in Charters Towers, Australia, he joined his parents in bareback riding as a youngster.

During World War I he was trainer of the famous Lippizaner horses in Spanish School of Equitation and Dressage in Vienna. Moving to Cleveland, after the war, he organized some of the first polo teams for wealthy Ohioans.

Surviving are his wife, two sons and a daughter.

**FORREST W. McCONNELL**

Forrest W. (Peewee) McConnell, 51, onetime ukulele playing-singing comedian, died Jan. 11 in Independence, Kans., after a cerebral hemorrhage. A native of Independence, he turned to music after studying at the Junior College there.

McConnell, who played bass with the Sherman Hayes orchestra, later joined Danny Ferguson's band in 1946 with which he was featured for 16 years.

Surviving are a sister and two brothers.

**JOSE FRANCISCO VASQUEZ**

Jose Francisco Vasquez, 66, prolific Mexican composer, died recently in Mexico City of a heart ailment. He specialized in symphonic compositions and opera. Among his works for orchestra is "Acuareles de Viaje" (Voyage Watercolors) which has been critically hailed.

Vasquez, who was founder-director of the University Symphony Orchestra, held that post for more than a quarter century until his death. He also taught music.

**CHESTER W. KEEN**

Chester W. Keen, 73, one of the founders of what is now News-Sentinel radio station WGL, Fort Wayne, Ind., died Jan. 10 in that city. After selling his interest in the outlet, he worked for National Advertising Co.

Surviving are his wife, two daughters, son and a brother.

**ASA NAYLOR**

Asa Naylor, a theatre manager, died recently in Leeds, England. He started as a boy in the offices of New Century Pictures and later became an operator and manager.

In 1924 Naylor was appointed manager of the Queen's Theatre, Holbeck, when it was converted from a vaudcty into a cinema. About 20 years ago he took over the management of the new Regal Cinema, Cross Gates, Leeds, where he stayed until his death.

**FRANK ALBERT**

Frank Albert, 89, head of J. Albert & Son, topline Australian music firm, died Jan. 19 in Sydney. The company represents many American and English publishers.

Albert & Son is also involved in records, tv and radio. The tv-radio affiliation came through his post as governing director of Commonwealth Broadcasting.

His son, Alexis, has been actively heading the firm for some time due to his father's illness.

**KURT SCHROEDER**

Kurt Schroeder, 73, formerly chief conductor and director of the Music Office of the West German Radio, died of a stroke Jan. 8 in Frankfurt, West Germany.

Formerly with the Cologne Opera, he headed the music division of Radio Frankfurt, which later became Hessischer Rundfunk, from its pre-war start in 1945 until his retirement in 1953.

**JESSE CHALLONS**

Jesse Challons, 66, theatre manager, died recently in Sunderland, Eng. He started in the London office of Moss' Empires in 1911, then became manager of Hull Empire, moving to Sunderland Empire in 1940. He continued as manager when it became the Sunderland Civic Theatre, and he was to have retired last week.

Survived by his wife.

**ROY MACK**

Roy Mack, 70, former short subjects director for Warner Bros. in New York before going to the Coast in the 30s, died in Hollywood Jan. 16 after a long illness. He had been in retirement in recent years.

Surviving are his wife, Mirth, former singer and entertainer, and a brother.

**LEE MERVYN**

Lee Mervyn Himmel, 34, nitery comedian and singer, died in Cleveland Jan. 16 after a heart attack suffered while he was driving his auto. It hit the rear of a taxi when he apparently lost control of the car during a physical blackout.

Billed as Lee Mervyn, he was appearing in a club in Erie, Pa.

**DICK AGER**

Dick Ager, 67, film salesman, died Jan. 11 in Kenton, Eng. He started in 1912 with Pathe Freres, joined First National and Warner Bros. in 1923 and was with them till 1948. He then shifted to Grand National.

Survived by wife and two sons.

**HOWARD L. KENFIELD**

Howard L. Kenfield, 81, onetime salesman for radio stations WCFL and WBBM in Chicago, died Jan. 17 in that city. Earlier he had been a professional musician, playing trumpet in a number of pit orchestras in Chi.

Wife and daughter survive.

**CAL DONER**

Cal Doner, 47, master electrician with the touring company of "Sound of Music," died Jan. 7 in Chicago by suicide. He also took the life of his young son.

Survived by wife, Marjorie, a singer in the chorus of the same show, and two daughters.

**CHARLES CLAGUE**

Charles Clague, 72, pioneer art director, died after long illness in Hollywood Jan. 15. He retired in 1958 after having spent most of his career at Columbia Pictures.

His wife survives.

**CHARLES A. CLIFT**

Charles A. Clift, 55, former Allied Artists publicist and Los Angeles Times editorial staffer at time of his death, died Jan. 14 in Panorama City, Cal.

His wife survives.

**MRS. ROY STARLING**

Mrs. Roy V. Starling, owner of the White Theatre, Fort Worth, died in Dallas Jan. 17 after a long illness. She and her late husband once owned and operated seven north Texas theatres.

Survived by three daughters, two sisters and two brothers.

**LILY YAVEL**

Lillia Gonzalez Sierra, 30, singer-dancer known professionally as Lily Yavel, died Jan. 2 in a bus crash. The vehicle was carrying a troupe from Orizaba, Mexico, to Cordoba.

Three children survive.

**HAROLD B. LEYTON**

Harold B. Leyton, 67, early-day story editor for William Fox Studios and a literary agent for 30 years prior to retiring, died of a heart attack Jan. 15 in Hollywood.

Brother and sister survive.

**Fred P. Magin**, 64, part owner and manager of the old Capitol legitimate theatre in Albany before entering Internal Revenue work in 1935, died Jan. 15 in that city. Surviving are his wife, two sons, daughter, two sisters and three brothers.

**Mrs. Blanche Angel George**, 66, dancer-actress on the old Keith vaudeville circuit, died in San Francisco Jan. 7. Husband, two daughters and eight grandchildren, among them singer Rudolph Grau, survive.

**Hermine Robertson**, 61, onetime legit actress, died Jan. 10 in Hollywood. Surviving is her husband, Clifford, pioneer film casting director, who worked for several major studios prior to retirement.

**Alex H. Ipp**, 73, projectionist with the Warner Theatre, Youngstown, O., for more than 30 years, died of a heart attack Jan. 8 in that city. He retired two years ago. His wife, son and two sisters survive.

**Barnedine A. Howard**, 65, head cashier at Loew's State, New Orleans, for the past 40 years, died Jan. 3 in that city following a heart attack. Survivors include a sister and three brothers.

**George Prader**, 50, paralyzed disk jockey who ran his show on KGBC, Galveston, Tex., from his home, died Dec. 30 in that city. He was injured in an auto accident several years ago.

**Howard A. Noble**, 63, stepbrother of producer-director Joshua Logan, died Jan. 5 in South Bend, Ind., where he had been a reporter for the Tribune since 1919. His wife survives.

**Richard Lowell Kesner**, 50, former first violinist with the Lawrence Welk Orchestra and one-time concert violinist, died Jan. 18 in Reseda, Calif., as a result of an auto accident.

**Lina de Otero**, 27, model who appeared frequently in Mexican television, died recently of a heart attack in Mexico City. Surviving are her mother, two brothers and two sisters.

**Julia Lowande Shipp**, 91, onetime circus performer and widow of the late Edward Shipp, circus owner, died Jan. 9 in New York. Surviving are a daughter and grandson.

**Selma Hellman**, 70, widow of Sam Hellman, screenwriter, died of a cerebral hemorrhage Jan. 4 in Hollywood after a brief illness.

Surviving are two daughters.

**Lawrence Breiterman**, 55, a stagehand for legit shows in Chicago and in latter years in the employ of ABC-TV there, died Jan. 9 in that city. Wife survives.

**Ray Moreton**, organist, was killed Dec. 27, near Horsham, Eng., on his way to the Capitol Theatre where he was appearing in "The Sleeping Beauty."

**Walter J. McCaffrey**, 55, brother of Edward McCaffrey, VARIETY circulation manager, died Jan. 20 in New York. Two other brothers also survive.

**William Wooley**, 69, chief of staff at the Odeon, Leicester-Square, died Dec. 22 in London. He had been at the cinema since it opened in 1937.

**Howard Ward**, 85, ex-vaude performer and later a show biz journalist, died recently in London.

**Ben Nedow**, 60, operator of KECK, Odessa, Tex., died Jan. 8 in that city following a heart attack. His wife, son and daughter survive.

**Widow**, 65, of the late Rabbi Bernard Birstein, spiritual leader of the Actors' Temple, N.Y., died of a heart ailment Jan. 21 in New York.

**Jack Todhunter**, 48, film executive, died recently in Newcastle, England. He was Newcastle branch manager for UA. Survived by his wife.

**Violette Morice**, 68, retired actress, died recently in London. She appeared in the West End in several productions in the 1930s.

**John Williams**, 74, retired stage manager at the Leeds Grand Theatre, died recently in Leeds, Eng. His wife and two sons survive.

**Hans Ziegler**, 38, dean of Viennese actors, died Dec. 25 in Vienna. He appeared with the Josefstadt Theatre ensemble since 1947.

**Boyce House**, 65, author and humorist who also conducted a radio program, died of a heart attack Dec. 30 in Fort Worth, Tex.

**Byron H. Speirs**, 55, master control engineer for ABC-TV in Chicago, died of cancer Jan. 8 in that city. Wife survives.

**Mother** of Sunneye Stone, former dancer and puppeteer, died Jan. 2 in Houston. Two other daughters also survive.

**Mother**, 80, of Lou and Henry Frankel, died Jan. 8 in New York. Lou is a pressagent; Henry is with General Artists Corp.

**Husband**, of Alice Pickles, choreographer of the pantomine at Hull, died there recently, three days after their marriage.

**Nancy F. Balivet**, 43, violinist and viola player who had appeared with string quartets, died Jan. 2 at St. Johnsbury, Va.

**George Parry**, 82, a former front-of-house manager at the London Palladium, died Jan. 5 in London.

**Fred Bucknell**, 83, an oldtime vaude and concert party singer, died recently in Leeds, Eng.

**Jack Alexander**, 42, cinema manager, died recently in Birmingham Eng., after long illness.

**Father** of Rona Anderson, film and stage actress, died recently in Edinburgh.

**Father**, 68, of comedian Bruce Forsyth, died Dec. 29, in London.

**Alex Ross**, 62, vaude comedian, died recently in Rotherham, Eng.

## German Lent Jitters

Continued from page 1

of Berlin, many of the cities toned down their Fasching start when the prince and princess of the lengthy celebrating are chosen.

Now it has just been announced that one major Fasching ball, traditionally held in Berlin in February, will be cancelled because this is no time for fun-making in the troubled city. Elsewhere in West Germany it has been decided to softpedal the Fasching fun because of the world crisis that revolves around Berlin.

And three Essen, West Germany, church groups have just put the final kibosh on living-it-up in their area. The superintendents of the three church areas jointly announced that the carnival in Essen (one of West Germany's richest cities, the home of the iron and coal barons) actually has no genuine Rhineland tradition. And instead of being a time of harmless merrymaking, it's a time of drunkenness and immorality that often results in broken marriages and personal disasters.

They have advised the churchgoers not to participate in the frivolity, particularly in view of the East-West conflict.

So it looks as if the carnival will have a hard time living up to its former wild carefree exhilarating spirit, in view of the current criticisms. And for the nightclub and restaurant and hotel owners, the prospect of the slowdown on business is a dim one.

## MARRIAGES

Kathleen Hayward to Brian Manley, Ongar, Eng., Jan 13. Bride is one of the Dagenham Girl Pipers.

Marnette Saz to Thomas D. O'Brien, New York, Jan. 20. Bride, with NYU TV Center, is daughter of Harold J. Saz, v.p. in Ted Bates' tv dept.

Faith Brook to Michael Horowitz, London, Jan. 15. Bride is the actress-daughter of Clive Brook, he's a surgeon.

Cese MacDonald to David S. Wachsman, New York, Jan. 20. Bride, formerly exec secretary of the Phoenix Theatre in N.Y., is now a member of the Phoenix acting company; he heads a public relations firm.

Alice Lon to George W. Bowling, Dallas, Jan. 14. Bride's a singer, former "Champagne Lady" on the Lawrence Welk tv show.

## BIRTHS

Mr. and Mrs. Norris Borden, daughter, Hollywood, Jan. 15. Mother is actress Gayle Toren; father's an actor.

Mr. and Mrs. Clair Nelson, daughter, La Grange, Ill., Jan. 7. Father is a deejay on station WXFM, Chicago.

Mr. and Mrs. M. H. Chakeres, son, Springfield, O., Jan. 13. Father is v.p. and general manager of Chakeres Theatres Inc. in that city.

Mr. and Mrs. Peter Butterworth, daughter, Redhill, Eng., Dec. 22. Mother, Janet Brown, and father are stage, tv and vaude players.

Mr. and Mrs. Lou Tedesco, daughter, N.Y., Jan. 13. Father is director of CBS-TV's daytime "Password" series.

Mr. and Mrs. Harry Reasoner, son, Norwalk, Conn., Jan. 8. Father is CBS newsman and host of "Calendar" series.

Mr. and Mrs. Allan Lurie, twin sons, Los Angeles, Jan. 16. Father plays the court bailiff on CBS-TV's "Verdict Is Yours."

Mr. and Mrs. Murray Schwartz, daughter, New York, Jan. 21. Father is with the William Morris Agency.

Mr. and Mrs. Terry Lightfoot, daughter, Potters Bar, Eng., Jan. 16. Father is a jazz clarinetist.

## Scott-Mann

Continued from page 2

Scott says the company is looking for a suitable story for a picture to be made in Detroit.

The tv contract calls for a $50,000 advance, which already has been deposited in Scott's account. ZIV will pay the actor-producer $10,000 a week for 32 weeks in 1963, $11,000 a week for 28 weeks in 1964 and $12,000 a week for 24 weeks in 1965. The arrangement is presumably subject to options.

Following the company's first legit production, a second one is being readied for a March or April curtain. It will be "Great Day in the Morning," starring Scott's wife, Colleen Dewhurst.

In regard to his interest in a film vehicle, Scott says, "We will begin planning the production as soon as we can find a property. We expect that production could start this spring." He explains that he prefers a novel or story with a Michigan locale or involving Michigan people.

"The picture," Scott adds, "would probably have a budget of $600,000 to $700,000." He indicates that the money may be sought from outside sources, but that Theatre-of-Michigan would control details of the production.

## Harold Robbins

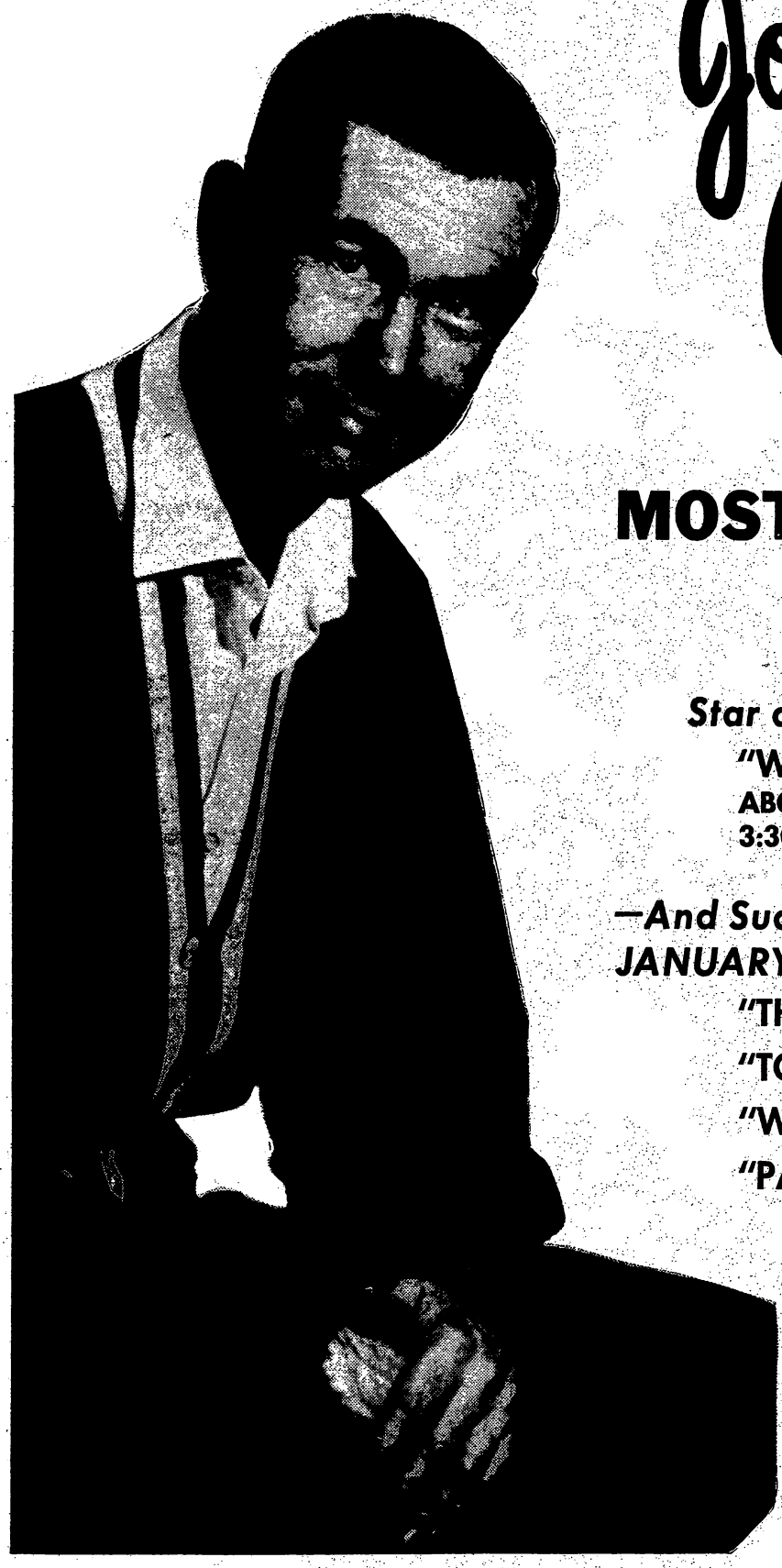
Continued from page 1

cerns the rivalry between a sculptress and her daughter which results in the murder of mama's lover. Story has San Francisco and Chicago backgrounds.

Deal for the book duplicates the "Carpetbaggers" pact, per a purchase price and bonus arrangement on book sales. With a fall, '63, publication date, Levine is not apt to put the pic into production before 1964.

"Carpetbaggers," meanwhile, is in the preparation phase, with Embassy making no secret of its intent to line up a powerhouse cast.

# THE HOTTEST NAME IN TELEVISION FOR '62...



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# OASES IN TV TUNE WASTELAND

## W. Germans' Wild Display of Wealth Touches Off Bonanza for Show Biz

By HAZEL GUILD

Frankfurt, Jan. 30.

All this lovely loot is going to the West Germans' heads. And the new trend here is, "Be as rich as you can, and make sure the neighbors know about it."

So, a new "Millionaires' Night Club" has just opened in Munich which restricts its membership to 99 millionaires. In Duesseldorf, a new restaurant-nightclub has also opened, featuring—touch 'em—genuine sable seats. The snob set turned out in full force at a $12.50-a-head Fasching Ball, and plenty were forced to pay double that for black market tickets. And a new television show is titled, "Germany, Your Millionaires."

It's great for the entertainment business!

And not only that. This poor writer just attended a theatre party given by one of Frankfurt's fabulous set, where the guest on her

(Continued on page 20)

## Zanuck Calls All D-Day Film 'Fake'

Paris, Jan. 30.

Television documentaries purporting to show the Allied invasion of Normandy on June 6, 1944, are using fake material which was shot a day or two after the actual assault, film producer Darryl F. Zanuck flatly asserted here. Of his own upcoming picture, "The Longest Day," he stated he'd incorporate no stock shots in his production. "I have no intention of cheating the public," he stated.

"I will not use library footage claiming to be D-Day combat coverage because no such films exist. For most of June 6, there were no cameras on the beaches. Later on D-Day, Robert Capa got ashore and took some memorable shots. But no film camera covered the assault. I have had three editors go through all available material with a fine tooth comb and they found nothing of an authentic nature."

## Elsa Martinelli Can't See Italian Actresses For Their Big Bosoms

Tokyo, Jan. 30.

It now takes more than a formidable bosom for an Italian actress to become a success, according to tall and slender Elsa Martinelli here on her way to Hong Kong with her husband on their Far East vacation. Miss Martinelli mentioned with pride that she has outlasted almost all of the Italian actresses who were given film contracts on mammary merits. But in the early stages of her career, par-

(Continued on page 60)

## BILL WOULD AID ARTS VIA ROYALTIES FUND

Washington, Jan. 30.

A bill introduced by Rep. Harris B. McDowell (D.-Del.) would let the Government collect royalties on all writings, including music, in the public domain and use the money "to advance education in the fine arts."

Public domain music royalties alone would amount to about $6,520,000 annually, according to Secretary of Labor Arthur Goldberg.

## LOTSA COIN IN THEMES, JINGLES

By EDDIE KALISH

Although television has a bad name with conductors and arrangers for importing from Europe canned music for its "moods" and "bridges," the medium is proving a rich revenue-producer for writers of theme songs and commercial jingles and of performance money for publishers.

A quick look around the dials reveals that there are many composers, lyricists, publishers and others who have been able to reap financial rewards via the

(Continued on page 53)

## CBS' Moscow Man Covers Canaveral, Reflects On 'Open Society' vs Pravda

By MARVIN KALB
*(CBS Moscow correspondent)*

Cape Canaveral, Jan. 30.

For the American reporter, based in Moscow, the differences between a Cape Canaveral launching and a Baikonur launching are staggering. One is conducted in the open; the other in secrecy. One is observed by over 1,000 reporters, representing the Hindustan Times as well as the New York Times (not to mention the tens of millions who see it actually happen on television); the other by a fistful of trusted Soviet reporters, who would not breathe a word about the preparations for a Titov flight even to their mothers. One is televised and broadcast live; the other is shown in carefully selected film excerpts—sometimes as late as a month after the launching.

In short, one—here at the Cape—is the open product of an open

(Continued on page 47)

## DEAD, LUCKY LUCIANO LOOKS SURE FOR FILMING

Hollywood, Jan. 30.

No sooner had the news flashed that Charles (Lucky) Luciano died in Italy when indie producer Al Zimbalist registered title "Lucky Luciano." He lost no time signing scripter Irving Shulman, who did Zimbalist's "Baby Face Nelson" to turn out a screenplay.

Luciano was reportedly about to confer on an "authorized" biopic with Martin Gosch at time of his heart attack.

## Automation Cure: More Radiance

A new book by Dora Albert, "How To Cash In On Your Abilities" (Prentice-Hall, $4.95), borrows extensively from the wisdom of film studio dramatic coach Helena Sorell and program packager John Guedel. Book is pegged to those skills of personality supposedly still paying off in a world where automation threatens millions of jobs.

Public speaking, power-memory, writing ability, inter-personal adjustment are the big things, while looking for a job in tomorrow's job-scarce economy. The cheery side amidst the gloom!

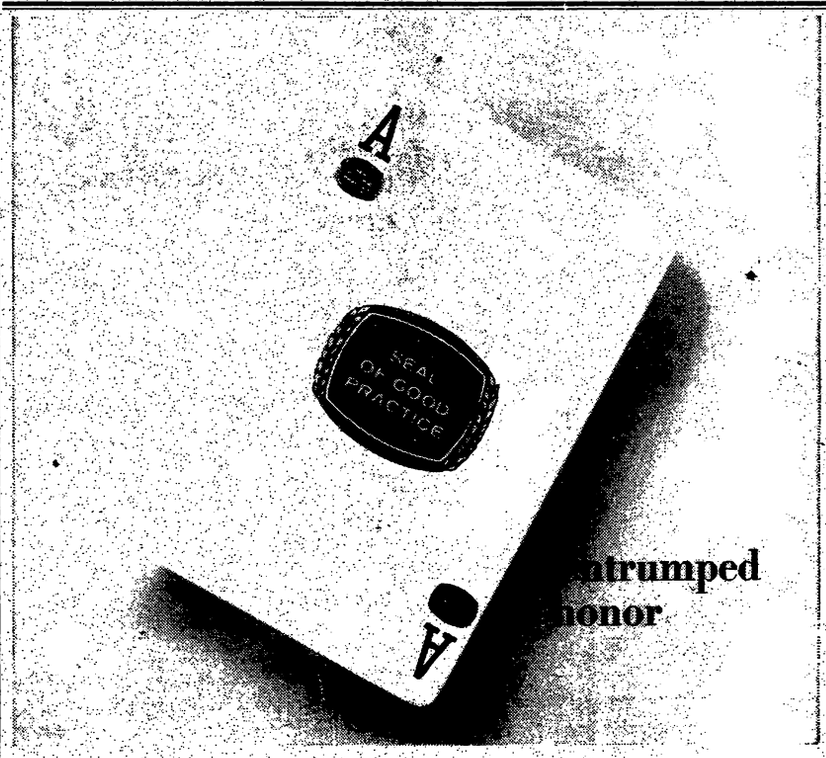
## Show Biz Unions, Trade Assns. Fire New Protest Vs. JFK Fun Crackdown

Washington, Jan. 30.

Show business unions and trade associations have launched a new fight to kill the Kennedy Administration's proposal to curtail the deductibility of so-called "goodwill" entertainment expenses.

A joint memo from five unions and eight employer groups was

(Continued on page 60)

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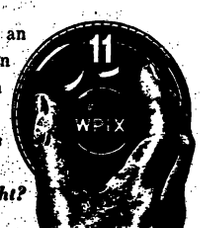


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**Jack and Bill Pegler**

# Earlier Bedtime Finally Decreed In Traditionally Stay-Up Madrid

Madrid, Jan. 30.

With a stroke of his pen, the Minister of interior has committed Spaniards "to enjoy, enjoy" a lot earlier than they have in over a decade. Effective the night of Feb. 8, Spanish motion picture houses will close their doors at midnight (instead of 1 a.m.), theatres a quarter of an hour later, while circuses and Jai Alai halls must shut down at 12:30. Everything else (except night clubs)—restaurants, cafeterias, cafes and bars, will be locked tight at 1:30 a.m. An extra half hour leeway right down the line has been authorized during the summer months from June through Sept.

The police ministry of Spain, rector of hours and morals, spent the last nine months listening to dissuasive arguments from entertainment and eatery sindicatos but reached the conclusion that the new rise and shine working hours decreed last April deserved a companion schedule for earlier entertainment and diversion.

It is expected that motion picture programming will be drastically reshuffled. The current 7 and 11 p.m. film performances will go out the window to meet the midnite deadline. On the other hand, government order will eliminate sub-human legit conditions for actors who now grind out 13 (often 14) performances a week under the present two-a-night arrangement. It is a foregone conclusion in theatrical circles that the new law will bring a single nightly performance with matinees scheduled along occidental lines.

What will happen to the Spanish late dinner habit is anyone's guess. Chances are the 10 p.m. (or later) couvert will survive at the expense of filmgoing and legit to become a form of entertainment per se. In any event, the early-to-rise work schedule implanted by the government last April has finally and decisively been implemented with an early-to-bed timetable for entertainment.

## Astaire Dance Studio Op In Mpls. Beats Swindling Rap When Witness Balks

Minneapolis, Jan. 30.

Judge E. J. Lyons in District Court last week dismissed swindling charges against Thereon (Terry) Darling, 38, who conducted the Fred Astaire Dance Studio here and went into bankruptcy last June. The reason for the court's action was that the state's chief witness, 61-year old Edna Lindstrom, turned hostile in her testimony.

Miss Lindstrom originally informed authorities in a letter signed by her that she only received 600 of 1,000 hours of dance

(Continued on page 20)

### F-M ENCORE FOR RABBI

**Reported Threats Silenced As Press Takes Interest**

Boston, Jan. 30.

WUPY, Lynn is repeating Rabbi Elmer Berger of the American Council for Judaism as the central figure of a panel broadcast Feb. 4. Thus the owner of the frequency modulation station, Harvey Sheldon, who will moderate, is ignoring pressures of Zionist spokesman who previously objected to Berger because he speaks for the non-Zionist Jews of America.

Threats made verbally by the more rabid partisans apparently evaporated when Boston newspapers got on their trail.

## MILAN'S 'ATLANTIDA' IN JUNE DRAWING SCOUTS

Barcelona, Jan. 23.

Posthumous opera, "Atlantida," by Manuel de Falla will be mounted at La Scala in Milan next June with Thomas Schippers of U. S. conducting. Margherita Wallman who will do the staging is negotiating with George London of the Met Opera for the lead. Work was presented in concert version here at the Liceo recently with Victoria de los Angeles and Raimundo Torres.

Incomplete at the death of the composer, "Atlantida" was scored by his pupil Ernesto Halffter.

There is some evidence of festival interest in the concert version. Granada, Santander, Madrid and Bruselles have manifest some receptivity.

Milan production is expected to draw an international delegation of opera house scouts.

## 50 Road Performances For Met Sans Toronto

Metropolitan Opera's spring tour for 1962, with Toronto a casualty, will amount to six and a half weeks. There will be 50 road performances divided among the following works: "Lucia di Lammermoor" (8); "La Forza del Destino" (7); "Tosca" (7); "Butterfly" (6); "Girl of the Golden West" (6); "Aida" (5); "Cosi Fan Tutte" (5); "Salome" (5); "La Boheme" (1). (Note: no "Carmen")

Company will hit Boston for an eight-opera week, April 9-15, then return to Manhattan for Met's final week. Tour resumes in Cleveland, April 23-29. Seven operas then in Atlanta, April 30-May 5. A single performance May 7 in Memphis breaks the jump to Dallas, for seven, May 8-13.

Francis Robinson is again in charge of the spring tour which travels in about 20 baggage and 17 sleeping cars.

PAUL ANKA

Show Business Illustrated in a forthcoming cover story on PAUL ANKA says, (in part):

"ANKA is in the great tradition of such American singing idols as VALLEE, SINATRA and PRESLEY, who seem able to create such emphatic chemistry with an audience. The hysteria also envelops elders who emote... perfervidly over this pint-sized 20 year old."

## Indie Label Puts Facts Of Life in Groove For Moppets Via Sex LP

Here's something for the kiddies. Washington Records, the children's line of Bill Grauer Productions, has a new LP entitled "A Child's Introduction to Sex." Written by Dr. Milton I. Levine and enacted by him and actress Melba Rae, the platter is designed for children over the age of five to answer their questions concerning birth and reproduction.

Dr. Levine is Associate Prof. of Clinical Pediatrics at the New York Hospital-Cornell Medical Center and consultant to the New York City Health Dept. He is considered an authority on sex education. His purpose in preparing the disk is that he feels that modern parents realize the importance of sex education and want to answer their children's questions properly but often lack the knowledge or vocabulary to do so satisfactorily.

He has designed the disk to answer "with clarity and dignity" the story of how life begins with scientific accuracy, avoiding sentimentality.

## What Carrying 'Variety' Did For My Prestige

Clifton, N.J.

Editor, VARIETY:

I wish to express my gratitude to you and your organization for the Publication of your 56th Anniversary issue. The choice of cover color, the thickness, and the weight were exactly right.

For almost a year I have been trying to impress a pretty young blonde at my bus stop, with the fact that I am an aspiring young actor and worthy of knowing, by carting a copy of "Variety" around in my hip pocket (face out) to no avail. The Anni issue fortunately was too large to fit in a pocket, so I was forced to carry it under my arm. Much to my surprise the amount of attention I received greatly improved.

At last, I said to mystelf, this is the answer. If I carry it around in my pocket I'm a bum, if I carry it under arm I'm a success.

At last, I said to myself, this was focused on me, a glance here, a smile there and even an occasional, haven't-I-seen-you-on-tv look.

Finally the pretty young thing left her companion and edged her way through the crowd to where I was standing. "Hello" she said, giving out with her Sunday best smile.

"Do you mind if I ask you a very personal question?" "Shoot," I said, while my mind wandered over the wonderful possibilities, (haven't I seen you in the movies, you look like so and so, are you?)

She toyed with her presentation, stammered a little on the first word "Why," and then burst forth with, "Why are you carrying a telephone book?"

*Bob Wade.*

# Let's Not Be So Darned Flexible, Everybody, Huh?

*This one's a brilliant actress, so why can't she stay that way?*
*While everything is going great, must she write a play?*

*This one's famed as playwright, his words and phrases sing.*
*So must he be director too, on top of everything?*

*This one's a great director, none will dispute the fact.*
*But wouldn't it be better if-he curbed that urge to act?*

*My aim's not throttling the proclivity*
*For widening creative liberty*
*It's just the idea that it robs*
*Three other guys of those three jobs.*

EDNA AMANDON TONEY

### EXTRAS DEADHEAD

**Japanese Shoot A Mob Scene In Hawaii At No Cost**

Honolulu, Jan. 30.

Estimated 3,000 "extras" turned out on a for-free basis to participate in a crowd scene for "Sanga Ari," which is being filmed here by a Tokyo crew. Film will relate history of Hawaii's Japanese community.

Director Zenzo Matsuyama issued a highly-publicized invitation to Honolulans to gather at Iolani Palace—at 8 a.m. on a Sunday morning yet!—to "see how a motion picture is made."

They came, they saw, and the cameraman "conquered."

## BALANCE OF SKED AT MILAN'S SCALA OPERA

Milan, Jan. 30.

For the balance of the 1961-'62 opera season at La Scala here the following works are scheduled. It should be noted that the house does not operate every night in season as does the Metropolitan Opera of Manhattan. Hence the gaps below:

Jan. 27—"Il Tabarro," "Suor Angelica," "Gianni Schicchi."

Feb. 5—"La Sonnambula"; (22) "Il Prigioniera," "Turandot" (Busoni).

March 1—"Faust"; (8) "Balletto Imperiale," "La Giara," "Ballo dei Cadetti"; (14) "Cosi Fan Tutte" (at La Piccola Scala); (22) "Il Buon Soldato Sveik"; (28) "I Maestri Cantori Di Norimberga."

April 11—"Rigoletto"; (19) "Orfeo Ed Euridice"; (24) "Turandot" (Puccini).

May 4—"Pelleas Et Melisande"; (24) "Gli Ugonotti."

June 6—"La Fida Ninfa" (at La Piccola Scala); (14) "Atlantida" (debut).

## Leventritt Piano Prize, But Public Excluded

Leventritt Foundation, which held no competition last season, sponsors a contest for pianists this year, with cash prize of $1,000 plus solo engagements with five major orchestras, including New York Philharmonic.

Finals will be closed to the public, in contrast to practice of 1959 and 1960. There has been no winner since 1959, the judges ruling that no entry in the 1960 was worthy of the Leventritt award.

## College Dates As the New 'Road'

Hollywood, Jan. 30.

At least 2,000 colleges in the U.S. are buying talent four times a year for various entertainment programs, per Martin Jurow, prexy of Famous Artists. "Colleges are tremendous centers of entertainment for buyers today, particularly for small groups of three and four which can travel from one date to another without difficulty in transporation."

A small combo, he pointed out, can do three to four dates a week and pick up a minimum of $15,000 a week, if a powerhouse name.

Summer tent shows featuring music also can net 30 to 50% of the take for performers.

However, he prefers colleges which are an all year-round affair. "They have become enormous entertainment centers. Night clubs,

(Continued on page 56)

## Liberace in Globe-Trot; Hong Kong and Bombay Dates, Also South Africa

Hollywood, Jan. 30.

Liberace has added an around-the-world concert tour to his 1962 program of appearances which was launched Friday (26) in Phoenix. Stands are being arranged by Seymour Heller, personal manager of the pianist with Dick Gabbe.

Already set are two weeks of shows in 10 New Zealand cities through Auckland promoter Harry Miller, from June 16 through June 30. Two one-niters in Hong Kong and Bombay will be sandwiched between the New Zealand dates and South Africa, where engagements get underway July 3 in Johannesburg, continuing through July 16. Philip D. Levard of the Hugo Keleti Concert Agency is finalizing South African deal.

In addition to spheral trek, Liberace is committed for over 40 clubs, theatres and auditoriums in 10 states and Canada during balance of year.


1/31

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# N.Y. UNIONS & TYRO PRODUCERS

## More Old Paper Prints Converted

Washington, Jan. 30.

The Library of Congress expects to convert another 264,000 feet of paper print (fin de siecle vintage) films this year and next.

The preservation job being done on the pioneer commercial films, which were submitted in paper print instead of celluloid form for copyright purposes to the Library, is costing $61,000 a year.

President Kennedy's budget message to Congress disclosed that during 1961 the George Kleine collection of nitrate (flammable) film was converted into safety base film at a cost of $61,000.

## Stars, Motives & Murray Schumach

### Hollywood Timesman In Lofty Sneer at Those Who Advertise In Oscar Sweepstakes

By THOMAS F. PRYOR

Hollywood, Jan. 30.

The New York Times' Murray Schumach is "using old tricks," to take a line from the head on his Hollywood dispatch on Thursday (24), to create an impression that some inappropriate pre-election campaigning is going on for Academy Awards recognition and that the contenders are ignoring the Academy's recent plea for restraint in this regard.

Schumach is off-base in that he does not mention, to begin with, that the Academy board of governors did not propose any limitation on the amount of advertising. The restraints pertains only to the content of advertising.

However, the important point is that Schumach suggests that there is something unseemly about people who hope to be in the Oscar contest endeavoring to call attention to their pictures. "The nominating ballots have not even been sent out yet but the advertisements are already blooming in the local papers," observes the Timesman. "Nor is there any attempt to conceal the motives of the advertisers. Stars as well as producers are clamoring for Oscar nominations."

So what's wrong with that? Is it any more inappropriate for actor, director, writer, producer, etc. to bid for a nomination than it is for a candidate who aspires to the of-

(Continued on page 20)

### Only $15-Mil Off

Sindlinger research outfit is making with pleased-as-punch over its 1961 theatre attendance report. For the reason that it bears out topkick Albert Sindlinger as a pretty fair nostradamus.

Exec, it seems, forecast some six months ago that 1961 receipts would hit $1,500,000,000. Turns out he overguessed by only some $15,000,000.

## Why Pic Gloom? 1961 B.O. Up to $1,485,336,000

Film attendance and revenues rose last year from 1960, despite the fact fewer powerhouse pictures were in evidence. Also, notwithstanding the sundry expressions of gloom intratrade.

As disclosed this week by the Sindlinger analysts, '61 attendance hit 2,164,954,000, up 1.7%. Percentage reads more impressively, however, when translated into 38,450,000 more admissions. But more significant of the year's total is

(Continued on page 18)

### Tom Bridge to N.Y.

Dallas, Jan. 30.

Tom Bridge of Dallas, 32 years with Paramount Pictures, has been named assistant general sales manager of Paramount with headquarters in New York. He will work under Jerome Pickman, veepee and general sales manager.

Bridge has lived here for 23 years.

## Rose & Shavelson Equal Apart As When Par Team

Hollywood, Jan. 30.

Jack Rose and Melville Shavelson have the same deal as individuals with Paramount as they had when they were teamed, Rose has revealed. Writer-producer said they each multiple-picture arrangements calling for 33⅓% of the pix they make in addition to a salary.

Rose is currently on the third week of shooting "Who's Got the Action?," comedy based on his own original story and starring Dean Martin and Lana Turner. Picture has been in preparation almost a year and will be shooting until the first week in March on a budget of $2,000,000.

Rose said he and Shavelson sold all interests in joint production to

(Continued on page 20)

## 'EXPLOSIVENESS' KEY TO NEW TALENT OKAY

Major studios, no longer with performers under longterm contract for the most part, have abandoned the buildup of new talent and this necessary endeavor is left to independent filmmakers. And the constructive approach for the indie producer is to use "explosive" material.

Feldman, stressing all the while he thinks in "good taste" terms, asserts a newcomer's exposure in "raw material" has greater impact on the public.

Producer-agent's newest theatri-

(Continued on page 25)

## LAG IN HELPFUL POINT OF VIEW

By VINCENT CANBY

Two indie New York filmmakers have nothing but nice words for the local police, but they are noticably reserved in their comments about the union situation. Ted Brkic and Randy Cox, who are corporately known as Bercox Productions, reported in New York last week that their first production, "Tracks in The Sand," shot entirely on New York locales, had been given great cooperation from the city's finest, but that one union local had manifest little or no understanding of the problems of tyro filmmakers, resulting in the other unions' pullout.

Picture, budgeted at just under $100,000 (and financed from private sources with a healthy assist from Pathe Labs), was originally planned as an all-union effort, but when the Studio Mechanics local failed to discuss "adjustments," other unions would not go through with anticipated cooperation. Picture, however, was shot with Screen Actors Guild players and is being edited under union regs. If they had met union demands, the producers reported, original budget would have been doubled into the neighborhood of about $200,000.

Both Brkic and Cox, being newcomers to the theatrical feature game, are reticent to criticize the union situation, except to say that their next effort will be all-union, and to say they feel the unions are doing a disservice by not encouraging lowbudget production by new people as a means of giving needed experience to the talent of tomorrow.

An associate of theirs states "Tracks in The Sand" might actually have been a somewhat better picture had it received union approval, thereby allowing trained technicians to do jobs which subsequently had to be done by neophytes. On a couple of occasions, this resulted in mistakes that required expensive retakes, and the quality of the picture was inevitably affected.

"Tracks," a contemporary drama set principally in Greenwich Village and directed by Brkic, was done in five weeks last summer, following a month of rehearsal. Brkic noted that since they never once shot in a studio, doing all their interiors in actual apart-

(Continued on page 18)

## Pitch to Intellectuals & Worryers For U's USA-USSR Explosion Pic

A sort of nuclear question hangs over Universal—how to sell the public (domestic market) on a downbeat picture dealing with the No. 1 issue of the day?

Film is the British "Day the Earth Caught Fire," which cost U $350,000 for western hemisphere rights. Yarn depicts Soviet-U.S. simultaneous test explosions at either pole which get the planet off its axis and out of its orbit, headed for the sun and extinction. The horror is left unresolved at fadeout.

Anxiety in the U echelons is not whether the pic can turn a nice profit—they're convinced it can, obviously—but the *shrewdest* policy for tapping revenue. As a first step toward solution, but as part of the total effort in any case, the distrib is wooing the so-called opinion-makers per one of the most intensive pre-release screening schedules ever to engage a major company. Slated over a nine-week period, the showings are being aimed almost exclusively for the intelligentsia—scientists, diplomats, religionists, labor leaders, and such.

Pic has already been screened for such groups as the National Press Club, Committee for a Sane Nuclear Policy, National Conference of Christians and Jews, National Lawyers' Guild, United World Federalists, Synagogue Council of America, and American Assn. for the United Nations.

The private screening technique, of course, has become almost standard procedure for the leading corporate entities—certainly with the "important" film—the extent to which it's employed being contingent on the nature of the film. Distributors have long felt there's nothing like beaucoup respected

(Continued on page 18)

### 'Runaway' Talks Delay

Hartford, Jan. 30.

Industry-wide meeting in Hollywood to discuss "runaway" production on Feb. 1, will be postponed four or five days because of inability of Eric Johnston of Motion Picture Assn. to attend on that date.

In town for a lecture, Johnston revealed the postponement.

## MG Buys 'Smog', One of 7 Films From O'seas

Hollywood, Jan. 30.

"Smog," the Italian feature filmed early last year in Los Angeles, has been purchased for worldwide release by Metro-Goldwyn-Mayer under the studio's multiple-picture deal with Titanus Productions of Italy. Film has been retitled "An Italian in America" and MGM has worldwide release.

S. Clementelli produced, with Franco Rossi directing. Annie Girardot, Renato Salvatore and Enrica Maria Salerno star.

Film is one of seven new European coproductions finalized for MGM. Two others are also with Titanus, including "The Family" filming in Italy with "La Dolce Vita" star Marcello Mastrolanni starring for director Vareria Zurlini. Studio has worldwide release except for Italy. Remaining Titanus film is "Tico and the Shark," produced by Geoffredo Lombardo and directed by F. Quilici. Latter is only for overseas release.

Also for overseas release only are "The Counterfeiters," completed by Jacques Bar's Cite Films. Giles Grangier directed, with Jean Gabin, Martine Carol and Bernard Blier starring. Release is worldwide except for France, Belgium, Luxembourg, Holland, Germany Austria and Switzerland.

Deal includes "Tomorrow is Another Day," which Bar is prepping. Simone Signoret stars with Renee

(Continued on page 71)

## Fluke Diverts Cummings Stock Profit to MG

In what is regarded generally as an "oversight," Metro board member Nathan Cummings bought and sold shares in the company's stock within a six-month period and this is proscribed by Securities & Exchange Commission regulations. It's against the rule because an "insider," such as is Cummings, is called upon to hold newly-acquired securities for at least half a year. Infraction of SEC's Section 16 (very mild) was brought to light in public papers. All's been corrected by Cummings, and the MGM corporation makes the profit.

Cummings bought 3,400 MGM shares at $146,860. Sold same at $200,831. Profit was $53,870. But because he did not hold the shares for at least six months the profit goes to MGM, not Cummings.

## DISNEYLAND REPLICA AT RADIO CITY, EASTER

Disneyland is to be reproduced on the stage of New York's Radio City Music Hall as part of the theatre's Easter show which opens early in April with Walt Disney's "Moon Pilot" on the screen. It's not unusual, of course, for such a major booking of a Disney feature. But this marks the first time that the California amusement park is to be done in replica on the boards.

Disney spokesman said the producer has had many offers to put on such a presentation but has turned all of them down until now.

Hall has had a crew at Disneyland the past month making preparations for the stage show, which will run 45 minutes. It's to be done partly with a film background, in CinemaScope, showing Disney and cartoon character Mickey Mouse, but mostly will be a theatrical stage offering.

## *Doubtful Properties & Surefire Stars: Chancy Economics of Picture-Making*

By GENE ARNEEL

Charles K. Feldman, functioning both as agent and producer, asserts that he was the first in the percenter category to demand the high compensations for the artists in the film business.

Feldman reasons that a star with a doubtful property can carry the package on his or her own. This stellar performer thus is justified in asking for a bigger payoff.

On the other hand, says Feldman, there are players and other talent who will engage in a project which in itself has merit and in such an enterprise they don't demand so much remuneration.

Feldman for a longtime has been an independent voice in the field of agentry, while at the time taking credit as producer of the film adaptation of "Streetcar Named Desire" some 10 years ago, several in between, and now, "Walk on the Wild Side" for Columbia release.

Again speaking as agent he notes that certain thespians willingly go into a picture at far less than they had been receiving because the film offered to them can provide a springboard to a new kind of thespic career.

This particularly is a significant angle. It's old hat now but still worth mentioning that Frank Sinatra, accepting a reported $10,000, worked in "From Here to Eternity," in a secondary part but the role was so substantial that it launched Sinatra into orbit as a dramatic hotshot. He orbited also from the 10G for a single picture to a giant-sized corporation.

**Per 'Nuremberg'**

The major-caliber stars obviously couldn't ask Stanley Kramer for their usual percentage arrangements in working on "Judgment at Nuremberg." Still high-priced Judy Garland, Burt Lancaster and others herein saw in this effort an opportunity for gallant exposure and accepted far less than they could have gotten from other lesser-scale productions.

Katharine Hepburn allegedly is getting only $25,000 for "Long Day's Journey Into Night," via the Ely Landau production in New York.

Here's the point. The talent requests the tall money in certain circumstances. But, as guided by such reps as Feldman and his Famous Artists Agency, they need a prestige shot in the arm, too.

There has got to be a major exposure once in a while, even at less money than usual, or there may be little or no money at all in the future.

There's always the fear of too much exposure, obviously. It's not reaching to leftfield in saying that there has been such an abundance of Brigitte Bardot that her latest import, "The Truth," just about got lost in the American market.

Perhaps of equal importance is the fear of too little exposure. Although Judy Garland signed for and worked in only a secondary part in Kramer's "Nuremberg," the public acceptance and critical acclaim—one going hand in hand with the other—have served to re-establish this former moppet luminary.

Another significant point involves "re-categorizing." This is a case of, "Darling, I am growing Older." The oldtime juvenile and ingenue sensations of past simply are not so surefire as romantic leads anymore, and have got to fine a new niche in their careers. (There's hesitation in remarking they'll have to go into "character" parts.)

But there's no disputing the calendar; there is the age-wise transition and along with it the requisite "re-established" star status.

# Teachers Attack Reagan Before He Makes Talk

St. Paul, Jan. 30.

Fearing a political talk, the St. Paul Federation of Teachers didn't want actor Ronald Reagan to be allowed to make an address to students at this city's largest high school.

The body protested to the local school board against the scheduling of the talk, but in vain. The board refused to call it off.

Brought to St. Paul by its area Chamber of Commerce to speak at that body's annual membership meeting and to participate in the local Winter Carnival celebration, Reagan was persona non grata to the teachers' organization. That's because he's generally considered to be a spokesman for the extreme right wing point of view.

In its protest letters to the schools' superintendent and school board members, the Teachers' Federation asked for the establishment of "a policy dealing with the presence of controversial issues in the forum of the school assembly."

Chamber of Commerce officials said that the "school administration" itself requested that Reagan be made available for the high school talk. It was stated that neither the Chamber nor anyone else had advance information as to the nature of the actor's talk, but that there was no reason to believe it would be political.

What Reagan did talk about mostly to the students was the danger of Communism, especially to youth. He spoke in several areas of political dispute, expressing the viewpoint that compulsory health insurance is not the answer to the problem of illness among old people and that the income tax is unfair.

Upon his arrival from Holly-

(Continued on page 20)

# 'Non-Pro' Fest For Vancouver

Vancouver, B.C., Jan. 30.

Over 100 entries have been received from 25 countries for the Vancouver International Non-Professional Film Festival to be held at the new Queen Elizabeth Theatre Playhouse March 1, 2 and 3, and 8, 9, 10. Films entered will be judged by Guy Glover, executive producer for the National Film Board of Canada, Montreal; Osmond Borrodaile, Commonwealth Film Productions, Vancouver; and John Flory, adviser on non-theatrical features for Eastman Kodak of Rochester, N.Y.

Organizers claim this festival to be the first non-professional film meet to be held on this continent, also claim "firsts" in securing two entries from Russia as the first non-pro films from that country to be shown in any festival, and point out that the Vancouver event is the first international film festival to limit its entries to 16m films, all others accepting 8 or 9.5m reels.

Fest is operating under the patronage of Paris-headquartered Union Internationale du Cinema d'Amateur which reps 23 member countries in all parts of the world, but eschews the word "amateur" to escape the connotation of home movies. Hence the dubbing of Non-Professional, which UNICA has sanctioned.

Most prolific entrant to date is Italy, with 10 films, closely followed by Germany and France. Britain, Canada, the U.S., South Africa and New Zealand are also well represented, with scattered films submitted from Spain, Mexico, Cuba, Japan, India, Czechoslovakia and other European and Asian countries. Themes range from documentaries to fiction, and include scientific films, cartoons and children's films, in color and in black and white, with running times from one minute to one hour. One entry received was made by children, about children, at a boys' school in England.

Mrs. Frances Bodie is executive secretary. Address is listed at 506-1975 Pendrell Street, Vancouver 5, Canada.

# Laemmle: Green and Evergreen

By ROBERT J. LANDRY

In celebrating 50 years of existence, as of 1962, Universal Pictures inevitably is throwing the spotlight of nostalgia on the late "Uncle Carl" Laemmle. As time is reckoned in terms of history and civilization, 50 years is a mere drop in the cosmic bucket but few corporate structures in the film business can claim to have stood so long. As a contrasting point a VARIETY staffer the other day computed some 80-odd radio stations in the United States which have been licensed 40 years. Yet radio was a mere funny noise in a magnetic crystal when the cinema had already achieved artistic masterpieces.

A Universal man puts it this way: "As you might suspect, the Universal story is quite a special one. Just the fact the company has been able to survive 50 years is significant. A dozen companies, including giants like RKO, have slipped by the wayside. Motion pictures is an ephemeral business at best, and for a studio to keep its head above water in face of such progressive onslaughts as a grasping Movie Trust (1910s), the necessity for going to huge million-dollar productions (1920s), the introduction of "talkies" (1927-1933), Wall Street enters the act (1930s), World War II (1941-45), searing production costs and loss of audience (middle 1950s),—really is something dramatic. And in the case of Universal, this company not only survived (although it had to sell its studio to do so), but today is more successful than it has ever been."

**Knew No Hesitation**

Laemmle was the characteristic immigrant boy who had little sense of the impossible. He was making a nice living (for 1905) running a store in Oshkosh, Wisconsin. When a Chicago adman, Robert Cochrane, said there were opportunities in Chicago Laemmle acted. He showed up, $2,500 savings in hand, ready to be introduced to opportunity.

Cochrane was thinking in terms of another retail shop but the 35-year-old German watched with fascination the Chicago queues to view a flicker show "Hale's Tours," an early travelog. Though his decision at first alarmed Cochrane and then enthused him, Laemmle opened a nickelodeon, the White Front, on Feb. 24, 1906. It was the small acorn from whence grew today's gnarled oak.

The process proved a fluid one, as was to be typical of other film fortunes. As an exhibitor Laemmle discovered the lacks in distribution and became a distributor. As a distributor he discovered the possibilities in production and became a pioneer. Cochrane was tagging along, then and for 30 years thereafter, making his own fortune alongside Laemmle.

**Threw Darts At Map**

Anecdota is piquant as to Laemmle's naive ignorance of the American markets. He set up a chain of exchanges almost literally on the basis of sending a man out from Chicago with instructions to stop at any big city he came to and set up a distribution point.

It was the shoestringer from Oshkosh who had the temerity to fight the monopoly which was endeavoring to impose its own autocratic terms on all motion picture production and distribution under patent franchises. The Trust in films, as later the attempted Trust in radio, was broken on the sheer anarchy of the business enterpriser in America. They refused to respect a monopoly based on patents. At least show business in both instances compelled the trusts to back down and get out.

Once Laemmle's first imprimatur became Universal, once Universal City became one of the first filmmaking factories on the west coast the saga was well begun. The evidence today is overwhelming that Laemmle did not always fully comprehend the significance of his "firsts" nor the implications of the precedents he set.

By 1909 Imp had shot "Hiawatha," its first "feature" (988 feet). In that same year Laemmle broke the business practice of not billing the actors, started building up the names of two charmers, Florence Lawrence and Mary Pickford. Thereby, he may have been the primary architect of "the star system" though it was probably D. W. Griffith with his closeups who really made faces recognizable to the myriad millions.

Universal City in 1915 was a Hollywood area pioneer filmmaking factory. U's first five-reeler, 'Traffic in Souls' 'came in 1916. Company records indicate that this was the first of Universal's product ever to be reviewed by the critics. "Birth of a Nation" had, of course, already stirred a nationwide notoriety in the press via its race-and-rape theme.

**His War With Trust**

Laemmle's war with the Trust had taken him to Cuba so that the Trust could not, as they then regularly did, confiscate all cameras it did not license. Among the Laemmle party in Cuba was King Baggott, famous later as a matinee idol but directing at the time.

Weakening of the Trust, a yearning for the States and the pestiferous mosquitoes of Cuba sent Laemmle and his folk back home. That was 1911.

Laemmle took off on one of his innumerable visits to Germany. While absent he learned that rival independents were now more threatening than the Trust. Harry E. Aitken, who had been distributing "Birth of a Nation," founded a new company, Majestic, and stole Mary Pickford, Uncle Carl's big star. Laemmle was able to revenge himself on Aitken by using his power as a distributor to force Majestic to pay higher sales terms. This, in turn, induced Aitken to form Mutual Film with Kuhn Loeb backing, perhaps the maiden participation in films of Wall Street. Reacting to the threat Laemmle expanded his distribution, acquired new allies and on June 8, 1912 formed Universal with himself as president. In at the birth were Bob Cochrane, Jules Brulatour, Charles Bauman, William Swanson, Pat Powers and David Horsely.

**Already in 1912 there were some 20,000 exhibition situations in the United States. The film industry represented an estimated investment of $200,000,000. And the boom was still a decade off. With daily collections in cash of $500,000, in nickels and dimes, the bankers were aware of something pretty sexy by banker standards—namely hard money in dependable and increasing volume.**

The more austere forms of entertainment were probably but little aware of "Uncle Carl" or Universal in 1912. It was still the heyday of the legitimate theatre. Thousands of playhouses around the country regularly booked travelling companies. Only two years before grand opera had been so competitive that Oscar Hammerstein I's Manhattan Opera threatened the survival of the Met. Vaudeville was surging, big time was starting a 20-year span of glory. Burlesque was an established medium and "Lyceum" thrived.

Actors on the boards at the time, all destined to have their climaxing experiences on the screen included the three Barrymores, Douglas Fairbanks, George Arliss, Elsie Ferguson, Pauline Frederick, Joseph Schildkraut, W. C. Fields, etc.

The full story of Universal is, of course, a study of the American economy itself, with its daring enterprises and its fabulous growth. There have been several major changes of policy and "image" (that much-bruited word of our day) at Universal, down to the present policy and image known as Milton Rackmil.

# Phil Feldman to 20th; Part of Levathes' Studio Coordinating Exec Team

Hollywood, Jan. 30.

First of series of moves designed to strengthen his exec staff was made yesterday (Mon.) by 20th-Fox production topper Peter G. Levathes with appointment of Phil Feldman as chief of biz relations for studio.

Feldman becomes member of exec body which includes Ted Strauss, story editor; Owen McLean, castinghead; "Doc" Merman, production manager; John Healy, administration head.

Feldman swings over Feb. 5 from Broadcast Management Inc., where for past two years he's been exec veepee.

# Legit's Sam Friedman As UA Publicity Chief

Film and legit publicist Sam Friedman has been named United Artists national publicity director, succeeding Mort Nathanson who resigned earlier to move to Joe E. Levine's Embassy Pictures.

Friedman recently completed a special assignment for UA on "West Side Story," and earlier was head of amusements publicity on "The Ten Commandments" and handled initial roadshow campaigns on "The Bridge on The River Kwai." In the theatrical field, Friedman was until recently a partner with Bill Doll in National Press Agents.

## L. A. to N. Y.

George Axelrod
Lucille Ball
Victor Brant
Letty Cottin
Hillard Elkins
Frank M. Folsom
Martin Gabel
Abel Green
Larry Harmon
Danny Kaye
Buster Keaton
Curtis Kent
Bernard Kranze
Irving Lazar
Peter J. Piech
Martin Poll
Mae Questel
Henry Saperstein
Frank Sinatra
Sheldon Smerling
Marlo Thomas

## Europe to U. S.

Gideon Bachmann
Warwick Brown
Edward J. Danziger
Jules Dassin
Robert Favre LeBret
Mae Murray
Michael Relph

## U. S. to Europe

Dee Anthony
Bill Bowers
Rick Carrier
Alexander H. Cohen
Nat Cohen
Charles K. Feldman
Buddy Greco
Frederick Knott
Paul N. Lazarus Jr.
Lisa McDonald
Fred Robbins
Slappy White
Stuart Whitman

# Clem Perry, Ex-Lopert, Establishes Own Distrib, Altura International

Clem Perry, former assistant to the president of Lopert Films, has formed his own indie distrib organization, Altura Films International, with h.q. in New York.

Altura is being launched initially with the New York, Philadelphia and Washington franchises on Metro's backlog of pre-1957 releases. In addition, Perry has the national distrib rights to four imports, the Yugoslav "Ninth Circle," the German "Roses For the Prosecutor," and two French pix, "Bedside Murder" and "Where Vultures Fly."

Perry's personal rep in Washington is Ira Sichelman, former 20th-Fox branch manager there, and in Philadelphia it's Bob Doyle, formerly with United Artists, Universal and Samuel Goldwyn. Marvin Friedlander, formerly with Lopert, is his N. Y. salesman. Altura will work through subdistribs elsewhere.

## N. Y. to L. A.

Paulette Attie
Mortimer Becker
Jacques Belasco
Paul Ford
L. Wolfe Gilbert
Mitch Leiser
Len Luskin
Bob Mills
Al Wilde

# 'Wild Side' Ads Will Stress Not For Youngsters

Charles K. Feldman's production of "Walk on the Wild Side," Columbia release, escaped condemnation by the National Legion of Decency—with a condition.

Film, which concerns a house of prostitution along with a lesbian angle, has been okayed for adults only ("B" rating) with the provision that the ads underline pic's unsuitability for youngsters. Feldman and Col agreed.

Catholic reviewing organization more and more is expressing concern anent film ads as being consistent with film content.

# Nat Cohen's Many Deals With Yanks

Hollywood, Jan. 30.

Anglo-Amalgamated Film Distributors Ltd., will produce 10 to 12 features in England this year at a cost of $8,000,000, according to Nat Cohen, its prexy. Starting April-May will be "The Patriot," to be produced by Barbon and directed by Lewis Gilbert, which Cohen view as "the biggest production in the history of the company" to cost $2,000,000. Producer-director team was responsible for "Sink the Bismarck" which 20th-Fox distributed in U. S.

Next most important undertaking will be "Billy Liar," estimated at $1,000,000 budget. It is based on London stage play by Keith Waterhouse and Willis Hall and introduced Albert Finney to film audiences.

Also on agenda are "Kind of Loving," budgeted at $750,000; "Carry on Cruising," $500,000; "Crooks Anonymous," $400,000; "Play It Cool," $400,000; and "The Iron Maiden," $750,000. "Cool" will be the first twist film produced in England, according to Cohen.

While in New York, Cohen concluded arrangements for American release of "The Criminal" with Joe Solomon's Fanfare Films, and "Carry on Regardless" and "Dentist On the Job" with David Emanuel's Governor Films.

He also set tv syndication pact with ABC Films Inc. for one hour "Kraft Mystery Theatre of the Air" for U. S. and Canada. Series aired over NBC last summer.

During visit here, Cohen hopes to conclude several co-production deals. He has already made one with American International Pictures for "Burn Witch Burn," starring Janet Blair and Peter Wyngarde with Julian Wintle and Leslie Parkyn producing.

Cohen, with Stewart Levy, chairman of AAFD, have bought the London Arts Theatre for $150,000. It seats 400 and will be used as "a nursery," Cohen asserts, starting March. Shakespearean plays will be produced in association with the Shakespeare Theatre of Stratford-on-Avon, which holds a one year lease.

Cohen left here for London over weekend.

# British Lion Columbia Exec Shifts; Hoare Up, Bromhead to London

London, Jan. 30.

Kenneth Hargreaves and David Kingsley are resigning as joint managing directors of British Lion Columbia Films, effective March 2, with Victor Hoare, hitherto Lion International Corp.'s managing director, succeeding in the BLC post. Hargreaves is also ankling the managing directorship of Columbia Pictures here the same date.

Michael Bromhead, who has been British Lion's U. S. chief, with headquarters in New York for the last two years, is returning here to become Lion International's general manager. Bromhead is being replaced by Gary Darnall, who has been covering the Far Eastern beat for Lion. Sidney Safir has been upped from European rep to sales manager.

# REGENTS RAP 'DIRTY WORD' PIC

## New York Sound Track

**Motion Pictures Properties Inc.**, of New York, has been dissolved, according to a certificate filed at Albany by **Maggin & Swan.**

**Robert Favre LeBret**, head of the Cannes film fest, and **Charles Gombault**, director of France Soir, in town . . . Indie distrib **Ed Kingsley** off to the Coast . . . Publicist **Bernie Lewis** is handling campaign on Kingsley's upcoming "Viridiana," cowinner of the top prize at last year's Cannes fest . . . Local filmmaker **Robert Hughes** is teaching a course in documentary films at City College here starting Feb. 5.

New four-picture deal **Elvis Presley** has with Metro starts off with "Mister, Will You Marry Me?" comedy to be produced by Jack Cummings.

Glasgow (Scotland) Evening Citizen serializing "The Secret Life of Mr. Fabulous," story of **Frank Sinatra** by **Della West.**

No pun necessarily intended: Television actor **Stanley Sober** will make his motion picture debut in Warner Bros.' "Days of Wine and Roses."

How You Going to Keep Them Down on Bleecker Street After They Read Cahiers Du Cinema? The editors of the refurbished film buff monthly, N. Y. Film Bulletin, list as their Ten Bests of 1961: "Breathless," "L'Avventura," "Two Rode Together," "Leda," "Zazie "King of Kings," "The Savage Innocents," "White Nights," "Underworld, U.S.A." and "The Young One."

**"Eleanor Parker:** The Least-Heralded Great Actress" (as she was described by **Dana Andrews**) gets an extended profile story in March edition of National Board of Review mag. Author is **Douglas McClelland**, asociate editor of Music Vendor mag.

**Robert Wise** returns to Metro to produce-direct "The Haunting," following completion of his "Two for the Seesaw" for UA . . . **Charles Bickford** plays **Lee Remick's** father in Warner Bros., "Days of Wine and Roses" . . . **Herbert Brodkin**, producer of tv's "The Defenders," swings to theatrical film production for "The Deaf Heart," to roll this summer with United Artists financing and releasing . . . **Edmond O'Brien** into **Sam Spiegel's** "Lawrence of Arabia" . . . **Samuel Bronston** cast **Charlton Heston** as star of his "55 Days at Peking," to be lensed partially in Hong Kong and Bangkok in May . . . **Bert L. Gordon** prepping theatrical feature based on old English classic, "Beowulf" . . . **Robert Radnitz** acquired **Jan De Hartog's** "The Little Ark" for indie production in Holland . . . **Red Buttons** and **Barbara Eden** into 20th-Fox' "Five Weeks in a Balloon."

**William Wyler** and **Lillian Hellman** are cohosting a special screening of "The Children's Hour" at the Museum of Modern Art Friday (2) evening . . . **Martin Moskowitz**, assistant general sales manager at 20th, back at the homeoffice after a quick trip to Detroit . . . Having just wound up shooting "Phaedra" for UA release, and directing a legit play in Paris, producer-director **Jules Dassin** has arrived here to direct a Broadway show, "Isle of Children" . . . **Stuart Whitman** into **Darryl Zanuck's** "The Longest Day." Pretty soon it's going to be easier to list the people who are NOT in the picture rather than listing those who are. The "all-star" cast list is getting that long.

Jayne Mansfield wiggled breathlessly through town last week, tub-thumping 20th's "It Happened in Athens" as well as a new Trans-Lux tv series in which she does a guest shot . . . 20th has **Irving Stone's** Michaelangelo bestseller, "The Agony and The Ecstasy," which it plans to shoot before the end of the year . . . **Salvatore Billitteri**, east coast production head of AIP, has returned to New York from Rome . . . The New School for Social Research is offering two special film courses starting Feb. 5: "The Motion Picture as A Personal and Social Document," conducted by **Joseph Goldberg**, and "The Major Works on Film," by **Burton Bendow.**

Add comedians signed for **Stanley Kramer's** "It's A Mad, Mad, Mad, Mad World": **Jonathan Winters, Buddy Hackett, Mickey Rooney** . . . **Stuart Millar** and **Lawrence Turman** have signed a multiple picture deal with the Mirisch Co., to start with "Sumnier Flight." This is in addition to Millar-Turman's previously announced four-pic deal with U.A. (Mirisch pix go through UA too.)

**Edward Milarsky**, from Show Biz Illustrated at Cue magazine, as special ad consultant.

Producer **Jerry Wald**, who puts out a newsletter, has done some polling again, this time of film columnists cross-country. Of 300 solicited, some 200 responded, suggesting in the aggregate that what the American screen needs are more comedies and family pix, and urging more honesty and taste in advertising. Ad copy, many of them stated, should stress content of the film, with other ingredients held secondary.

Popcorn note: Dept. of Agriculture reports the '61 corn crop was generally excellent, and a record yield to boot.

Flu epidemic appears to be waning, but Universal decided to go ahead and innoculate the h.o. staff anyhow . . . **Danny Kaye** did a "Jack Benny" last Friday (26) by guest conducting the Oklahoma City Orch, his donation to its maintenance fund drive . . . Charles Theatre the downtown arty revival house, observes the General Strike for Peace today (Wed.)—not by going dark, but by throwing doors open for an all-day screening of peace-angled pix, mostly by young American filmmakers . . . **Polly Bergen**, in U's "Cape Fear," in from the Coast on a dual mission: to help bally the pic (a May release) and to ballyhoo the "Polly Bergen Book of Beauty, Fashion and Charm" (Prentice-Hall) . . . **Edward Hyman**, the AB-PT viceprez and "orderly release" apostle, booked his annual Coast visit for Feb. 4 to o.o. product and compile his next release sked for exhibs.

Another accolade for "El Cid," this one the Southern California Motion Picture Council merit citation. Incidentally, Feb. 13 perfs of the picture in all 11 U.S. keydates will benefit victims of that recent Peruvian landslide . . . "The Outsider" (U) dated by the Trans-Lux 52d St. for Feb. 7 . . . **Arthur Christiansen**, the retired London Daily Express ed, who screen bows per type in U's release of the British "Day the Earth Caught Fire," came in Monday (29) for a round of promo activities . . . The prideful mien of **James Darby**, manager of the Paramount in New Haven, is because son John was awarded an Army Commendation medal for rescuing a fellow paratrooper when latter's chute became fouled during an exercise jump over S. Carolina . . . Society of Motion Picture and TV Engineers powwows at the L.A. Ambassador April 29-May 4 . . . **Rick Carrier**, the director-writer whose Manhattan-shot "Strangers in the City" was picked up by Embassy Pictures, on the N.Y.-Rome air shuttle over the weekend.

**John Griggs**, the television, screen and legit actor who has one of the country's best collections of old silent features in his Englewood, N.J. home has acquired a full-length print of "The Gold Rush," plus "Four Horsemen of the Apocalypse," "Potemkin" and "Sunrise," while in Hollywood recently he had a reunion with silent leading man **James Kirkwood**, now 85 and hearty.

**Jules B. Weill's** Colorama Features, of New York and Hollywood, has made a deal with Border Films to handle 13 Border productions in the U. S., starting with "Murder on The Campus."

Word from Madrid: **Mercedes Alonso**, after a series of click films, made her legit debut there as Ophelia to good notices but bad feelings backstage with Hamlet. So she was replaced by **Victorio Rodriguez.**

## SEE FAST BUCK AIM IN DISPUTE

By JAMES L. CONNERS

Albany, Jan. 30.

Films Round the World's motive in pushing its right to use "that dirty word" in the junkie feature, "The Connection," is strictly commercial, hard-bitten and calculated. There is no aesthetic need for the word. It is not essential to the continuity of the story. The word constitutes the release's come-on, gimmick and invitation to sensation. It is fast buckism at its lowest expression.

Above, in essence, is the judgment of the N. Y. State Board of Regents in support of the decision of its licensing officer, Louis M. Pesce, in refusing a permit.

*(Against this the author, director Shirley Clarke and proponents of "The Connection's" right to employ the word in dispute contend that junkies universally characterize their narcotic as such, and that artistic authenticity demands that the word be part of the dialog, as the author's concept of the characters requires.—Ed)*

Of the taboo word which is the main though not only objection to the junkies tale, the Regents contend that "Nothing is gained by claiming that the word has been slangishly applied to a certain form of narcotics and that in the course of the picture, it may sometimes have been used in this sense. The elimination of this word in this script would not under any circumstances change the continuity, if there be any in this picture."

Quote continues:

**"The fact the producer is insistent upon its use is, in our opinion, evidence in itself that he believes it conveys special interest of its own to the audience and is important in producing the desired effect of this most depressing picture. The use of this word would not be the same or have the same effect upon the audience as the use of a synonym. It is an obscene term recognized as such universally, and is intended to be used for such purpose; and it is our very definite opinion the State of New York should not approve or endorse its use upon the motion picture screen."**

Regents further commented: "As far as we are concerned, there can be no effective argument, as is here made by the producer, that scenes or language, legally avail-

(Continued on page 20)

## Community Aroused As Seized (Illegally?) Film On Trial Before Jury

Modesto, Cal., Jan. 30.

Plenty of sparks are expected to fly in obscenity trial involving nudie film, "Not Tonight, Henry," confiscated last Oct. 22 by District Attorney Alexander Wolfe from the Covell Theatre. Defendants in case, which has whole town interested, are Redwood Circuit, its district manager Rose Saso and house manager Mervin Worley, each is charged with exhibiting obscene matter.

Jury trial, for which panel of 12 was selected from first 13 persons called, will be test case of state's new statute which became effective last Sept. 15. One of issues which defense attorney Stanley Fleishman of Los Angeles is stressing in case is that what law thinks is obscene is different from what "average person" thinks obscene. Each juror has promised to follow the law in this respect. Another point at stake is that print was confiscated without a search warrant, which involved illegal search-and-seizure issue, but D.A. Wolfe commented: "A search warrant is unnecessary when an arrest is made."

Following three days of testimony, in which police officers and

(Continued on page 20)

## Pix Biz to N.Y. Times: Dear Ed, Wider Ad Spread Much Deserved

The New York Times film ad pages continue to be a source of industry irritation, to both large distribs and small exhibs alike.

To the distribs, the Times' practice of bunching together its huge assortment of film ads in the Sunday film section, one on top of another, so that it resembles (in the words of one film exec) the resort section, has been particularly galling. Since they pay premium rates, the distribs feel their copy should be relieved by editorial matter, even though, of course, this would require the Times to spread the film section over additional pages.

In the Sunday, Jan. 14, issue, 20th-Fox veep Charles Einfeld solved the problem, at least temporarily. 20th bought a five-column display ad heralding the opening of "Tender Is The Night." Then, to "protect" and set off the display ad, 20th bought a sixth column, to the left of the display ad, in which it ran a full-column reader ad looking somewhat like the Times' regular editorial matter. The "reader," reportedly written by David Selznick, was headed "An Adult 'Night,'" and chattily discussed the film in details seldom permitted in a display ad ("It

(Continued on page 25)

### Negro Heads Art Dept.

Harold Van Riel, a staff advertising designer at 20th-Fox for the last 20 years, has been named the company's advertising art director, a post which has been vacant since 1956 when Victor Sedlow resigned.

Van Riel is believed to be the first Negro to hold a comparable post at a major company.

## Paramount-Lux In Italy Sales Pact?

Paramount offices in Italy and the Italian Lux Films have under consideration a merger of their distribution activities in Italy.

This would be in line with the growing trend toward such amalgamations in foreign countries.

## Mantle and Maris As A 'Need No Introduction' Act For Columbia Pics

The setting for the press conference was appropriate enough, this being the Toots Shor Restaurant which, despite the proprietor's customary upstaging of sports figures, draws the sport figures. It was Friday (26) at three in the afternoon and the big room on the second floor of the Manhattan saloon was well attended.

Given the spotlight were Mickey Mantle and Roger Maris. Occasion was the signing of a pic contract. They got themselves hired by Columbia for the top roles in a "heart-warming story" (sez Col) titled "Safe at Home!" Need for the exclamation point was not explained.

The two Yankee baseball sensations are to play themselves in the production which is to be lensed this spring during training at the Fort Lauderdale, Fla., training camp this spring. It's billed as a Naud-Hamilburg production to be directed by Walter Doniger.

A reporter on the premises, remiss, couldn't get the name of one spokesman who expressed admiration for Col's "genius" in signing Maris and Mantle.

Col ought to forgive any sarcasm, however, for the deal obviously is a coup for the company and particularly Loe Jaffe, 1st v.p. It's to be doubted if the other MM initials (Marilyn Monroe) ever got more publicity than sluggers Mickey and Roger.

The two diamond merchants, incidentally, scored nicely with the press, each an affable personability (on basis of show caught) and only too willing to pose for the photographers and sign autographs for the offsprings of the fourth estaters.

It's understood Mantle and Maris contracted for $50,000 each as guarantee against 25% each of the negative ownership of "Safe at Home."

### MOVIELAB SUES 702

**Walkout Called Mystifying And Breaking Contract**

Movielab film processing labs has sued in N.Y. Federal Court for $500,000 damages from striking Local 702, Motion Picture Laboratory Technicians (IATSE). The walkout started on Jan. 20, but the company says it knows of no reason for the dispute, has offered to submit the hassle to arbitration but that the union declines.

Suit contends the strike violates a collective bargaining agreement reached last Dec. 1 and which extends to October, 1965. Also named as defendants are the local's president, Richard A. Granaglia, and the secretary-treasurer.

## Film Delivery Firm Back In Biz With Bearable New Teamsters' Scale

San Francisco, Jan. 30.

Overnite Motor Express, Northern California film delivery firm which closed its doors earlier this month rather than bow to what it called teamsters' "excessive demands," is back in business, having won at least a partial victory over teamster Local 85.

Trucking firm got quick agreement—after shutting down—for wage raises of 28c hourly on night crew, 17c on day crew, with double time for sixth day of work. Union, at point this Gilboy firm decided to close up, had been asking 60c more an hour for nights, 29c for days, triple time on sixth day. Scale before new pact was negotiated was $3.0175 hourly.

Some 35 truckers are affected. Firm, with 90% of its business in film delivery, has Los Angeles, Fresno, Redding, Eureka and Reno branches, main office in Frisco. An official said no sixth-day work would be done at all, and exhibitors agreed principal effect of new pact would be to force clearances and availabilities back somewhat because of no weekend deliveries.

## SIDNEY DENEAU AS WALTER READE VEEP

Sidney G. Deneau, who recently resigned as veep and assistant general sales manager of Paramount Film Distributing Corp., is joining Walter Reade Inc. as vicepresident.

He'll function in an exec capacity and also supervise the film buying and booking for the Reade theatre circuit, including the New York firstruns now handled by Walter Reade Jr., company head, and his veep-assistant Sheldon Gunsberg. Deneau will also serve on Walter Reade Inc.'s exec committee.

The Reade enterprises are now in process of merging with Sterling Television, a publicly held corporation.

## LeRoy Forgot to Sleep

Hollywood, Jan. 30.

Mervyn LeRoy, who collapsed from exhaustion Sunday night (28) at Biltmore Bowl dinner for Dodgers prexy Walter O'Malley, is expected to resume work on "Gypsy" at Warners tomorrow (Wed.).

He's recuping at Cedars of Lebanon.

## Walk on the Wild Side

**"Mature" treatment of prostitution and girl-meets-girl situations by way of Charles K. Feldman production. Box-office names such as Laurence Harvey, Capucine, Jane Fonda, Anne Baxter and Barbara Stanwyck.**

Columbia release of Charles K. Feldman production. Stars Laurence Harvey; Capucine, Jane Fonda, Anne Baxter; features Joanne Moore, Richard Rust, Karl Swenson, Donald Barry, Juanita Moore, John Anderson, Ken Lynch. Screenplay, John Fante and Edmund Morris, from novel by Nelson Algren; camera, Brook Benton; music, Elmer Bernstein; editor, Harry Gerstad. At Columbia homeoffice, Jan. 26, '62. Running time, 114 MINS.

| | |
|---|---|
| Dove Linkhorn | Laurence Harvey |
| Hallie | Capucine |
| Kitty Twist | Jane Fonda |
| Teresina Vidaverri | Anne Baxter |
| Jo Courtney | Barbara Stanwyck |
| Miss Precious | Joanna Moore |
| Oliver | Richard Rust |
| Schmidt | Karl Swenson |
| Dockery | Donald Barry |
| Mama | Juanita Moore |
| Preacher | John Anderson |
| Frank Bonito | Ken Lynch |
| Lt. Omar Stroud | Todd Armstrong |
| Amy Gerard | Lillian Bronson |
| Eva Gerard | Adrienne Marden |
| Reba | Sherry O'Neil |
| Spence | John Bryant |
| Landlady | Kathryn Card |

It was a decade ago that producer Charles K. Feldman presented "Streetcar Named Desire," adapting this stage success to the screen. At the time of its offering it was considered a frank mirroring of perhaps imagined contemporary mores.

Producer Feldman is at it again, obviously seeking a new kind of breakthrough on the kind of material which should be, or could be, presented on the screen.

As in the case of "Streetcar," filmmaker Feldman shows good taste. Actually the difficult subject is adroitly handled although director Edward Dmytryk and screenwriters John Fante and Edmund Morris were walking on eggshells.

For it's obvious that in their treating of prostitution and lesbianism they did not want to be offensive to anyone. The result is a somewhat watered-downing of the Nelson Algren story of the Doll House in New Orleans and the madame's affection for one of the girls.

The absence of boldness in treatment renders the completed product just a little sterile. It's interesting all the way, but since the matter was decided upon in the first place, why not more deliberately?

It's in this respect that the presentation seems cagey, and, consequently, doesn't have the dramatic wallop it should have. Yet, to repeat, it's interesting. Mass audiences doubtless will go for it—for it plays out rhythmetically well—but critical kudos are not to be looked for. There's really not much of aesthetic significance to be found in the Algren adaptation.

Laurence Harvey plays a drifter in search of his lady, Capucine. He does it well but not strikingly. Capucine, it turns out, is a member of the Doll House, showing a classic, Garbo-type beauty, but somehow limited as to range in emotionality via script and/or direction.

Jane Fonda cops the show (audiences will say) with her hoydenish behavior as another member of the House and Just-Lucky-I-Guess Alumnus of the freightcar transportation circuit. Barbara Stanwyck is steely as the madame who looks to Capucine for the "affection" she cannot find in her maimed husband. Anne Baxter plays well as a cafe operator with normal affections toward Harvey.

Production is colorfully set and a song by Mack David and Elmer Bernstein offers substantial backgrounding.

Dmytryk maintains a nice pace in direction—that is, a steady pace—but more forcefulness in both his direction and the writing might have provided more dramatic impact. Musical backgrounding generally is appropriately sensitive and editing is sufficiently tight. *Gene.*

## Edele's Added Chores

D. J. "Bud" Edele, a vet in United Artists distribution org, has assumed new duties as the company's metropolitan manager, supervising operations in Albany, New Haven and New York.

John Turner continues as branch manager of the New York exchange.

## Oscar Eligbles

Hollywood, Jan. 30.

Total of 325 features are eligible this year for Oscar awards, as against 343 last year. Nearly one-half were in color, 151, compared to 174 in black-and-white.

Of the 1961 films on eligibility list, 171 were produced by American companies and 154 by foreign outfits.

## My Geisha

**(TECHNIRAMA-COLOR)**

**Bountiful production values and able cast must carry shallow, unstable romanticomedy-drama about an actress-wife who goes Geisha to fool her director-spouse. Okay for the average filmgoer.**

Hollywood, Jan. 23.

Paramount release of Steve Parker production. Stars Shirley MacLaine, Yves Montand, Edward G. Robinson, Robert Cummings. Directed by Jack Cardiff. Screenplay, Norman Krasna; camera (Technicolor), Shunichiro Nakao; editor, Archie Marshek; music, Franz Waxman; assistant director, Harry Kratz. Reviewed at the studio, Jan. 23, '62. Running time, 119 MINS.

| | |
|---|---|
| Lucy Dell & Yoko Mori | Shirley MacLaine |
| Paul Farley | Yves Montand |
| Sam Lewis | Edward G. Robinson |
| Bob Moore | Robert Cummings |
| Kazumi Ito | Yoko Tani |
| Kenichi Takata | Tatsuo Saito |
| Leonard Lewis | Alex Gerry |
| Shig | Nobuo Chiba |
| Hisako Amatsu | Ichiro Hayakawa |
| George | George Furness |

Paramount should make plenty of boxoffice yen with Steve Parker's production of "My Geisha," a picture that won't be everyone's cup of orange pekoe but one that looms as slick, glamorous entertainment for the average easygoing filmgoer. Although hampered by a transparent plot, a lean and implausible one-joke premise and a tendency to fluctuate uneasily between comedy and drama, the picture has been richly and elaborately produced on location in Japan, cast with perception and a sharp eye for marquee juxtaposition.

A certain amount of elementary but traditionally evasive information on the Japanese Geisha Girl weaves helpfully through Norman Krasna's brittle screenplay about an American film actress (Shirley MacLaine) who blithely and vainly executes a monumental practical joke on her insecure director-husband (Yves Montand) by masquerading as a Geisha to win the part of "Madame Butterfly" in his arty production of same in Japan. To put it mildly, it is asking a lot of an audience to go along with such a premise.

Just as the comedy is about to peter out, there is a radical swerve into sentiment and moral significance. Montand, abruptly (and at long last) cognizant of what is transpiring, and deeply hurt, proposes B-girl monkeyshines to his bewildered "G-girl" wife, and the marriage seems about to go to H. But honorable old Japanese proverb intervenes. All is serene at the climax.

Miss MacLaine gives her customary spirited portrayal in the title role, yet skillfully submerges her unpredictably gregarious personality into that of the dainty, tranquil Geisha for the bulk of the proceedings. Montand has his moments, but has yet to find the U.S. screen vehicle to ideally suit his special charm and personality. Edward G. Robinson does well by his role of a lovably hapless major studio producer, but his vast dramatic and comedic resources seem hemmed in by the assignment. Robert Cummings, astonishingly youthful, is a nice fit as a wolfish leading man. It's good to have him back on the theatre screen. A special impression is made in support by Yoko Tani, and there are satisfactory assists by Tatsuo Saito, Alex Gerry, Nobuo Chiba, Ichiro Hayawaka and George Furness.

Although the going thins out and slows down in spots, director Jack Cardiff keeps the picture visually stimulating, with the accomplished aid of cameraman Shunichiro Nakao and editor Archie Marshek. Interiors dominate the film, but there are one or two travelog-like interludes striking to the eye. Further credit for a glamorous production is due are director Arthur Lonergan and costume designer Edith Head. Franz Waxman's score, in keeping with plot, stresses classical and operatic strains, and does so tastefully. *Tube.*

## Twenty Plus Two

**Gabby, overlong but diverting murder mystery melter.**

Hollywood, Jan. 24.

Allied Artists release of Frank Gruber production. Stars David Janssen; Jeanne Crain, Dina Merrill; features Jacques Aubuchon, William Demarest, Agnes Moorehead, Brad Dexter. Directed by Joseph M. Newman. Screenplay, Gruber, from his novel; camera, Carl Guthrie; editor, George White; music, Gerald Fried; assistant director, Lindsley Parsons Jr. Reviewed at Hawaii Theatre, Jan. 24, '62. Running time, 102 MINS.

| | |
|---|---|
| Tom Alder | David Janssen |
| Linda | Jeanne Crain |
| Nikki | Dina Merrill |
| Fleschette | Jacques Aubuchon |
| Slocum | William Demarest |
| Mrs. Delaney | Agnes Moorehead |
| Leroy Dane | Brad Dexter |
| Honsinger | Robert Strauss |
| Toomey | Fredd Wayne |
| Collinson | George N. Neise |
| Harbin | Mort Mills |
| Bellboy | Robert Gruber |
| Margue Attendant | Will Wright |
| Stewardess | Tori Janssen |

In "Twenty Plus Two," Allied Artists has an overlong, but diverting, murder mystery melodrama for support or spot top placement in situations that cater to whodunit buffs. Written and produced by Frank Gruber, the film is an involved and verbose counterpart of a pulp fiction piece, with dialog that often sounds as if it was translated from a police blotter and glib-talking characters who often behave as if breaking and entering was the only way to enter a scene—in short, the standard operating procedure of this minor, though popular, story-telling form.

David Janssen, of "Richard Diamond" television fame, is in his customary element as a remarkably composed and perceptive missing-heir tracer who methodically sniffs out the mystery of a long lost heiress who vanished after an unhealthy skirmish with a sex fiend, later film star—an uncomfortable parallel. Who should the girl turn out to be but an old flame of the hero's, whom he met in Tokyo during the Korean War. Gruber's fiction concentrates on the machinery of sleuthery, with character substance and development a poor second. But that's not apt to trouble those who prefer their whodunits straight, and not distilled by too many fancy whys and wherefores.

Janssen, an actor with star quality, gives a cocky, competent performance, somewhat mannered and tarnished by a tendency to swallow dialog, but on the whole poised and relaxed, creating a kind of "Diamond" in the rough character. Jeanne Crain is attractive as ever in a secondary femme role, a kind of afterthought part to weave another pretty girl into the pattern. Dina Merrill draws the central distaff character, and handles it with assurance. Jacques Aubuchon, William Demarest and Agnes Moorehead are especially strong, and there are other efficient portrayals by Brad Dexter, Robert Strauss, Fredd Wayne, George N. Neise, Mort Mills and Will Wright.

Joseph M. Newman's direction keeps the plot machinery humming, with stalwart aid from cameraman Carl Guthrie and editor George White. David Milton's sets occasionally seem a trifle extravagant to suit the status of the characters. Gerald Fried's score appropriately alternates between the brassy and the sexy, depending on whether the hero is moving or just plain operating. *Tube.*

## Le Tracassin

**(The Busybody)**

**(FRENCH)**

Paris, Jan. 23.

Pathe release of Raoul Ploquin-Pathe production. Stars Bourvil; features Pierrette Bruno, Armand Mestral, Maria Pacome. Directed by Alex Joffe. Screenplay, Joffe Jean-Bernard Luc; camera, Marc Fossard; editor, Eric Pluet. At Marignan, Paris. Running time, 115 MINS.

| | |
|---|---|
| Andre | Bourvil |
| Juliette | Pierrette Bruno |
| Clairac | Armand Mestral |
| Mrs. Gonzales | Maria Pacome |

Satirical, slapstick comedy looks at a hectic day in the life of a busy ordinary Frenchman. It lampoons automation, city crowding, traffic problems, and manages to inject some plot via the hero's trying to get an apartment so he can marry his long-waiting fiancee. Having some bright ideas, this is somewhat stretched and overlong. It's mainly for special situations abroad.

The middleaged little man, Bourvil, decides to buy his fiancee some things and himself a new wardrobe to celebrate their second year of engagement. He also has a sister about to give birth to a baby. But all this leads to problems of parking and a bevy of tickets, a run-in with a woman who turns out to be his boss' new flame and missing out on an apartment.

Working for a tranquilizer pill firm, Bourvil gulps these down through his trials and ends in a fit of euphoria and laughing as he is fired, almost loses his girl and gets arrested. This is an explosively funny passage helped by his perfection in clowning, timing and miming.

Being French it has him and the fiancee intimate though they need an apartment to get married. And, being a comedy it has its happy ending. Main flaw is that there is no story and the gags sometimes run down. Alex Joffe has directed conscientiously and used trick work well. But it lacks the human depth and deeper comic perception and invention.

But it does garner many yocks. Cut down, this pic could be of playoff value abroad on its general good humor and spoofing of over-animated city life. Bourvil, as the ordinary man, keeps the film together on his clever portrayal and underlining of foibles. Technical qualities are good. *Mosk.*

## Victim

**British import, which Pathe-America has for U.S.-Canada, has been denied a Production Code Seal. Distribution is geared primarily for specialty and art circuit playoff.**

Story is a suspense yarn depicting attempted blackmail of a homosexual lawyer. VARIETY's *Rich,* reviewing pic from London last Sept. 6, stressed that film "has something pertinent to say about an urgent social problem but in its own right is a well-written, well-directed thriller-drama that is sustained entertainment. It should mean big b.o. among thoughtful audiences." Point was made that disappointment awaits anyone expecting to gander the sensational. Several homo characters, per reviewer, "are not caricatures but are shown as varying human beings caught up . . . in something that is probably more medical than criminal."

All performances were rated topnotch, with Dirk Bogarde (the lawyer) a standout. Other names with marquee value are Sylvia Syms and Dennis Price. Withal, said critic, a film made with "obvious sincerity and intelligence."

## Deadly Duo

**Meller for lower berthing in less discriminating situations.**

Hollywood, Jan. 25.

United Artists release of Robert E. Kent production. Stars Craig Hill, Marcia Henderson. Robert Lowery. Directed by Reginald LeBorg. Screenplay, Owen Harris, from novel by Richard Jessup; camera, Gordon Avil; editor, Kenneth Crane; music, Richard LaSalle; assistant director, Frank Mayer. Reviewed at Goldwyn Studios, Jan. 25, '62. Running time, 70 MINS.

| | |
|---|---|
| Preston Morgan | Craig Hill |
| Sabens & Dara | Marcia Henderson |
| Thorne Fletcher | Dayton Lummis |
| Lt. Reyes | Carlos Romero |
| Manuel | David Renard |
| Jay Flagg | Robert Lowery |
| Lenora | Irene Tedrow |
| Billy | Peter Oliphant |
| Policeman | Manuel Lopez |
| Luis | Marco Antonio |

"Deadly Duo" is one of the lesser efforts to roll off the assembly line of Harvard Film Corp., United Artists' small picture shop headed by Robert E. Kent. It will fill out a double bill as designed, but, except for its apt brevity, fails to smoothly perform its utility function.

The Owen Harris melodrama, from a novel by Richard Jessup, is concerned with identical twin sisters. It is the old formula: one angelic, one diabolic. The wicked one masquerades as the good one to haul in some big money that is coming to the latter, even goes so far as to attempt to rub out her sis, but the plot backfires in a hasty, ludicrous climax.

Marcia Henderson brings contrast to her dual delineation. Craig Hill is competent and appealing as a young attorney with integrity. Irene Tedrow is effective as a bitter mother-in-law who comes to see the error of her ways. Others in prominent roles are Dayton Lummis, Carlos Romero, David Renard and Robert Lowery.

Reginald LeBorg's direction is rather stiff and artificial, especially in the film's awkward, let's-get-it-over-with conclusion. Art, musical and technical production contributions are adequate. *Tube.*

## Cuanto Vale tu Hijo

**(What Is Your Child Worth?)**

**(MEXICAN)**

Mexico City, Jan. 30.

Peliculas Nacionales release of Producciones Matouk production. Stars Julio Aldama, Lilia Prado; features Amanda del Llano, Beto el Boticario, Juan Carlos Ortiz and special role by Rosa Carmina. Directed by Mauricio de la Serna. Screenplay, Mauricio de la Serna from original by Dino Maiuri; camera, Manuel Gomez Urquiza; music, Sergio Guerrero. At Orfeon Theatre, Mexico City. Running time, 90 MINS.

Film revolves around young Juan Carlos Ortiz, hit by a speeding car and taken to a hospital where, as doctors fight for his life, flashback theme develops a story of a humble Mexican family, with the picture striving not too successfully to put across social messages dealing with such problems as shanty towns, street peddlars, etc.

Principal merit of film, done with minimum budget and reflecting this in photography and settings, is that the public at which it is aimed obviously will identify the struggling young couple. And with this identification, their hopes, fears, and a succession of incidents in their daily routine as they seek fortune and a better life for their child in the big city. The fight for subsistence, shelter and adjustment to complexities of city life are rounded out with the fleeting moments of happiness, misery and sorrows, with all this sometimes over-melodramatically presented.

Actors do the best they can with roles assigned them. However, the picture will have a certain appeal in substandard Latin American areas with its mirroring of sordidness of life in the lower strata of south of the border society. *Emil.*

## Les Parisiennes

**(FRENCH)**

Paris, Jan. 30.

Cinedis release of Francos Films-INCEI production. Stars Francoise Arnoul, Francoise Brion; Catherine Daneuve, Dany Robin, Dany Saval, Christian Marquand; features Elina Labourdette, Darry Cowl, Paul Guers, Jean Poiret, Johnny Hallyday. Directed by Jacques Poitrenaud. Michel Boisrond, Claude Barma, Marc Allegret. Screenplay, Roger Vadim, Claude Brule, Annette Wademant, Jean-Loup Dabadie; camera, Henri Alekan, Armand Thirard; editor, L. Azav. At Colisee, Paris. Running time, 100 MINS.

| | |
|---|---|
| Francoise | Francoise Arnoul |
| Jacqueline | Francoise Brion |
| Ella | Catherine Deneuve |
| Sophie | Dany Robin |
| Antonia | Dany Saval |
| Christian | Christian Marquand |
| Jean | Jean Poiret |
| Parker | Darry Cowl |
| Mother | Elina Labourdette |
| Michel | Paul Guers |
| Jean | Johnny Hallyday |

Still another sketch pic in a still lively cycle here. This one deals with four tales of zany, innocent, logically perverse or conniving Paris girls. It is sentimental, futile, puerile and smothers its free-wheeling attitude toward sex in talk. But it has some sprightly misses in various stages of undress, and some zesty moments to make this a possible playoff bet, but arty theatre chances seem more limited.

In one sequence, a dizzy dancer barges in on a man's cab to take him on a whirl of Paris. He turns out to be an American impresario and she gets a role in Yank pix. Second has a faithful wife nonplussed when her husband tells her an old flame thinks she was a bad lover.

Then comes a tale of a girl who seduces her best friend's boyfriend to show her she is not right in thinking him the perfect man. Last is an innocent who invents an affair to dazzle her friends but finally meets a young rock-and-roller for first love. The twist and r-and-r are thus dragged in to give this an up-to-date slant.

Sketches are simply mounted and do exude the old French pic myths of the easy French misses and the treating of sex as an eternal affair that should not be taken too seriously. Dany Saval, Francoise Arnoul, Francoise Brion, Dany Robin and Catherine Deneuve are all svelte lookers and come across agreeably.

Main appeal is the prowess of these girls. Men are secondary figures. Direction is adequate but sans the wit and punch to make these little interludes more pungent and graceful. Technical credits are good. Pic needs a hard sell but has the handles for possible chances abroad if well sold and promoted. *Mosk.*

**Margaret Hildreth,** Metro cashier, in Albany, seriously ill.

# 'LOVERS' QUARREL, OHIO STYLE

## Numerically, It's Downward

*[Per Theatre Owners of America]*

Periodically there come, from various industry quarters, euphoric pronouncements that product supply evidences impovement. These are played dutifully by the trade organs even when the strong suspicion lurks that more will o' the wisp than celluloid is in the making.

The suspicion is borne out by year-to-year comparisons which indicate that American filmmaking—encompassing major studio and independent—is on the downcurve. Source is the latest bulletin of Theatre Owners of America, which pointedly belies the gospelists in its own ranks who year to year (and in between) proffer the rosy prediction of more to come.

Circuit execs, of course, are not alone in the roseate promise, but theirs is the preponderant expression, repeatedly, that product shall soon flow something like honey. The arresting fact is that, with one or two exceptions, the producing outfits play down quantity. Instead of the numbers game, they are more prone to talk of orientation—of new market conditions, of the big property-big budget attunement. Ergo, a 20th-Fox declares that anything less than $2,000,000 venture is not in tune with current market demands; and other majors disclose a similar bias.

In short, few wish to spell out the invidious, even though, on the other hand, it's freely conceded anyway.

At any rate, and assuming the accuracy of TOA's figures, the decline in Hollywood output has been continuous in recent years. For 1958, the U. S. production count was 192. For '59 through '61 it was, respectively, 181, 164 and 161 (only Warners was consistent, neither rising nor dipping, but finishing 12 pix in each of the four years).

Those figures, in fairness, reflect only completions. In terms of films actually released, the four-year count, starting with 1958, was 299, 224, 239 and 220. Significantly, of course, 1961 not only was down from the preceding year, but also under '59. Whichever set of figures are adduced, then, the fact remains that the beguiling forecasts were of wish-and-prayer fabric.

The footnote to this, which tends to accent the numerical downbeat, is the fact that American filmmakers have started only two features since Jan. 1, the lowest count for the period in the past six years. Furthermore, only five additional films are slated to roll during the balance of January, and this rates as the poorest collective production showing in many years.

For comparisons, 15 pix were underway this time last year, with the highest total for the first threeweek of a January tallied in 1958 when 17 films were in production.

## Inside Stuff—Pictures

After a period of being relatively aloof, the Wall St. brokerages again are giving the nod to Decca Records, i.e., Universal Pictures. Expressions of confidence in Decca have come of late from such downtown dealers as Eastman, Dillon; Hayden, Stone; Thomson McKinnon and Pershing & Co.

Eastman, Dillon, for instance, opts Decca as one of five stocks to buy in '62, per its January report to investors. Pointing out that 1961 earnings will be down (this was prior to U's confirming report), the brokerage takes a bullish view of Universal's product for '62—already evidenced by "Flower Drum Song," and in prospect notably with "Cape Fear," "Spiral Road," "Lover Come Back" and "Touch of Ming," which, incidentally, should by hypoed by its Radio City Music Hall, N.Y., date.

The downtown analysts, however, are plenty aware of supplemental factors tending at this time to enhance Universal—the still-withheld post-48s as a tv staple and, more importantly, the being-dickered possible alignment with Music Corp. of America as a potent distrib-producer match.

There's further impetus, too—the current Jubilee Year sales drive, also the fact that Decca's disking activities in '61 were markedly upbeat.

"The U. S. is the most hypocritical nation in the world on the subject of sex. Americans are the laughing stock of Europe because of it. The important issues of life are not faced in the average American home." Thus Bette Davis, quoted by Dora Albert in Weekend Magazine. "I think 'Never on Sunday' is a wonderful picture for most children of 13, 14 or 15. I'd be happy to have B.D. (her daughter Barbara, 14) see it. Why not? She can sort out the values in such pictures . . . Often children are worse off if they haven't had exposure to the facts about sex. If they suddenly discover in their teens that there's such a thing in the world, they're apt to think sex dirty instead of accepting it as a part of life."

"It is seldom that a theatre manager will admit that he is playing a 'woman's picture' (This usually keeps the male audience away!) . . . but we are so sure that this feature will be accepted by all audiences that we are proud to announce this attraction as just a motion picture!" That bit of candor, all in caps, appeared in Ottawa daily ads for Odeon Theatres' Elmdale and Bob Maynard's Somerset Theatre the day before "Back Street" opened.

"Lawrence of Arabia" is contributing to Spain's growing reputation as a film center where almost every type of location site is available. In the case of "Lawrence," producer Sam Spiegel and director David Lean are now in Seville taking full advantage of natural interiors reproducing locals of such troubled Near East cities as Cairo, Damascus, and Jerusalem. Sites lined up in the Andalucian capital include General Allenby's 1916 Cairo Hq. which is being filmed in the Arabian-styled exhibition building in the Plaza de Espana. This natural decor also houses the Arabian Bureau and junior officer's club complete with bar and billiard tables.

The basement of the nearby Peruvian Consulate resurrects the mapping room where Lawrence started his career. The Teatro Lope de Vega, also next door, will become the town hall of Damascus — a scene of violent outbreaks after Lawrence captured the city.

Also the Casa de Pilatos, which the Marquis of Tarifa built in 1519 as an exact replica of Pilate's house in Jerusalem (commemorating his pilgrimage to the Holy Land), is now being converted with almost no change to Allenby's Hq. in Jerusalem. The monumental Alcazar, a must for tourists in this part of Spain, will provide Damascus-like courtyards and other Middle East architectural features.

National Theatres & Television stockholders are to be asked to approve name change of circuit to National General Corp., at annual meeting on Feb. 20. Decision to change name, voted by directorate Dec. 14, came as result of NT&T's entry into more general activities, according to prexy Eugene V. Klein, who said while corporation is continuing its theatre exhibition biz it proposes "to enlarge and diversify its scope of activities."

Change will not affect names of principal subsidiaries, including Fox West Coast, Fox Inter-Mountain, and Fox Midwest Theatres Inc.

## CALLED BORESOME AND PERVERTED

Columbus, O., Jan. 30.

The Ohio Supreme Court rendered two opposite rulings in connection with the French motion picture, "The Lovers," but pointed out there was no inconsistency between the decisions in the two cases involving the same film because charges against the two theatre managers involved had been filed under different sections of the law.

The high court upheld the conviction of Nico Jacobellis, manager of Heights Art Theatre at Cleveland Heights, for showing the imported film in November, 1959. In this case, the manager was charged under a law that provides "no person shall knowingly . . . exhibit . . . or have in his possession or under his control an obscene, lewd, or lascivious . . . motion picture film." Jacobellis, who had maintained the law under which he was prosecuted is "too vague," had been fined $2,500 in Cuyahoga County Common Pleas Court. The case was tried in May-June, 1960.

The Cuyahoga County judges had remanded Jacobellis to jail for six days while a probation report was prepared. His counsel, Bennett Kleinman, said Jacobellis' conviction would be appealed to the U. S. Supreme Court.

The Ohio Supreme Court viewed "The Lovers" and Judge William D. Radcliff, who wrote the decision, said:

*To me it was 87 minutes of boredom induced by the vapid drivel appearing on the screen, and three minutes of complete revulsion during the showing of an act of perverted obscenity. 'The Lovers' was not hard-core pornography, that is, filth for filth's sake. It was worse. It was filth for money's sake."*

Five judges concurred, Judge Kingsley Taft concurred in part, and Judge Thomas J. Herbert dissented.

In the Jacobellis case, the high court held the prescribed standard of "obscene" used in the statute is not ambiguous, as counsel for the theatre manager contended. The court said, "The test applied to determine obscenity is not what the individual involved deems obscene, but rather what the community as a whole would consider obscene—

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## Plato Skouras Scolds Catholics For Brushing 'Francis of Assisi'

St. Paul, Jan. 30.

In a letter to Mother Mary Jude, at Villa Maria academy Frontenac, Minn., near here, producer Plato Skouras scolds the Catholic clergy, press and laymen. He feels Catholics haven't given adequate support to his "Francis of Assisi," 20th-Fox film which deals with the life of the saint.

Skouras also takes a slap at the newspaper critics who, in his opinion, didn't give the picture as favorable reviews as it merited. And he hits out, too, at that part of the public which as been attacking Hollywood for not turning out enough "good" films, but that fails to patronize them when these sort of "good" pictures are available.

The letter, just received, is in reply to one which Mother Jude wrote to Skouras last November. It's prompted, he explains, by the fact that "Francis" has proved to be a boxoffice bust.

Mother Jude turned over the Skouras letter to St. Paul Dispatch amusement editor Bill Diehl who devoted an entire one of his columns to quoting from it and expressing his disagreements with much of what she and the 20th-Fox producer contend.

"Frankly, I made 'Francis' with the idea of having it be a commercial success," wrote Skouras. "If that were not the case, not only would I create a bad reputation for myself with the banks and film distribution companies, but I also would cause a severe setback to the plans of any other producer desiring to make a religious film."

While the picture did receive some degree of support from the Catholic press, several important Catholic newspapers attacked it

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## Gideon Bachmann Back

Gideon Bachmann, president of the American Federation of Film Societies, who has been overseas 10 months, returned last week to Manhattan. While away he made 100 radio tapes for his WABI, N.Y. series.

Bachmann was on jury at Locarno and Mannheim film festivals and critics' juries at Cannes and Berlin. His itinerary included the Moscow festival and contacts with the film societies of France, Belgium, Britain, Poland, Germany, Switzerland and Israel.

## Loew's Capitol Goes Cinerama

Capitol Theatre, Loew's flagship on Broadway, is going Super-Cinerama. This 4,820-seat house is set for conversion (at a reported cost of $1,200,000) into a showcase for the upcoming Metro-Cinerama productions, first of which is to be "How the West Was Won," due next summer.

Major film distributors thus are losing another opportunity for Gotham window dressing. (Actually, some of them don't give a hoot in view of the number of productions which in the relatively recent period have either ducked Broadway entirely or played the Street at a smaller house in conjunction with an east side location.)

Nomenclature is to be changed to Loew's Cinerama with the "West" picture. And this is to be presented on a reserved-seat basis with 10 showings weekly.

As obtains with Super-Cinerama theatres now up, or going up, around the country, the entire front wall of the Cap will be the actual screen with the screen images coming from three projectors. This will mean new seating arrangements and a re-do in general.

Thus departs the Cap from conventional theatre business. Major blow to the status of firstrun exhibition on Manhattan's main stem, the first one, was the demise of National Theatres' Roxy, which was octopussed into the Taft Hotel.

## National Boxoffice Survey

### Biz Improves; 'One, Two' New Champ, 'Song' 2d, 'Story' 3rd 'Night' 4th, 'El Cid' 5th

Launching of new, stronger screen fare and more normal winter weather both are contributing to a nice upbeat at firstruns covered by Variety in current session. Nearly every key city is being helped by new product, some of it the first brought in since the yearend holidays.

"One, Two, Three" (UA), which gradually has been getting more and more playdates, is pushing up to No. 1 spot this stanza. It is nosing out "Flower Drum Song" (U), which has been on top for weeks. Latter, of course, is landing second position although now playing in fifth and sixth stanzas in many keys.

"West Side Story" (UA) is capturing third place. It was second a week ago. "Tender Is Night" (20th), just out this week to any extent, is taking fourth position. "El Cid" (AA) is slipping back to fifth spot as compared with third place a week ago.

"King of Kings" (M-G) is finishing sixth. "The Innocents" (20th) again is winding up seventh, like last stanza. "Bachelor Flat" (20th) will be eighth. It was ninth last session.

"Roman Spring" (WB) will cop 9th spot. "Pocketful of Miracles" (UA), sixth last week, is finishing 10th. "Sail Crooked Ship" (Col) is taking 11th place while "Second Time Around" (20th) rounds out the Top 12.

"The Mark" (Cont) and "Two Women" (Indie) are the runner-up films.

"View From Bridge" (Cont) is one of new strong entries. It shapes very big at N. Y. DeMille and a new record on first at Sutton there. "Journey To Seventh Planet" (AI) looms smash on opener in Omaha.

"Too Late Blues" (Par), okay in Boston, looks good in Omaha but slow in Providence. "Happy Thieves" (UA) is okay in Washington. "Singer, Not the Song" (20th), mild in Washington, looms neat in Louisville.

"Colossus of Rhodes" (M-G) is rated fine in Detroit. "Hey, Let's Twist" (Par), shapes sad in Seattle and Portland, Ore.

"La Belle Americaine" (Cont), okay in Boston, is great in N. Y. "Rocco and Bros." (Astor), sharp in Chi, looks big in Philly.

"Purple Noon" (Times), which had such a prosperous run in N. Y., looms good in Balto, Pitt and Washington.

"Lover Come Back" (U), due on Feb. 8 at N. Y. Music Hall, still is great in L. A. on extended-run. "Murder She Said" (M-G) continues sockeroo in N. Y. at arty Baronet.

*(Complete Boxoffice Reports on Pages 8-9).*

## 'Visit' 20th's Only O'Seas Pic of '62

Hollywood, Jan. 30.

Only new film planned for production abroad by 20th-Fox this year will be "The Visit," starring Ingrid Bergman and Anthony Quinn. Latter will also be associate producer with Henry T. Weinstein carrying full credit as producer. It rolls in September.

Peter G. Levathes, 20th production topper, asserts producer Sam Engel winds principal photography on "The Lion" Feb. 14, Engel returns to London to start cutting William Holden starrer.

This will leave three other company producers active in Europe for next several months: Walter Wagner on "Cleopatra" in Italy, Mark Robson in England on "Nine Hours to Rama" and Darryl F. Zanuck in France on "The Longest Day."

Negotiations are under way for Jack Clayton, who produced and directed "The Innocents" to make another in England, but nothing has yet been decided, according to Levathes.

## UPROOT 'DANGEREUSES' AT HENRY MILLER, N.Y.

The yanking of Astor Pictures' French import, "Les Liaisons Dangereuses," from the Henry Miller Theatre in New York Saturday (27) came even more abruptly than the film trade had anticipated. Pic had just completed its sixth week in a three-a-day, reserved seat engagement which originally had been expected to go for at least three or four months.

Official explanation of the move is that the Miller management felt that if it wanted to get a legit show in before close of the season, it had to have theatre clear by Feb. 1. The legit "Caretaker" moves from the Lyceum into the house for a four-week stint Feb. 25.

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# L.A. Biz Brisk; 'Devil' Torrid $30,000, 'Raft' Modest 12G; 'Song' Sock 20G, 6th; 'Story' Big 25G; 'Kings' $11,600

Los Angeles, Jan. 30.

Firstruns continue on bright side this week, some spots being almost the same as a week ago. Trade is being sparked by "Devil at 4 O'Clock," hotsy $30,000 in first general release at four theatres, plus a flock of potent holdovers. The other two newies are only fair, "George Raft Story" being especially disappointing in two locations.

"Flower Drum Song" should do a sock $20,000 in sixth session at Warner Hollywood to head up regular holdovers. "Majority of One" looks solid in fifth at Village.

"Lover Come Back" shapes strong $12,000 in sixth Warner Beverly. "Breakfast at Tiffany's" is rated nice in third at Vogue, and first at Loyola. "One, Two, Three" still is snappy in seventh.

Among hardticket films, "West Side Story" is getting the biggest coin total in sixth stanza at Chinese. "Judgment at Nuremberg" is rated lush in sixth at Pantages.

**Estimates for This Week**

**State, Hawaii** (UATC-G&S) (2,404; 1,106; 90-$1.50)—"George Raft Story" (AA) and "20 Plus Two" (AA). Fair $12,000 or near. Last week, State with Hollywood, "Flight Lost Balloon" (Wood), "Jet Pilot" (Indie) (reissue), $9,500. Hawaii, "Ben-Hur" (M-G) (4th wk), $3,000.

**Warren's, Hollywood** (Metropolitan-FWC) (1,757; 856; 90-$1.50)—"Two Women" (Indie) (1st general release) and "Jet Storm" (Indie) (reissue) (Warren's), "Matchmaker" (Par) (reissue) Hollywood) Light $11,500. Last week, Warren's with Vogue, Loyola, "Breakfast at Tiffany's" (Par) (2d wk), "Long, Short, Tall" (Cont) (Warren's) (2d wk), "Happy Thieves" (UA) (Vogue) (m.o.), "Blue Hawaii" (Par) (reissue) (Loyola), $17,600.

**Los Angeles, Pix, Wiltern Baldwin** (Metropolitan-Prin-SW-State) (2,019; 756; 2,344; 1,800; 90-$1.50)—"Devil at 4 O'Clock" (Col) and "Loss of Innocence" (Ind) (1st general release). Hotsy $30,000. Last week, Los Angeles, "Bachelor Flat" (20th), "Madison Avenue" (20th) (2d wk), $3,100. Pix with Orpheum, Crest, "Town Without Pity" (UA) (1st general release), "Season of Passion" (UA) (reissue) (1st wk), $19,400. Wiltern, Baldwin with Hillstreet, Iris, "Back Street" (U) (1st general release), "Imitation of

(Continued on page 24)

## 'Ship' Passable $8,000, Seattle; 'Song' 6G, 6th

Seattle, Jan. 30.

Very little exciting here this stanza with most of new entries not getting very far. Best of these is "Sail Crooked Ship," which looks good at Fifth Avenue. "One, Two, Three" is nice in second at Music Box. "Hey, Let's Twist" is very dull in five days at Paramount, opening round. "Flight of Lost Balloon" shapes barely okay in Coliseum. "Flower Drum Song" looms nice in sixth at the Music Hall.

**Estimates for This Week**

**Blue Mouse** (Hamrick) (739; $1.50-$3.50) — "King of Kings" (M-G) (6th wk). Steady $6,000. Last week, $7,600.

**Coliseum** (Fox-Evergreen) (1,870; $1-$1.50)—"Flight of Lost Balloon" (FF) and "Day Sky Exploded" (FF). Barely okay $6,500. Last week, "Raft Story" and "20 plus 2" (AA), $5,800.

**Fifth Avenue** (Fox-Evergreen) (2,500; $1-$1.50)—"Sail Crooked Ship" (Col) and "Siege of Sidney St." (Indie). Passable $8,000. Last week, "Bachelor Flat" (20th) and "Madison Ave." (20th), $5,200.

**Music Box** (Hamrick) (738; $1-$1.50)—"One, Two, Three" (UA) (2d wk). Good $5,500. Last week, $6,400.

**Music Hall** (Hamrick) (2,200; $1-$1.50)—"Flower Drum Song" (U) (6th wk). Nice $6,000. Last week, $5,800.

**Paramount** (Fox-Evergreen) (3,000; $1-$1.50) — "Hey, Let's Twist" (Par) and "Siege of Syracuse" (Par). Dull $2,500. Last week, "Twist Around Clock" (Col) and "Underwater City" (Col) (2d wk), $3,400.

## Key City Grosses

**Estimated Total Gross**

**This Week** ..... $2,464,600
*(Based on 24 cities and 276 theatres, chiefly first runs, including N.Y.)*

**Last Year** ..... $2,509,900
*(Based on 21 cities and 239 theatres).*

# 'Night' Fast 10G, Mpls.; 'Song' 7G, 6

Minneapolis, Jan. 30.

"Tender Is Night" is finding itself in the boxoffice driver's seat with a considerable advantage patronagewise. It shapes brisk at the State. "Sail A Crooked Ship" looms neat in second round at Lyric. Two of the wholesale holdovers, "Flower Drum Song" and "Pocketful of Miracles," are in their sixth week, former being especially sturdy at the Mann. "Search for Paradise" in third round is tasty. A few days sans below-zero temperatures helped things along for everybody.

**Estimates for This Week**

**Avalon** (Frank) (800; $1)—"Not Tonight, Henry" (Indie) (5th wk). Good $1,800. Last week, $2,000.

**Century** (Cinerama, Inc.) (1,100; $1.75-$2.65)—"Search for Paradise" (Cinerama) (reissue) (3d wk). Lofty $9,500. Last week, $8,000.

**Gopher** (Berger) (1,000; $1-$1.25)—"Pocketful of Miracles" (UA) (6th wk). Mild $3,000. Last week, $4,000.

**Lyric** (Par) (1,000; $1-$1.25) — "Sail Crooked Ship" (Col) (2d wk). Ernie Kovac's cast presence bringing them in. Neat $7,500. Last week, $8,000.

**Mann** (Mann) (1,000; $1.25-$1.50)—"Flower Drum Song" (U) (6th wk). Still sturdy at $7,000. Last week, $7,500.

**Orpheum** (Mann) (2,800; $1-$1.25)—"Picnic" (Col) and "Twinkle and Shine" (Col) (reissues). Opened Monday (29) and continues until Friday (2) when "Mysterious Island" (Col) comes in. Last week, legit show.

**St. Louis Park** (Field) (1,000; $1.50)—"One, Two, Three" (UA) (6th wk). Holds up nicely at $4,500. Last week, $3,500.

**State** (Par) (2,200; $1-$1.25) — "Tender Is Night" (20th). Brisk with $10,000. Last week, "George Raft Story" (AA), $7,000.

**Suburban World** (Mann) (800; $1.25)—"The Bridge" (AA) (2d wk). Sturdy $2,000. Last week, $3,000.

**Uptown** (Field) (1,000; $1.25)—"Devil's Eye" (Janus) (2d wk). Good with $3,000. Last week, $2,000.

**World** (Mann) (400; $1.25-$1.50)—"Summer and Smoke" (Par) (2d wk). Pleasing $5,000. Last week, $6,000.

## 'Ship' Sturdy $7,000, Port.; 'Song' Big 6G, 6th

Portland, Ore., Jan. 30.

Firstrun biz continues spotty but some newies are doing well. "Sail Crooked Ship" is top newcomer, fancy at Fox. "This Is Cinerama" moves into 10th hefty session at Hollywood. "Flower Drum Song" still is lusty in sixth at the Broadway. "One, Two, Three" looms on disappointing side in first at Orpheum.

**Estimates for This Week**

**Broadway** (Parker) (1,890; $1-$1.50)—"Flower Drum Song" (U) (6th wk). Lusty $6,000 or better. Last week, $6,100.

**Fine Arts** (Foster) (426; $1-$1.50)—"Cold Wind In August" (Indie) and "St. Trinian's" (Indie). Fine $3,000 or near. Last week, "La Dolce Vita" (Astor) (11th wk) (m.o.), $2,600 on popscale.

**Fox** (Evergreen) (1,600; $1-$1.49)—"Sail Crooked Ship" (Col) and "Loss of Innocence" (Col). Fast $7,000 or over. Last week, "Bachelor Flat" (20th) and "Madison Ave" (20th), $6,300.

**Guild** (Rosener) (400; $1-$1.50)

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## 'ROMAN' MIGHTY 15G, TORONTO; 'SONG' 10G, 6

Toronto, Jan. 30.

No newcomers at major first runs but holdovers are keeping the cash registers jingling. Standout looks like "Roman Spring of Mrs. Stone" wham at University in second frame. Great is "Breakfast at Tiffany's," in seventh stanza at Hollywood. "Pocketful of Miracles," in fifth, and "Flower Drum Song," in sixth, remain big.

**Estimates for This Week**

**Carlton, Danforth, Humber** (Rank) (2,318; 1,328; 1,203; $1-$1.50)—"Guns of Navarone" (Col). First time at popscale. Sad $15,000.. Last week, "Happy Thieves" (UA), $17,000.

**Eglinton** (FP) (919; $1.50-$2.50)—"Holiday in Spain" (Indie) (6th wk). Fine $8,000. Last week, $9,000.

**Hollywood** (FP) (1,086; $1-$1.50)—"Breakfast at Tiffany's" (Par) (7th wk). Great $12,000. Last week, $12,500.

**Hyland** (Rank) (1,357; $1-$1.50)—"Whistle Down Wind" (20th) (6th wk). Staunch $6,000. Last week, $6,500.

**Imperial** (FP) (3,206; $1-$1.50)—"Blue Hawaii" (Par) (3d wk). Big $11,000. Last week, $15,000.

**Loew's** (Loew) (1,641; $1-$1.50)—"Pocketful of Miracles" (UA) (5th wk). Hefty $10,000. Last week, $12,000.

**Tivoli** (FP) (935; $1.50-$2.50)—"El Cid" (AA) (6th wk). Sturdy $11,000. Last week, $12,000.

**Towne** (Taylor) (693; 90-$1.25)—"Cinderella" (Astral) (2d wk). Okay $4,000. Last week, same.

**University** (FP) (1,382; $1-$1.50)—"Roman Spring" (WB) (2d wk). Upsurge to wham $15,000. Last week, $13,000.

**Uptown** (Loew) (2,543; $1-$1.75)—"Flower Drum Song" (U) (6th wk). Big $10,000. Last week, $12,500.

# 'Roman' Good 12G, Det.; 'Raft' Okay 11G; 'Song' 17G

Detroit, Jan. 30.

A good, if not spectacular, week is on tap for downtown firstruns. "Roman Spring of Mrs. Stone" shapes just good at the Madison while "George Raft Story" looks okay at Palms. "Devils Hand" is mild at the Fox.

"Flower Drum Song" goes into a lusty fifth round at the Michigan. "Colussus of Rhodes" stays fine in second at the Adams. "Les Liaisons Dangereuses" is nifty in third at the Trans-Lux Krim. "Pocketful of Miracles" continues good in sixth week at Grand Circus.

**Estimates for This Week**

**Fox** (Woodmont Corp) (5,041; 75-$1.49)—"Devil's Hand" (Indie) and "Bloodlust" (Indie). Mild $12,000. Last week, "Bachelor Flat" (20th) and "Code of Silence" (Indie), $9,500, way below hopes.

**Michigan** (United Detroit) (4,036; $1.49-$1.80)—"Flower Drum Song" (U) (5th wk). Great $17,000. Last week, same.

**Palms** (UD) (2,995; $1.25-$1.49)—"George Raft Story" (AA) and "Pirate and Slave Girl" (Indie). Oke $11,000 or near. Last week, "Journey to 7th Planet" (Indie) and "Lost Battalion" (Indie) (2d wk), $10,000.

**Madison** (UD) (1,408; $1.25-$1.49)—"Roman Spring" (WB). Good $12,000. Last week, "Babes in Toyland" (BV) (5th wk-5 days), $10,000.

**Grand Circus** (U) (1,400; $1.25-$1.49)—"Pocketful of Miracles" (UA) (6th wk). Okay $10,000. Last week, $11,000.

**Adams** (Balaban) (1,700; $1-$1.25)—"Colossus of Rhodes" (M-G) (2d wk). Fine $12,000. Last week, $14,000.

**United Artists** (UA) (1,667; $1.25-$1.80)—"Innocents" (20th) (2d wk). Mild $6,000. Last week, $8,000.

**Music Hall** (Cinerama, Inc.) (1,208; $1.20-$3)—"El Cid" (AA) (6th wk). Great $14,500. Last week, $13,500.

**Mercury** (UM) (1,465; $1-$1.50)—"One, Two, Three" (UA) (6th wk). Nice $7,000. Last week, $9,000.

**Trans-Lux Krim** (Trans-Lux) (980; $1.80-$2)—"Les Liaisons Dangereuses" (Indie) (3d wk). Good $8,000. Last week, $10,000.

# Hub Better; 'Tender' Fair $16,000, 'Innocents' Nice 15G; 'Song' Loud 14G

## Broadway Grosses

**Estimated Total Gross**

**This Week** ..... $618,700
*(Based on 31 theatres)*

**Last Year** ..... $584,700
*(Based on 29 theatres)*

# 'Tender' Hep 12G, Frisco; 'Song' 10G

San Francisco, Jan. 30.

Trade at Frisco firstruns is a bit uneven this round. "Tender Is Night" shapes tops with a lofty seession likely in first at the St. Francis. "The Innocents" is rated dandy in opener at Paramount.

"One, Two, Three" is fine in fifth frame at Esquire. "Flower Drum Song" shapes surprisingly lusty in sixth week at Golden Gate, one of longest popscale runs at this house. "West Side Story" is rated solid in seventh at United Artists, which is the best cointotal of hardticket pix.

**Estimates for This Week**

**Golden Gate** (RKO) (2,859; $1.25-$1.50)—"Flower Drum Song" (U) (6th wk). Fine $10,000. Last week, $14,500.

**Fox** (FWC) (4,651; $1.25-$1.50)—"Second Time Around" (20th) and "20,000 Eyes" (20th) (2d wk). Mild $8,000 or near. Last week, $10,500.

**Warfield** (Loew) (2,656; $1.25-$1.50) — "Ivanhoe" (M-G) and "Knights Of Round Table" (M-G) (reissues). Okay $9,000. Last week, "Pocketful of Miracles" (UA) (4th wk), $6,500.

**Paramount** (Par) (2,646; $1.25-$1.50) — "Innocents" (20th) and "Woman-Hunt" (20th). Dandy $15,000. Last week, "Sail Crooked Ship" (Col) $15,500.

**St. Francis** (Par) (1,400; $1-$1.75)—"Tender Is Night" (20th). Lofty $12,000. Last week, "Singer Not Song" (WB), $8,500.

**United Artists** (No. Coast) (1,151; $1.50-$3)—"West Side Story" (UA) (7th wk). Solid $18,500. Last week, $18,000.

**Vogue** (S.F. Theatres) (364; $1.50)—"Animas Trujano" (Indie) (6th wk). Oke $2,500. Last week, $2,500.

**Larkin** (A-R) (400; $1.25-$1.49)—

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## 'Roman' Springy 15G, St. Loo., 'One, Two' 14G

St. Louis, Jan. 30.

Some new, solid fare is perking trade generally this stanza. "Bachelor Flat" shapes nice at the huge Fox while "Roman Spring of Mrs. Stone" looms nice, also in first, at Ambassador. Standout is "One, Two, Three," solid at State. "King of Kings" is good in sixth at Esquire.

**Estimates for This Week**

**Ambassador** (Arthur) (2,970; 90-$1.25) — "Roman Spring" (WB). Nice $15,000. Last week, "Flower Drum Song" (U) (5th wk), $9,000.

**Apollo Art** (Grace) (700; 90-$1.25)—"Devil's Eye" (Indie), average $2,500. Last week, "League of Gentlemen" (Indie) (3d wk), $1,500.

**Esquire** (Schuchart-Levin) (1,800; $1.25-$2.75)—"King of Kings" (M-G) (6th wk). Good $14,000. Last week, $18,000.

**Fox** (Arthur) (5,000; 90-$1.25)—"Bachelor Flat" (20th). Fine $17,000. Last week, "Second Time Around" (20th) (4th wk), $9,000.

**Loew's Mid-City** (Loew) (1,160; 60-90) — "Ivanhoe" (M-G) and "Knights of Round Table" (M-G) (reissues). Okay $8,000 on m.o.

**State** (Loew) (3,600; 60-90) — "One, Two, Three" (UA). Solid $14,000. Last week, "Ivanhoe" (M-G) and "Knights Round Table" (M-G) (reissues), $15,000.

**Pageant** (Arthur) (1,000; 90-$1.25)—"Innocents" (20th) (3d wk). Okay $3,800. Last week, $4,000.

**St. Louis** (Arthur) (3,800; 75-90)—"Horse Soldiers" (M-G) and "North by Northwest" (M-G) (reissues). Fair $9,000. Last week, "King and I" (20th) and "Carousel" (20th) (reissues), $10,000.

**Shady Oak** (Arthur) (760; 90-$1.25)—"Call Me Genius" (Cont) (3d wk). Good $2,500. Last week, $2,700.

Boston, Jan. 30.

Pix biz continues good here with mild weather a factor in bringing out customers. "Tender Is Night" is fair at the Met. "Innocents" looks slick at the Paramount, "Too Late Blues" is okay at Pilgrim. "View From Bridge" is headed for the Kenmore opening next Wednesday (7).

Holdovers are doing well with "Flower Drum Song" still strong in sixth week at Memorial. "West Side Story" leads roadshow films and city with socko take and lines in 13th week at the Gary. Two reissues, "Ivanhoe" and "Knights of Round Table" held over for second week at the Orpheum to fine biz. "El Cid" is holding okay in sixth at the Astor.

**Estimates for This Week**

**Astor** (B&O) (1,170; $1.80-$2.70)—"El Cid" (AA) (6th wk). Oke $12,000. Last week, $15,000.

**Boston** (Cinerama, Inc.) (1,354; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (reissue) (3d wk). Good $10,000. Last week, $13,000.

**Beacon Hill** (Sack) (678; $1-$1.50)—"One, Two, Three" (UA) (6th wk). Great $14,000. Last week, same.

**Capri** (Sack) (900; $1-$1.50) — "Roman Spring" (WB) (6th wk-final). Oke $4,500. Last week, $6,000.

**Exeter** (Indie) (1,376; 90-$1.49)—"La Belle Americaine" (Cont) (6th wk). Okay $4,000. Last week, $5,000.

**Fenway** (Indie) (1,350; $1.50)—"The Mark" (Cont) (2d wk). Good $3,500. Last week, $4,500.

**Gary** (Sack) (1,277; $1.50-$3)—"West Side Story" (UA) (13th wk). Upped to sock $20,000. Last week, $18,500.

**Kenmore** (Indie) (700; $1.50)—"Carry On Constable" (Gov) (6th wk). Oke $4,000. Last week, $5,000. "View From Bridge" (Cont) opens Feb. 7.

**Metropolitan** (NET) (4,357; 90-$1.25)—"Tender Is Night" (20th). Fair $16,000 or near. Last week, "Second Time Around" (20th) and "Jet Storm" (Indie) (2d wk), $7,000.

**Memorial** (RKO) (3,000; 90-$1.49)—"Flower Drum Song" (U) (6th wk). Stout $14,000. Last week, $15,000.

**Orpheum** (Loew) (2,900; 90-$1.49)

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## 'One, Two' Hotsy $12,000, Denver; 'Song' 7G, 6th

Denver, Jan. 30.

Only one new entry here this stanza but a break in the weather over the weekend is helping to stimulate trade a bit. "One, Two, Three" shapes hotsy on opener at Paramount. "King of Kings" looks stout in 12th session at Denham while "Flower Drum Song" is rated okay in sixth at Centre.

**Estimates for This Week**

**Aladdin** (Fox) (900; 90-$1.45)—"Carousel" (20th) (re-run) (2d wk). Slow $2,500. Last week, $4,500.

**Capri Art** (Art Theatre Guild) (238; $1.25)—"Not Tonight, Henry" (Indie) (11th wk). Good $1,700. Last week, $1,800.

**Centre** (Fox) (1,270; $1.25-$1.45)—"Flower Drum Song" (U) (6th wk). Okay $7,000. Last week, $8,000.

**Cooper** (Cooper) (814; $1.65-$2.50)—"Seven Wonders of World" (Cinerama) (15th wk). Big $15,000. Last week, $14,500.

**Denham** (Indie) (800; $1.25-$2.50)—"King of Kings" (M-G) (12th wk). Stout $6,000. Last week, $5,000.

**Denver** (Fox) (2,432; $1.25) — "Babes in Toyland" (BV) and "Matchmaker" (Indie) (6th wk). Thin $7,500. Last week, $7,000.

**Esquire** (Fox) (600; $1.25) — "Young Sinners" (Indie) and "Naked in the Deep" (Indie) (2d wk). Oke $1,900. Last week, $2,700.

**Orpheum** (RKO) (2,690; $1.25-$1.45)—"Roman Spring" (WB) and "Atlas" (Indie) (3d wk). Mild $6,000. Last week, $5,000.

**Paramount** (Wolfberg) (2,100; 90-$1.25)—"One, Two, Three" (UA). Warm $12,000. Last week, "Wonders of Aladdin" (M-G) and "Invasion Quartet" (M-G), $10,000.

**Towne** (Indie) (600; $1.25-$1.45)—"Second Time Around" (20th) (6th wk). Okay $3,000. Last week, $3,500.

# Letup in Severe Cold Boosts Chi; 'Flat' Good $20,000; 'El Cid' Stout 16G, 'Song' Sock 26G, '2d Time' 18G

Chicago, Jan. 30.

A slight letup in the frigid weather has helped some to thaw Main Stem biz this round. Only opener making a substantial impact is "Bachelor Flat," which shapes a hot $20,000 first round at the State-Lake. "Cold Wind In August" is bowing to a good take at the Carnegie. Monroe tandem of "Secrets of Women" and "Man Who Wouldn't Talk" rates only fair.

"Cinerama Holiday" is pulling a solid second session at the Palace. Same stanza of "Second Time Around" is brisk at Roosevelt. "Innocents" is notching a tidy third lap at the Woods. Third and final stanza of "Rocco and Brothers" is fairish at World.

Fifth canto of "Summer and Smoke" shapes good at the Esquire. "The Mark" is sturdy in Surf fifth.

"Flower Drum Song" is the brightest of the holdovers, heading for great sixth session at the Chicago. "Question 7" continues potent in Loop sixth week. "One, Two, Three" is firm, also in sixth at United Artists.

**Estimates for This Week**

**Carnegie** (Telem't) (495; $1.25-$1.80)—"Cold Wind In August" (Indie). Warm $4,500. Last week, "From Roman Balcony" (Cont) $3,500.

**Chicago** (B&K) (3,900; 90-$1.80) "Flower Drum Song" (U) (6th wk). Great $26,000 or near. Last week, $25,500.

**Cinestage** (Todd) (1,038; $1.75-$3.50)—"El Cid" (AA) (6th wk). Stout $16,000. Last week, $13,000.

**Cinema** (Stern) (500; $1.50)—"Aida" (Indie) (reissue). Trim $3,500. Last week, "Call Me Genius" (Cont) (4th wk), $3,100.

**Esquire** (H&E Balaban) (1,350; $1.25-$1.80) — "Summer and Smoke" (Par) (5th wk). Good $6,000. Last week, $7,000.

**Loop** (Telem't) (606; $1.25-$1.80) —"Question 7" (Indie) (6th wk). Excellent $11,000. Last week, $13,300.

**Monroe** (Jovan) (1,000; 65-90)—

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## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

# 'Flat' Lively 10G, Philly; 'Song' 13G

Philadelphia, Jan. 30.

City is loaded with holdovers but biz is perking up a bit currently. One of few newcomers, "Bachelor Flat," shapes potent at the Viking. "Rocco and Brothers," at 499-seat World, looms strong on initial round.

Best of regular holdovers is "Flower Drum Song," bangup in sixth session at Stanley. "King of Kings" is picking up over last week. "Pocketful of Miracles" shapes solid in sixth at Fox, same as last week. "West Side Story" looms smash in 12th stanza at Midtown, same as a week ago. "One, Two, Three" shapes hep in sixth at Randolph, getting same as fifth round.

**Estimates for This Week**

**Arcadia** (S&S) (623; 95-$1.80) — "Summer and Smoke" (Par) (5th wk). Fine $7,500. Last week, $8,000.

**Boyd** (SW) (1,536; $2-$2.75) — "King of Kings" (M-G) (14th wk). Firm $8,000. Last week, $6,500.

**Fox** (Milgram) (2,400; 95-$1.80)—"Pocketful of Miracles" (UA) (6th wk). Solid $11,000, same as last week.

**Goldman** (Goldman) (1,000; $2-$2.75)—"El Cid" (AA) (6th wk). Good $14,000. Last week, $15,000.

**Midtown** (Goldman) (1,200; $2-$2.75)—"West Side Story" (UA) (12th wk). Smash $16,000, same as last week.

**Randolph** (Goldman) (2,200; 95-$1.80)—"One, Two, Three" (UA) (6th wk). Holding at hep $10,000, same as last week.

**Stanley** (SW) (2,500; 95-$1.80)—"Flower Drum Song" (U) (6th wk). Snappy $13,000. Last week, $14,000.

**Stanton** (SW) (1,483; 95-$1.80)—"Babes in Toyland" (BV) (6th wk). Happy $8,000. Last week, $8,500.

**Trans-Lux** (T-L) (500; 95-$1.80) —"Innocents" (20th) (4th wk). Good $4,800. Last week, $5,000.

**Viking** (Sley) (1,000; 95-$1.80)—"Bachelor Flat" (20th). Potent $10,000. Last week, "Roman Spring" (WB) (4th wk), $5,000.

**World** (R & B-Pathe) (499; 95-$1.80) — "Rocco and Brothers" (Astor). Strong $4,600. Last week, "Five-Day Lover" (Indie) (3d wk) $2,900.

# 'One, Two' Torrid $13,000, K.C.; 'Shocker' Sock 10G; 'Holiday' Okay 9G, 2d

Kansas City, Jan. 30.

Newcomers making a splash currently include "One, Two, Three" at Plaza and "Shocker" at Uptown, the Plaza entry being especially torrid. "Shocker," formerly called "Town Without Pity," is solid. "Cinerama Holiday" second week at the Empire is doing nicely.

Notable holdovers include "King of Kings" at the Capri and "Pocketful of Miracles" at Roxy. "Flower Drum Song" holds at the Brookside and now also is coupled in the Granada. Weather slacked off from its recent run of cold blasts for an open Friday.

**Estimates for This Week**

**Brookside, Granada** (Fox Midwest-Nat. Theatres) (800; 1,217; $1-$1.50)—"Flower Drum Song" (U) (6th wk, Brookside, 1st wk, Granada). Good $5,000. Last week, Brookside only, $3,200.

**Capri** (Durwood) (1,260; 90-$2.50) —"King of Kings" (M-G) (12th wk). Hearty $7,000, holds. Last week, $6,500.

**Empire** (Durwood) (1,200; 90-$2) —"Cinerama Holiday" (Cinerama) (reissue) (2d wk). Okay $9,000. Last week, same.

**Kimo** (Dickinson) (504; 90-$1.25) —"The Truth" (Indie) (6th wk). Good $1,500, holds. Last week, same.

**Paramount** (Blank-UP) (1,900; $1-$1.25) —"Sail Crooked Ship" (Col) (2d wk). Nice $4,500. Last week, $5,500.

**Plaza** (FMY-NT) (1,630; $1-$1.25)—"One, Two, Three" (UA). Torrid $13,000; stays on. Last week, "Second Time Around" (20th) (4th wk-5 days), $5,000.

**Roxy** (Durwood) (850; 75-$1.50)— "Pocketful of Miracles" (UA) (6th wk). Oke $3,500. Last week, $4,000.

**Uptown** (FMW-NT) (2,043; $1-$1.25)—"Shocker" (UA) (formerly "Town Without Pity"). Solid $10,000, and may stay. Last week, "Bachelor Flat" (20th), $8,000.

# 'Ship' Trim $15,000 In D.C., 'Singer' Sad 7½G

Washington, Jan. 30.

Absence of blockbusters this stanza, but mainstem has a few fancy entries to keep biz stirring. "Singer Not the Song," daydating two houses, shapes drab in initial round. "Sail Crooked Ship" is rated nice as Capitol's new entry. "No Love For Johnnie" looms big at MacArthur in first lap. "One, Two, Three" keeps up a sturdy pace in its sixth session at the DuPont.

**Estimates for This Week**

**Ambassador, Metropolitan** (SW) (1,480; 1,000; $1-$1.49)—"Singer Not Song" (WB). Mild light $7,500 or close. Last week, "George Raft Story" (AA), $11,000.

**Apex** (K-B) (940; $1-$1.25)—"Purple Noon" (Indie) (4th wk). Okay $3,800. Last week, $4,300.

**Capitol** (Loew) 3,420; $1-$1.49)—"Sail Crooked Ship" (Col). Fine $15,000 or close. Last week, "Flower Drum Song" (U) (5th wk), $11,700.

**DuPont** (Mann-K-B) (400; $1-

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# 'One, Two' Smash $17,000, Buff.; 'Song' Lush 7G, 5th

Buffalo, Jan. 30.

Biz is shaping up better currently than it has been in recent weeks. "One, Two, Three" looks socko in first round at the Buffalo. "The Head" is doing well in opener at Paramount. "Flower Drum Song" is rated good in fifth session at Lafayette.

**Estimates for This Week**

**Buffalo** (Loew) (3,500; 70-$1.25) —"One, Two, Three" (UA). Sock $17,000. Last week, "Happy Thieves" (UA), $6,200.

**Center** (AB-PT) (2,500; 70-$1)—"No Love for Johnnie" (Embassy). Modest $6,500. Last week, "Singer Not the Song" (WB), $6,000.

**Century** (UATC) (2,700; 70-$1.25) —"Innocents" (20th) (2d wk). Fairish $7,500 in 5 days. Last week, $13,000.

**Lafayette** (Basil) (3,000; 70-$1)—"Flower Drum Song" (U) (5th wk). Good $7,000. Last week, $8,000.

**Paramount** (AB-PT) (3,000; 70-$1)—"The Head" (Indie). Surprise $10,000. Last week, "Too Late Blues" (Par) and "Siege of Syracuse" (Indie), $7,000.

**Teck** (Loew) (1,200; $1.25-$2.75) —"King of Kings" (M-G) (6th wk). Good $6,000. Last week, $6,200.

**Cinema** (Martina) (450; 70-$1.25) —"Carry On Constable" (Gov) (6th wk). Nice $2,300. Last week, $2,500.

# 'Planet' Boff 14G, Omaha; 'Twist' 6G

Omaha, Jan. 30.

Biz is solid at downtown first-runs this week as the snow begins to melt. "Journey to Seventh Planet," aided by tv spots tied in with America's astronaut, is smash at three houses. "Hey, Let's Twist" is only good at the Omaha while "Madison Avenue" is mild at Orpheum. "Wonders of Aladdin" is showing up well at State. Hardticket "Seven Wonders of World" looms sock in 10th round at Cooper.

**Estimates for This Week**

**Admiral, Chief, Skyview** (Blank) (1,239; 1,000; 1,200; 75-$1)—"Journey to Seventh Planet" (AI) and "Teenage Zombies" (AI). Smash $14,000. Last week, "George Raft Story" (AA) and "Bashful Elephant" (AA), $6,500.

**Cooper** (Cooper) (687; $1.55-$2.20)—"Seven Wonders of World" (Cinerama) (10th wk). Big $6,000. Last week, $5,600.

**Dundee** (Cooper) (500; $1)—"Julius Caesar" (M-G) (reissue) (2d wk). Okay $1,800 after $1,900 bow.

**Omaha** (Tristates) 2,066; $1-$1.25)—"Hey, Let's Twist" (Par) and "Too Late Blues" (Par). Good $6,000 or near. Last week, "Roman Spring" (WB), $7,000.

**Orpheum** (Tristates) (2,877; $1-$1.25)—"Madison Avenue" (20th). Mild $6,000 or over. Last week, "Sail Crooked Ship" (Col), $7,000.

**State** (Cooper) (743; $1)—"Wonders of Aladdin" (M-G). Sturdy $4,000. Last week, "Babes in Toyland" (BV) (5th wk), same.

# Holdovers Bop B'way Biz But 'View' Wow 53G; 'Brava' Big 25G, 'One, Two' Rousing 41G, 'Night' Tender 46G, 2d

Broadway firstrun film business is more or less coasting as many theatres prepare to open fresh fare in the next seven days. The few newcomers shape remarkably strong. And most of the stronger pix are being helped by the Regents exams which enabled many youngsters to attend matinees through last Friday.

Standout newcomer, "View From Bridge," which hit a wow $23,000 in first stanza at the arty Sutton, is heading for a smash $30,000 in first week at the DeMille, ending tomorrow (Thurs.). Film originally opened at the Sutton, but did so well it was brought into the DeMille a few days later. Figure at Sutton is best at that house since "Gigi." "La Notte Brava" hit a good $9,000 in opening session at the arty Normandie. It did a record $16,000 or close in first at the Rialto.

Biggest coin total is being racked up by "Majority of One" and stageshow at the Music Hall, where a lofty $140,000 is in prospect for the third round. Combo goes a fourth week.

"One, Two, Three" is pushing ahead of last week's totals, with a great $41,000 likely for sixth session, daydating the Astor and Fine Arts. "Tender Is Night" looks to hit a nice $46,000 in second stanzas, daydating the Paramount and Plaza.

"Judgment at Nuremberg" is hitting a capacity figure of $38,000 in sixth week. "West Side Story" is pushing up to capacity again at $47,000 in 15th round at the Rivoli. "Pocketful of Miracles" held with fair $16,500 in sixth stanza daydating the Victoria and Trans-Lux 52d St. Latter house opens "Outsider" on Feb. 7 while the Vic launches "Light in Piazza" on same date.

"Sergeants Three" opens Saturday (3) at Capitol. "Sail a Crooked Ship" tees off Friday (2) at Criterion and 72d St. Playhouse. "The Victim" opens Feb. 5 at Murray Hill and Forum.

"Les Liaisons Dangereuses," which fell sharply in final two weeks, wound at the Henry Miller with a light $9,500 for sixth stanza.

**Estimates for This Week**

**Astor** (City Inv.) (1,094; 75-$2)—"One, Two, Three" (UA) (6th wk). This session winding today (Wed.) is heading for great $26,000 or near after $24,000 for fifth week. Holding.

**Capitol** (Loew) (4,820; $1-$2.50) "Roman Spring" (WB) (5th wk). This week ending today (Wed.) looks like slow $16,000. Holds a couple of extra days to open "Sergeants Three" (UA) on Saturday (3). Fourth was $19,500.

**Criterion** (Moss) (1,520; $1.25-$2.50) — "Innocents" (20th) (6th-final wk). Fifth stanza completed Sunday (28) was fair $13,600 after $13,000 for fourth week. Only stays through next Thursday (1), with "Sail Crooked Ship" (Col) due in on Friday (2), daydating with 72d St. Playhouse.

**DeMille** (Reade) (1,463; 90-$2.75) —"View From Bridge" (Cont). First week ending tomorrow (Thurs.) looks like sock $30,000. Holds. Pic opened a few days earlier at arty Sutton, first week ending there last Sunday (28). First week here is topping opening round of "Summer and Smoke" (Par), and close to the top mark here outside of hardticket "Spartacus" (U).

**Embassy** (Guild Enterprises) (500; $1.50-$2.50)—"La Dolce Vita" (Astor) (8th wk). Seventh round completed yesterday (Tues.) is pushing to smash $19,000 and ahead of the $17,000 for sixth week. Daydating with Beekman.

**Palace** (RKO) (1,642; $1.50-$3.50) —"Judgment at Nuremberg" (UA) (7th wk). Sixth week completed last night (Tues.) was capacity $38,000, with added student matinee. Fifth week was $37,000, also capacity.

**Forum** (Moss) (813; 90-$1.80) — "Bachelor Flat" (20th) (3d wk). This week of 10 days, winding up next Sunday (4), looks like fair $15,000 after $9,200 for second week of seven days. "Victim" (Indie) opens Feb. 5, daydating with Murray Hill.

**Paramount** (AB-PT) (3,665; $1-$2)—"Tender Is Night" (20th) (2d wk). This stanza winding tomorrow (Thurs.) looks to hold with good $31,000 after $40,000 for opener. Holds.

**Radio City Music Hall** (Rockefellers) (6,200; 90-$2.75)—"Majority of One" (WB) and stageshow (3d wk). This session finishing up today (Wed.) is heading for lofty $140,000 after $142,000 in second week. Stays, with "Lover Come Back" (U) due in Feb. 8.

**Rivoli** (UAT) (1,545; $1.50-$3.50) —"West Side Story" (UA) (15th wk). This stanza ending today (Wed.) is heading for capacity $47,000 after $46,000 for 14th week. Continues indef.

**Rialto** (Brandt) (510; $1.25)—"La Notte Brava" (Indie) (2d wk). First stanza ended yesterday (Tues.) was record $16,000 or near. Money is possible via upped scale and grind policy. Daydating with the Normandie.

**State** (Lowe) (1,900; $1.50-$3.50) —"King of Kings" (M-G) (16th wk). This session winding today (Wed.)

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# 'One, Two' Boffo $16,000, Pitt; 'Tender' Fast 12G, 'Errand' Lusty $12,500

Pittsburgh, Jan. 30.

With weather brisk and three strong new entries to coax the customers out, Pitt biz is fine this round at all first runs, with holdovers adding to the bright picture. "One, Two, Three" is rated boff at Penn. "Tender is Night" at Gateway shapes torrid. "Errand Boy" at Stanley looms fancy. All are openers. Art films continue excellent with "Mark" in third at Squirrel Hill and "Purple Noon" in fifth at Shadyside. "Bachelor Flat" is holding bright in second at Fulton and "King of Kings" shapes sturdy in 14th at Warner.

**Estimates for This Week**

**Fulton** (Associated) (1,635; $1-$1.50)—"Bachelor Flat" (20th) (2d wk). Glittering $8,000. Last week, $8,500.

**Gateway** (Associated) (1,900; $1-$1.50)—"Tender Is Night" (20th). Exciting $12,000. Last week, "Flower Drum Song" (U) (5th wk), $9,200.

**Penn** (UATC) (3,300; $1-$1.50)—"One, Two, Three (UA). Boffo $16,000. Last week, "Innocents" (20th), $8,500.

**Shadyside** (MOTC) (750; $1.25)—"Purple Noon" (Times) (5th wk). Good $2,800. Last week, $3,000.

**Squirrel Hill** (SW) (834; $1.25)—"Mark" (Cont) (3d wk). Excellent $3,200. Second week, $3,400.

**Stanley** (SW) (3,700; $1-$1.50)—"Errand Boy" (Par). Usual Jerry Lewis comedy, looks fast $12,500. Last week, "Roman Spring" (WB) (9 days), $8,000.

**Warner** (SW) (1,516; $1.50-$2.75) —"King of Kings" (M-G) (14th wk). Firm $8,000. Last week, $8,500.

# Cincy Perking; 'Song' Socko $16,000, 'One, Two' Hep 14G, 'Mark' Fine 8G

Cincinnati, Jan. 30.

Hotsy newcomers and continuing favorable weather are parlaying another biz bulge for Cincy firstruns. Current slicks are "Flower Drum Song," looming great at Keith's, and "One, Two, Three," shaping hep at the Albee. "The Mark" is in fine tempo at the Palace.

"El Cid" shapes for a nipup in sixth stanza as "King of Kings" slows in 11th round. "Innocents" looks pleasing in holdover at Grand.

**Estimates for This Week**

**Albee** (RKO) (3,100; $1-$1.50)—"One, Two, Three" (UA). Hep $14,000. Last week, "Bachelor Flat" (20th), $8,700.

**Capitol** (SW-Cinerama) (1,400; $1.25-$2.75) — "King of Kings" (M-G) (11th wk). Slow $3,800. Last week, $4,000. Policy for "Judgment at Nuremberg" (UA), opening Feb. 14, changed from hardticket to unreserved three-a-day at $1.50-$2 scale.

**Esquire Art** (Cin-T-Co) (500; $1.25)—"French Mistress" (Indie). Good $1,800. Last week, "Purple Noon" (Times) (3d wk), $1,300.

**Grand** (RKO) (1,300; $1-$1.25)—"Innocents" (20th) (2d wk). Pleasing $5,800. Last week, $7,700.

**Guild** (Vance) (300; $1.25)—"Devil's Eye" (Indie) (3d wk). Slick $2,000 after $2,200 in second week.

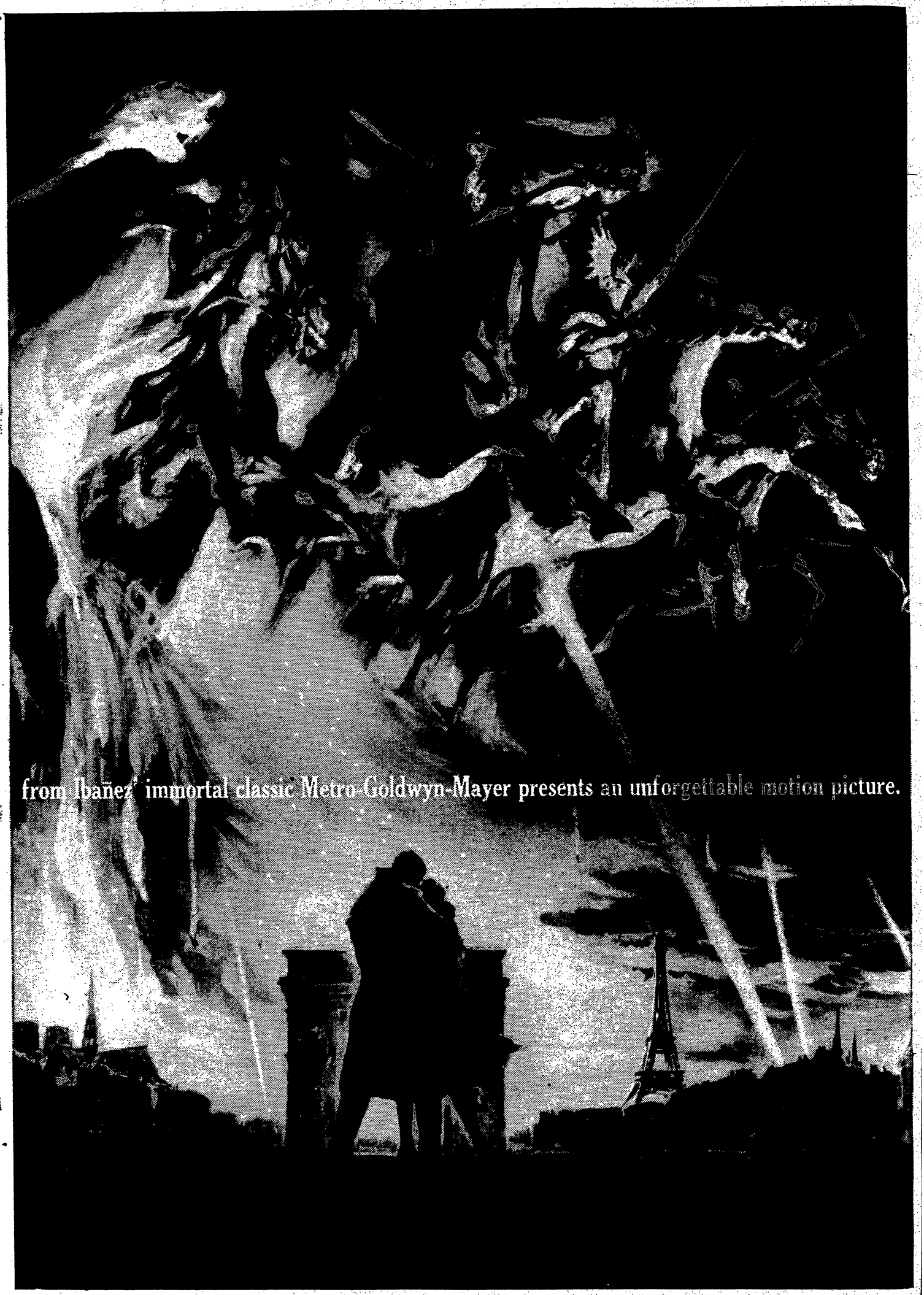
**Hyde Park Art** (Cin-T-Co) (500; $1.25) — "St. Trianian's" (Indie) and "Brothers-In-Law" (Indie) (reissues). Okay $1,200. Last week, "Great War" (Indie), $600.

**Keith's** (Cin-T-Co) (1,500; 90-$1.25)—"Flower Drum Song" (U). Great $16,000 or over. Last week, "George Raft Story" (AA), $4,000.

**Palace** (RKO) (2,600; $1-$1.25)—"The Mark" (Cont). Fine $8,000. Last week, "Singer Not Song" (20th), $7,000.

**Twin Drive-In** (Cin-T-Co) (600 cars; 90c)—West side only: "Horrors of Black Museum" (Indie) and "Circus of Horrors" (Indie) (reissues). Good $3,000. Last week, "Errand Boy" (Par) and "So This Is Paris" (U) (subruns), $2,500.

**Valley** (Wiethe) (1,275; $1.50-$2.50)—"El Cid" (AA) (6th wk). Solid $8,000 to top $7,500 of fifth frame.


from Ibañez' immortal classic Metro-Goldwyn-Mayer presents an unforgettable motion picture.

# *International Acclaim Follows Premiere in Paris!*

A distinguished array of critics, invited from all corners of the world, attended the dual premiere at the Ambassade and Richelieu Theatres of this dazzling Metro-Goldwyn-Mayer picture. The acclaim was unprecedented. Here are a few excerpts from the remarkable reviews:

"An entirely new picture packed with thrills and made with Minnelli's usual artistry." —*Le Soir (Paris)*

"This production has everything to fill boxoffices all over the world." —*The Bildezeitung (Germany)*

"Told with tremendous forthrightness . . sequence showing the Four Horsemen riding through fiery clouds is haunting Glenn Ford is excellent, Yvette Mimieux is delicious." —*Il Messaggero (Rome)*

"This modern adaptation of the Four Horsemen is a commendable achievement." —*N. Y. Herald Tribune (Paris Edition)*

"A picture which has a sure hold on audiences . . . scenes of exquisite beauty . . . Paris is evoked with a palette of colors." —*Il Tempo (Rome)*

"Vincente Minnelli who captured Colette's Paris in 'Gigi' and George Gershwin's Paris in 'An American In Paris' succeeds again! The picture is of the utmost reality." —*Corriere Della Sera (Milan)*

A JULIAN BLAUSTEIN Production directed by VINCENTE MINNELLI

# THE 4 HORSEMEN OF THE APOCALYPSE

starring GLENN FORD · INGRID THULIN · CHARLES BOYER
co-starring LEE J. COBB · PAUL HENREID · PAUL LUKAS · YVETTE MIMIEUX
KARL BOEHM · screen play by ROBERT ARDREY and JOHN GAY · based on the novel by VICENTE BLASCO IBAÑEZ

In CINEMASCOPE and METROCOLOR MGM

*American Premiere at Loew's Capitol Theatre, Wash., D. C.—Feb. 8*
*—And openings soon in cities throughout the world!*

# Specs, Comedies, Suspense Pix Click At Paris 1st-Runs in Last 3 Years

Paris, Jan. 23.

A look at the films which that drew more than 200,000 patrons on their Paris firstruns in the three years ended last Dec. 31 gives an inkling of the type pix the French go for. Producers are studying the list and some may even go along with certain films accordingly. Spectacles, comedies and suspense items made up the bulk of the big gossers, with star names always a factor. Even some offbeaters did well.

Forty-six pix fell into this main group, 33 being French and majority coproductions. 11 Yank entries, one Italian and one Greek. Yank films mainly were in the spectacle, suspense and comedy categories via "Guns of Navarone" (Col), "Ben-Hur" (M-G), "Solomon and Sheba" (UA), "Some Like it Hot" (UA), with Marilyn Monroe name a draw, "Goodbye Again" (UA), with name value in Ingrid Bergman; three Alfred Hitchcock thrillers, "North by North West," (M-G), "Vertigo" (Par) and "Psycho" (Par), "Exodus" (UA), "Spartacus" (U) and "Alamo" (UA).

French star Jean Gabin had a record seven pix on this list, Brigitte Bardot four and Fernandel one. Three French swashbucklers were listed as well some big scale costumers. The French comedy by Robert Dhery, "Le Belle Americaine" also showed up in the listings.

But studying the list, it appears difficult to know exactly why these hit and others of the same ilk did not.

Most agree there is really not much new under the sun and many of the same style pix are still coining money the same as they did in silent days.

## 'The Trap,' French Play, Modern Stage Favorite In W. Germany, '60-'61

Frankfurt, Jan. 23.

The most popular modern play on the German-speaking stages (Germany, Switzerland, East Germany and Austria) in the 1960-61 season was "Die Falle" (The Trap), by French playwright Robert Thomas, a study here reveals. This criminal drama ran for 602 performances on 22 stages although the East Germans did not show it once. Most popular play in East Germany was "3X Klingeln" (Ring Three Times) by Hans-Dieter Schmidt, but this production ranked only seventeenth for all the German-lingo stages during the same period.

Other favorite authors were Shakespeare, who rated 2,563 performances on 120 stages; Lessing, with 1,436 shows on 62 stages; Goethe with 1,396 on 77 stages; and the controversial plays of the late left-wing playwright Berthold Brecht, which accounted for 1,249 performances on 77 stages.

There are 240 German-language theatres included in the study of the several countries.

Favorite operas were by Verdi, who scored 2,146 performances; Mozart, with 1,900; 1,531 from Puccini and 920 from Wagner. Russian composers took the lead in ballet, for 278 performances. Johann Strauss proved the favorite German-lingo operettist, with 2,000 productions, followed by Lekar, Walman and Offenbach.

## Mex Readying Major Bid for Russo Mart

Mexico City, Jan. 30.

Mexico is readying a major bid for the Russian market via greater exchange of films. While in the past the Commie market has been virtually non-existent for Mexican pix, there has been a slight build-up in the past year or two. Now Russia imports around four or five pictures a year, and, most important, pays an average of $18,000 per picture.

Mexican film executives and officials would like a substantial hike in annual take from Russia, now averaging around $100,000 annually, as compared to under $30,000 a few years back when the Reds were cool to Mexican product.

### MELBOURNE FESTIVAL

**Will Present 'St. Joan' 'J. B.' and 'Volpone'**

Melbourne, Jan. 23.

The second Adelaide Festival of Arts, March 17-31, is building up into another Edinburgh Fest, with opera, drama, ballet, art and other exhibitions running simultaneously.

The four official dramas are Shaw's "St. Joan," for which Aussie actress Zoe Caldwell will return the Down Under preems of Archibald MacLeish's "J.B.", and Benjamin Britten's "Noah's Flood" and the in-the-round production of Ben Johnson's "Volpone." On the musical side, Sir Malcolm Sargent and John Pritchard are coming out to conduct the London Philharmonic while Yehudi and Hepzibah Menuhin also will be there.

## Teenagers Help Bolster Biz at Aussie Cinema

Sydney, Jan. 23.

Initial two weeks of 1962 has seen a major swingback to films, with the SRO sign outside the keyers, indicating that this year will be a real boxoffice boomer as top product continues to flow in. The VARIETY survey disclosed the fact—all-important to showmen—that the teenagers are buying cinema fare in ever-increasing numbers, not only in the major key houses but in the suburbs also, as witness the sellout trade currently being recorded by "Blue Hawaii" (Par).

Current hit of the city on hardticket is "Sundowners" (WB). This one is pulling payeees in the all-age group. "Come September" (U) bowed in Jan. 12 to a sellout on four-a-day and looks to return Universal a record take.

"Hey, Let's Twist" (Par) dualed with "Ladies Man" (Par) is another big draw with the teenagers. Mopet biz is powerful with "Swiss Family Robinson" (BV) and "Mysterious Island" (Col). Femme patrons are coming out for "Return to Peyton Place," (20th) "King of Kings", (M-G), "Leda" (Blake) and "Woman of Rome" (Blake).

There's still plenty of boxoffice life in "South Pacific" (20th), 159th week; "Spartacus" (U), 57th week; "Seven Wonders of World" (Cinerama), 27th week, and "Oklahoma" (20th), ninth week.

## Mex Distrib Chief OK's 'Alliance for Progres'

Mexico City, Jan. 23.

Mexican picture exploitation in Latin America will have direct favorable repercussions as an outcome of the "Alliance For Progress" program in the opinion of Juan Bandera Molina, head of the Peliculas Mexicanas distributorship.

Highly optimistic again, Molina, who heads the weakest link in the official distributorship setup, intimated that its financial problems are about over. There is to be a federal loan. The policy of handling foreign product in addition to Mexican in the Latin American market is producing revenue, and public is again showing awakened interest in the Republic's product, especially the better-made pictures.

The injection of economic aid via the Alliance program is expected to be highly beneficial for the Mexican industry, Molina said. He stated that Latin America as never before in the past, is poised on the brink of a major upward economic push which will be shared by the film industry.

Molina is satisfied with a reversal of the trend for Mexican pictures in this area in the last few months. Mexican distribution is picking up, boxoffice returns are on the rise, Molina said. He based this new interest in national films as outcome of injection of quality.

## Spain Spurs Shorts

Madrid, Jan. 23.

Spanish film officialdom has taken another step to encourage production of short subjects and documentary films. An annual award of 150,000 pesetas ($2,500) will go to each of two documentaries on Spanish art and monumental treasures in one designated category or Spanish cultural, social or industrial themes.

As previously reported, film officials are expected to enact obligatory programming of shorts and documentaries.

## 9 New Parisian Legit Entries, 'Crabs' A Hit

Paris, Jan. 30.

Jean Anouilh started out the new year in the '61-'62 legit season with a hit via his wordy but clever "Le Foire D'Empoigne" (Up for Grabs) at the Comedie Des Champs-Elysees. Nine other new legiters are opening around town but the theatre seems more quantitative than qualitative this year.

Vieux-Colombier has a thematic piece, "Les Temoins" (The Witnesses), taking place in some Eastern Bloc country where a rehabilitated writer comes back after 20 years in prison. More didactic than theatrical this has a worthy outlook but appears limited.

This week will see "Flora" launched at the Varietes with Melina Mercouri and Jean-Pierre Aumont. It is directed by Jules Dassin. This Italo comedy-drama deals with an affair between two married people.

Theatre Lutece has an offbeat play by Guy Dumur, "Scenes" which concerns a grandmother jealous of the attention given her grandchildren. Jean Roncoroni's "Les Temps Des Cerises" (Springtime) bows at the Theatre Oeuvre.

Theatre Noueveautes brings in 2 morality comedies by Jean Marsan, "Les Foches," concerning two married women carrying on with the best friends of their husbands. Comedie De Paris has a musical comedy based on the Yank silent serial film star, Pearl White. It's called "Les Exploits De Pearl White." J. P. Ferriere did the book and Ricet-Barrier the lyrics and music.

"Axel" by Villiers De L'Isle Adam is a macabre thriller due at the Studio Des Champs-Elysees while Felicien Marceau's "Les Cailloux" (The Pebbles) is the Theatre Atelier's next entry. It concerns Paris highlife upset by a lovely American adventuress passing herself off as a millionairess.

Francois Billetdoux's "Tchin Tchin," about an alcoholic couple, gets a reprise at the Theatre Moderne, with Betsy Blair essaying her first French theatrical role opposite pic star Daniel Gelin.

Comedie-Francaise, Theatre National Populaire and the Odeon-Theatre De France are all planning last seasonal entries. All are government subsidized.

## SPAIN'S THEATREMEN RALLY VS. TAXING

Madrid, Jan. 30.

Exhibitors throughout Spain are meeting in provincial assemblies to resist an increase of a special tax to swell funds for film subsidies and aid to the Spanish theatre.

Special tax, created in 1958 as a contribution from filmgoers, eventually became a 1.8% box office bite paid out of exhib pockets which amounted to a subsidy fund to the tune of 40,000,000 pesetas a year. Under the new ruling, exhibs will be compelled to pay 3.5%, and in some cases a flat 5% of box office receipts. Unable to increase box office prices, frozen since 1956, salle owners absorbed the original tax bite in the hope that their heavy tax load would eventually be consolidated and lightened.

On top of government failure to provide tax relief or unfreeze price scales, finance ministry has poured salt on exhib wounds by doubling the film fund tax.

# International Sound Track

## London

"All Night Long" appropriately being launched with a midnight preem at the Odeon, Leicester Square, tomorrow (Thurs.). The Rank release, produced by **Bob Roberts**, features top names in jazz, and stars **Patrick McGoohan, Keith Michell** and **Richard Attenborough**. . . . Hammer Films has cast **Edward de Souza** for the romantic lead opposite **Heather Sears** in "Phantom of the Opera." Film, which **Anthony Hinds** is producing for Universal release, is being directed by **Terence Fisher** . . . **Sidney J. Furie**, director of "The Young Ones," which is currently on record-breaking release in the London area, is to produce and direct "The Boys" for Gala Film Distribs. **Richard Todd** and **Robert Morley** will star, with guest appearances by **Arthur Haynes** and **Harry Fowler**. Title parts will be played by **Jess Conrad, Dudley Sutton, Tony Garnett** and **Ronald Lacey** . . . Rank Organization, which is releasing "El Cid" in Britain, is also to distribute the **Sam Bronston** opus in Germany and Austria . . . Rank, by the way, has also made a deal with Bronston for his projected "55 Days to Pekin," which is due to go into early production in Madrid with **Nicholas Ray** directing and **Charlton Heston** starred. In addition to British distribution, the opus will also be released through Rank in Germany, Autsria, Italy, Norway, Sweden, Denmark, Latin America and throughout the Far East, excluding Japan.

London Management, the agency headed by **Denis Van Thal**, has closed a deal with **William Heinemann** the publishers, under which LM will handle all film, dramatic and tv rights in Heinemann publications which they themselves control. Among films made recently from the Heinemann list are "101 Dalmatians," "The Devil at 4 O'Clock," "Our Man in Havana" and "On the Beach."

## Paris

**Zbiginew Zybulski**, a kind of Polish **James Dean**, says he developed his acting style after seeing the latter in **Nick Ray's** "Rebel Without a Cause" (WB) on a trip to Paris some years ago. He recently completed a role in a French pic "The Poll" in which he played a revolutionary in a mythical Latino country. He says he has passed his Dean phase and may go in for romantic roles after getting famous in the pic "Ashes and Diamonds" in which he played a shuffling, tortured, violent also Dean-like character . . . . Though Paris houses far less Yank films than Rome, many U.S. pic people are slowly making it their European headquarters and settling down here, or at least buying houses or apartments. Most like Paris for work and living but prefer Rome for sun and relaxation, and besides it is cheaper. **Anatole Litvak, Jules Dassin** and **John Berry** are oldtime Parisians as ditto actress **Betsy Blair** now doing a French play. **Yul Brynner** has bought a house and **Anthony Perkins** an apartment as well as **Jean Seberg** who has been in many French films. **Darryl Zanuck** is now rooted here as is **Olivia De Havilland** and writer **Irwin Shaw**. Add **Claire Bloom** and **Rod Steiger**.

**Sidney Chaplin** always comes back after chores in the U.S. **Eddie Constantine** who became a pic and singing star here, and **Gene Kelly, Ingrid Bergman, Alan Jay Lerner**, are other transplants. Nothing like Rome perhaps but growing. And that is not counting people like **Sophia Loren, Anna Magnani** and **Curt Jurgens** who spend a lot of time here.

**Sophia Loren** back with her New York Critic's Acting Award and continuing work in **Anatole Litvak's** thriller opposite **Tony Perkins, Jean-Pierre Aumont** and **Gig Young**. Film has "final" title, "Deadlock." In a self-written article in local fan mag Cinemonde, **Simone Signoret** opines that a good film is a miracle which depends on the work, talent and the love of 50 people. Actors have the biggest chance of benefiting from this miracle, says she.

## Rome

**Chet Baker's** life story to be filmed by **Alberto Lattuada** for Documento Films, with start set for February . . . Baker was recently released from an Italian jail after serving time on a narcotics rap . . . Program spotlighting Italian films has reprised over Italy's RAI-TV network on weekly basis . . . 35 pix started shooting here between Dec. 20 and Jan. 10, six of them spectacles.

Feature to shoot on Sardinia's Emerald Coast may be the result of recent local huddles between the **Karim Agha Khan** and director **Steve Previn**, and should be followed by further talks between the Khan and Disney, for whom Previn starts "Escapade in Florence" this spring on Italo locations . . . Some $227,000 in subsidies were handed out during 1961 by the Italian government to aid 15 film festivals and exhibits held on the peninsula during the period . . . Venice Fest alone grabbed some $170,000 of the total . . . Two additional film events failed to get official aid . . . Franco Finzi, Rome attorney repping **Carlo Ponti, Maleno Malenotti**, and others, acquired pic rights to "Story of Alba Giubelli" for an un-named client . . . Story is based on real-life Italo event and is said to parallel that of "Daughter of Silence" Broadway dramatization of **Morris West** novel.

## Mexico City

The Twist craze, which hit Mexico hard, will be theme of a Mexican film of producer **Guillermo Calderon**, titled "Al Son del Twist" with comic **Manuel "Loco" Valdez**, sexy drummer **Lisa Rossell** and a number of rock 'n' roll units. Picture has three week shooting schedule and Calderon will rush it to completion for early exploitation though long behind Paramount and Columbia twisters . . . Diana Theatre, latest here, slated for inaugural a month ago, had opening date set back to early February because of miscalculations in installation of giant screen which, it seems, was a foot longer than normal. House opens with a Hollywood spectacle, either Metro's "King of Kings" or Universal's "Spartacus" . . . Operadora de Teatros, federal circuit, nixed **Mario Moreno (Cantinflas)** petition to permit a 40c boxoffice for exploitation of "Pepe" in first run houses and gave similar thumbs down on proposal by comic's Posa Films company to reissue his oldie Mexican films at firstrun standard 32c . . . New policy of federally owned circuits, incidentally, is to give best exhibition dates to Mexican product, with this including all holidays and special weekends. This plan was initiated over recent Christmas-New Year's holidays when 186 of circuits 327 houses featured Mexican pictures.

Rumor, backed by insider report in Senate, is that a senatorial committee is going through reams of data submitted by Mexican producers, distributors and exhibitors arguing for a boxoffice increase, and favorable ruling may be expected officially soon with most logical price probably 40 to 48c for first runs, nd corresponding boosts down the line, as compared with current 32c admission freeze . . . This year's stanza, the fifth, for the World Review of Film Festivals, will concentrate on Acapulco and bypass screenings in this capital as in past. **Miguel Aleman**, National Tourist Council prexy collaborating closely with **Jorge Ferretis** in organization which has already begun to avoid last-minute rush and disorganization. Also there may be sizable coin spent for advertising event abroad, with plan not only to make this the "best" festival but to build up flow of national and foreign tourists to the port resort.

**Mario Moreno** (Cantinflas) begins shooting of his annual Mexican picture in February, with this titled "When Saint Peter Checks the Lists." Comic also hopes to star in a musical and he will also do his comic bullfight turn in Madrid for relief of Sevilla flood victims. Only other commitment is year-end appearance in London for his role in Hollywood production for which he signed some time ago . . . Producer **Victor Stoloff**, shooting "The Secret Garden," also has project for another Mexican picture late in February or early March, with this one

(Continued on page 16)

# EXPLAINS THE PAIN IN SPAIN

## Anti-Manana Film Showmen

Madrid, Jan. 16.

A model of long range planning, rare in the film industry here, was unfolded last week by As Productions. Its chiefs, Juan Couret and Ramon Llido, not only announced a complete 1962 production line-up with casts but named the four film directors who will handle these assignments during the next 12 months.

First of the four, "Un Grano do Mostaza" (Mustard Seed), is a comedy which Jose Luis Saenz will start directing this month with a cast that includes Manolo Gomez Bur, Rafael Alonso, stage star Ampero Soler Leal and Gracita Morales in cooperation with Tarfe Film. Subsequently, Jose Maria Forque will direct "Accident No. 703," based on a screenplay by Pedro Maso, Vincente Coello and Forque to star Nuria Torray, Susana Campos, Jose Luis Lopez Vazquez, Julia Caba and Argentine's Carlos Estrada.

Catalan director, Julio Coll, will follow with "Rehearsal for Murder" with Hans Messemer, Eva Bartok and Antonio Prieto heading the cast in a coproduction As Films—Eco Films. And rounding out the '62 schedule is a light comedy, "St. Valentine Is Back," which Fernando Palacio will direct with a cast starring Jorge Rigaud (in his second turn as St. Valentine), comic Cassen, Ampero Soler Leal and Lopez Vazquez.

Choice of film directors and cast, together with the novelty of pinpointing a production program through the calendar year, received surprised approval in Spanish film circles.

## See Yank 'Rebels' Softening Position On Dictate of Spanish Officials

Madrid, Jan. 30.

One of the three American companies to repudiate the Spanish-Motion Picture Export Assn. agreement last month, notified government officials it was denouncing its denunciation, while a second is expected to follow suit momentarily.

In a letter dated Dec. 9, MPEA Mediterranean director, Leo Hochstetter, advised Spanish film authorities that 20th Fox, Paramount and Warner Bros. refused to go along with renewal of the agreement, but that Allied Artists, Disney, M-G-M, United Artists and Universal would go along with the old pact for another year. Columbia's acceptance, Hochstetter wrote, was dependent on assurances the company would receive a supplementary import license.

After the letter was received by the director general of cinema, however, 20th-Fox had a change of heart and instructed its Barcelona representative, Petro Bistagne, to withdraw opposition. It's believed Warner Bros. will follow Fox in calling off its rebellious stand. This would leave Paramount as the sole opponent to the Spain MPEA agreement.

Government film circles are inclined to treat the Hochstetter letter as a tempest in a teapot and are at a loss to understand how the 1961-62 film agreement could be rejected when all of the Yank companies have already received their allocation of the American film quota and, in some instances, are already exploiting their film imports.

Official quarters, film sources say, are convinced the allocation point system, ingeniously devised by and for the Spanish Distributors Assn., is the only logical arrangement for meting out import licenses within the industry. These sources say the government looks forward to further negotiations with MPEA on quotas but entertains no intention to eliminate or modify the baremo system — at least in the foreseeable future. These circles are more optimistic regarding a possible increase in the annual import quota for U. S. films.

Despite trade reports that the government had sent Hochstetter a blistering reply, it was learned on good authority that government film officials did not consider the MPEA missive of sufficient importance to warrant an answer.

## Free Cinema Bus Service

London, Jan. 30.

A free bus service to take the overflow from the Columbia Theatre in Shaftesbury Avenue to the Odeon, Marble Arch, has been inaugurated to cope with the demand for seats for the new Peter Sellers starrer, "Only Two Can Play," day-dating the two situations.

As the Columbia has a much smaller capacity, patrons are being taken by bus from Shaftesbury Avenue to Marble Arch.

## Tony Hancock Sets Up Own Film Prod. Outfit

London, Jan. 30.

Tony Hancock, one of Britain's leading comedians, has formed his own production company and made a four-picture deal with Associated British. The contract signed last week supersedes his previous pact with ABPC under which he was committed to make several films for the studio on a starring-only basis.

First subject for Hancock's new company will be "The Punch and Judy Man," based on an original written by Hancock in collaboration with Philip Oakes. It will start rolling mid-March on location at an English resort. The star will not appear on tele until the picture is completed. His first major film, "The Rebel," released last spring, was one of the local top grossers in 1961.

## French Exhibs Rename Edeline

Paris, Jan. 30.

Jean-Chalers Edeline has been re-elected prexy of the Federation of French Film Exhibitors. His opening statement reaffirmed a definite continuation of lobbying and pressures on the governmental film setup under the Ministry of Culture for detaxation which would give the sorely-pressed exhibs a needed lift. If not, he opined that many houses would shutter.

Edeline is content with the governmental 50% tax cut for small exhibs which goes into effect next April. This applies to houses getting about 1,200 patrons a week or the near-4,000 at hardtops in metropolitain areas. These account for about 15% of the national gross.

With a probable straight payment for film rentals coming up, Edeline feels that small exhib problems are fairly well on their way to a solution. However, he still thinks direct action is needed to get the crippling tax of 30% eased on the firstrun and subsequent run houses. To this end, he wants to tighten the operation committee of the FFFE for easier tactical decisions and work.

He affirmed that all members still will have a say through their representatives. Edeline's goal is a fairer tax to give exhibs a bigger cut on grosses which they lost when film aid was cut off to them in 1959 though continued for producers. He says that possibly strikes could be used if the oft-promised tax cut is not forthcoming soon.

## SUEVOS IN HARD LOOK AT FILMS

By HANK WERBA

Madrid, Jan. 30.

**"Far more help has been given to producers than to the films produced. This situation will be reversed and we will give our support to film product, not to the producers."**

This dramatic formula is one among a number of sober remarks made by Director General for Cinema and Theatre, Jesus Suevos, in his 1962 prediction on how the Spanish film industry will shape up.

In his first specific pronouncement since he was named government film chief last May (to replace Munoz Fontan, overnight victim of Spanish victory at the Cannes Film Festival where "Varidiana" was awarded the Golden Palm), Suevos clearly went on record in favor of continuing generous state aid but strongly implied:

(1) that the 20-year-old policy of production grants and privileges has not established a solidly-rooted industry

(2) that despite a generous state film aid program, there has been no appreciable amelioration of quality

(3) that there is still no evidence of a national film distribution agency or company releasing Spanish pix in the world market—not

(Continued on page 16)

## Catholics Ban More Pictures In W. Germany

Frankfurt, Jan. 23.

The Catholic Film Commission of West Germany has cracked down on more fulllength films than ever before, according to news from the Rottenburg Diocese.

Of 490 international films that the Catholic film service viewed last year, 59 of them or 12% of the entire lot, were not okayed for the church group. That was an increase from the 8.7% of turndowns which the church group made in 1960. And it has been a constantly increasing percentage of rejects since only 4% were banned in 1956.

Most of the pix that failed to meet the church standards were French films which got 17 rejects, followed by the Italian vehicles of which 12 were banned. Most of the others were local West German productions.

But the Catholic film censors also released a list of films that they considered worthy of viewing, there being 42 on this list, also a drop from the 60 given special citation the year previously. Highest number of the approved films came from America, there being 10; followed by seven specially-cited German productions, and four each from France, Italy and England.

## Protest Formula for Forced Playoff of Spain's Native Product

Madrid, Jan. 30.

Film exhibs, in attempting to change the pattern of obligatory screen time, are asking for an annual time quota as a substitute for the present requirement forcing them to exhibit a certain number of Spanish films within a given number of weeks per year. Exhibitors' argument is that the quota by films often compels them to limit release of worthwhile native features in order to meet government quota requirements.

Exhib petition, presented by Saragossa circuit owner Filipe Sanz Briz to the Director General of Cinema was discussed and rejected by the Film Producers Assn. within the Sindicato Nacional del Espectaculo although no reasons for turndown were offered. Decision is now in the hands of Director General Jesus Suevos who is expected to incorporate this particular aspect of government film protection in a sweeping reshuffle of state film aid he has announced for the near future.

Additional Foreign News On Page 16

## West End Big; '2 Can Play' Tops At Smash $40,000, 2d; 'Geisha' Sock 14G; 'Judgment' Sturdy $10,300, 5th

London, Jan. 23.

Highlight of the past two stanzas has been the wow trade being registered by "Only Two Can Play," day-dating at Odeon, Marble Arch and the Columbia, now in second sessions. At the former, its opening round hit an alltime high and looks smash $25,000 in second while at Columbia it still is wow $15,000 in second.

Another powerful newcomer is "Splendor in the Grass," still great at $18,000 in second week at the Warner. "My Geisha," rated slightly below hopes, still is big at $14,000 for first Plaza frame.

"El Cid" looms great $16,000 in seventh round at Metropole. "The Comancheros" is holding in big style with $14,000 in second Carlton week while "Judgment at Nuremberg" closed its fifth frame with a sturdy $10,300 at Leicester Square.

**Estimates for Last Week**

**Astoria** (CMA) (1,474; $1.20-$1.75)—"Exodus" (UA) (37th wk). Down to fair $5,200. "West Side Story" (UA) bows Feb. 27 following its Royal Command preem the previous day.

**Carlton** (20th) (1,128; 70-$1.75)—"Comancheros" (20th) (3d wk). Big $14,000 or near. Second was $16,000. "Tender Is Night" (20th) opens Feb. 8.

**Casino** (Indie) (1,550; $1.20-$2.10)—"This Is Cinerama" (Robin) (reissue) (11th wk). Great $15,300. Stays until "Cinerama Holiday" (Robin) returns Feb. 24.

**Coliseum** (M-G) (1,795; $1.05-$2.80)—"King of Kings" (M-G) (10th wk). Fair $10,000.

**Columbia** (Col) (740; $1.05-$2.50)—"Only Two Can Play" (BLC) (2d wk). Great $15,500 after smash $16,200 opening frame. Stays, natch!

**Curzon** (GCT) (492; $1.05-$2.45)—"La Verite" (BLC) (8th wk). Fair $4,500.

**Dominion** (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (195th wk). Tall $12,700.

**Leicester Square Theatre** (CMA) (1,375; 50-$1.75) — "Judgment at Nuremberg" (UA) (5th wk). Fine $10,300. Fourth was $14,000.

**London Pavilion** (UA) (1,217; 70-$1.75) — "Pocketful of Miracles" (UA) (5th wk). Steady $5,600.

**Metropole** (CMA) (2,200; 70-$1.75)—"El Cid" (Rank) (7th wk). Great $16,000 or over. Sixth was $18,200.

**Odeon, Leicester Square** (CMA) (2,200; 70-$1.75) — "The Valiant" (UA) (3d wk). Sturdy $10,600. Second was $12,500. "Lover Come Back" (U) preems Jan. 25.

**Odeon, Marble Arch** (CMA) (2,200; 70-$1.75)—"Only Two Can Play" (BLC) (2d wk). Heading for smash $25,000 or more. Opener was record-breaking $28,000.

**Plaza** (M-G) (936; $1.05-$2.20)—"My Geisha" (Par). Socko $14,000 or close.

**Rialto** (20th) (529; 70-$1.20) — "Innocents" (20th) (3d wk). Good $6,000. "Second Time Around" (20th) opens Feb. 1.

**Ritz** (M-G) (430; 70-$1.75)—"Ada" (M-G). Neat $5,000.

**Royalty** (M-G) (936; $1.05-$2.20)—"Ben-Hur" (M-G) (m.o.) (32d wk). Steady $9,000.

**Studio One** (Indie) (556; 50-$1.20)—"Fantasia" (Disney) (reissue). Fine $6,400.

**Warner** (WB) (1,785; 70-$1.75)—"Splendor in Grass" (WB) (2d wk). Smash $18,000 or near. First was $20,100.

## Name 'Whistle' British Entry at Mar del Plata

London, Jan. 30.

"Whistle Down the Wind," a Beaver production for Allied Film Makers, has been chosen by the joint industry selection committee as the official entry for the Mar del Plata Film Fest, March 21-31.

The pic, which is released through Pathe-America in the U. S. and by the Rank Organization in the remainder of the world, was produced by Richard Attenborough and directed by Bryan Forbes. It's based on a novel by Mary Hayley Bell, whose daughter Hayley Mills stars with Bernard Lee and Alan Bates.

## Mex Crix Select 'Yanco' as Top Pic

Mexico City, Jan. 30.

By unanimous vote, the Mexican Assn. of Film Critics and Reporters selected "Yanco" as top picture of the year. This is the film that was experimentally made by producer-director Servando Gonzalez and cameraman Alex Phillips Jr. At first it had trouble receiving a union okay for general release because it was made with non-union elements. The association's "Cuauhtemoc" prize was awarded to Ismael Rodriguez as best producer of the year for "The Important Man."

Best actress award went to Maricruz Olivier for her work in "Teresa." Male star selected was Julio Aleman for his role in "Brothers of Iron." Most promising actress of the year was rated to be Patricia Conde for her part in same film.

Special diplomas also went to Servando Gonzales, for his direction of "Yanco"; to Luis Alcoriza for the direction of "The Youths"; Alfredo Crevena for his direction of "Teresa" and actor awards to David Silva for various film roles; Kitty de Hoyos for "Young Girl"; and Emilio "Indio" Fernandez for his role in "Brothers of Iron."

## Film to Run Four Hours

Tokyo, Jan. 23.

Mitsugu Ohkura, prez of Ohkura Motion Picture Co., and former topper of now defunct Shintoho, will produce a 70m feature pic, "Emperor Meiji," with a budget of about $555,000. The historical picture will have four parts and will have some four hours running time.

Production is slated to begin next September and run through February. Project is presumably encouraged by success of Japan's first 70m effort, Dalei's "Sakya" (The Life of Buddha), a domestic smash.

## Gun Play at Bar's Preem

Vienna, Jan. 23.

Galla opening of new bar in Hotel Scesaplana in Vorarlberg, Austria's most western province, ended tragically when Karl Hodina, pianist, shot and wounded his violinist, Paul Seipt.

Police claim that Hodina had been drinking. When the violinist ordered him to leave the bar, Hodina drew pistol. Physicians declared that there is a chance that Seipt may recover.

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# Berlin Actor 'Betrays' Colleagues

## Wolfgang Neuss Startles German Public With Newspaper Ad Tipping Killer in TV Thriller

Berlin, Jan. 23.

What many Berliners called the season's poorest joke recently was carried out by Wolfgang Neuss, local cabaretist and screen actor. Neuss obviously disliked the marked success of the German tele series, "Das Halstuch" (The Scarf), a detective thriller by Francis Durbridge, which has kept millions of German televiewers at home and the cinemas here half-empty.

The day before the final segment (which was to reveal who's the killer) of "Halstuch" was telecast, Neuss took an ad in a Berlin boulevard paper which read along these lines: "Why all the trouble? Dieter Borsche is the killer. Don't stay at home—Go to the cinema on Wednesday night. Signed: A Film-fan (Comrade Muenchhausen)."

Neuss apparently not only had in mind to deal television a blow but also to make publicity for his next film, "Comrade Muenchhausen." Local papers were filled with readers' letters of protest the following days. They said "Fie, Herr Neuss!," called him "a mar-feast" and used all type of abusive words. A colleague of Neuss, Heinz Lausch wrote him an open letter which was printed in nearly all local dailies: "I know you keep on trying to show how funny you are. But I believe you haven't realized what you have done. With your selfish and egoistic see-I-know-something advertisement, you have spoiled the fun and excitement of many people. We know that only one thing would have prevented us from your silliness: If you'd have been a member of the cast . . ."

One thing is sure: Neuss has been responsible for the most substantial non-political January topic in Berlin. But did he expect such a negative (on the part of the public) outcome of his "Joke"? It may be added that not a few were unpleasantly surprised that a paper would print such an ad.

# Israeli Govt. Policy Vs. Inviting German Artists to Country

Tel Aviv, Jan. 23.

Minister of Education and Culture, Abba Eban revealing the Israeli government's future policy on cultural ties with Germany, said that under new regulations, no German artists will be invited to Israel and Israeli artists will "not be encouraged" to perform in Germany. This is only a formal definition of a long-existing pattern. No German artist or musician ever has performed in Israel, only exception being Marlene Dietrich, whose anti-Nazi record is obvious. The Israeli government is in a position to regulate performances by foreigners through a "committee for artistic import."

On the other hand, the government has no power to prevent Israeli artists from appearing in Germany. But only a few of them did appear there in the past (film actress Dalia Levi, actor Zeev Berlinsky, Sami Molcho and a few others) because of personal feelings or because the Israeli public dislikes the idea.

As in the past, Israeli cinemas will show no pictures made in Germany, with a few exceptions of co-productions with other countries.

German-speaking pix are shown in Israeli theatres if made by Swiss or Austrian producers. (There were a few occasions when German pictures were shown, labeled as "Swiss" or "Austrian"). In such cases, the censorship board is screening the names of all participants in the picture, for ex-Nazis.

The Israeli Philharmonic has several times tried to let singers vocalize in German and some did so. But there is still strong reristance against it though no official restrictions. Only recently, the orch was under fire because it wanted to perform Beethoven's Ninth Symphony in German. It had to make a last-minute change into English.

# NEW ANGLO ITALO PIX PACT COVERS SIX MOS.

London, Jan. 30.

A new Anglo-Italian film agreement, limited to the first half of the year to coincide with the extended life of the Italian Film Aid law, gives British producers 27 dubbing exemptions for the six months to next June 30, but the total for the year is not expected greatly to exceed 30.

A dubbing exemption costs the distributor $3,080, but the alternative would be a comulsory dubbing loan of 5,500,000 lire, equal to a little more than $9,000. That's the same rate as paid by American companies.

The previous pact spanned a 14-month period and allowed 42 exemptions, which may be better than the current agreement. The British negotiators, from the British Film Producers Association and the Federation of British Film Makers, had hoped to conclude a settlement for the full year. But that was frustrated by the Italian government's decision to postpone the introduction of its new film legislation for at least six months.

# Arg. Exhibs Mull Closing; Protest Excessive Taxes

Buenos Aires, Jan. 23.

Argentine exhibitors once more are contemplating the shuttering of their houses in protest against excessive taxation which they allege makes film entertainment too costly for the local pocketbooks. Congress went into recess in December without having debated and approved amendments to the Film Law which would cut taxes. Certain sectors of exhibitor groups advocate a wait-and-see policy, hoping that the Extraordinary Session, called for this month, would deal promptly with this problem.

Meanwhile, producers are summoning forces to protest any cut in the tax which finances their filmmaking. Fernando Ayala, as President of DAC (Directores Argentinos Cinematograficos), issued a communique protesting against a draft law submitted to Congress to cut the 10% tax on admissions which yielded some $6,000,000 between Nov. 1, 1960 and Oct. 31, 1961. A high proportion of these funds are absorbed in the upkeep of the Screen Institute, apart from subsidizing production. The producers claim that any cut would result in paralyzing the industry and create unemployment among all those connected with it. This protest has the support of the Authors' Society (Argentores), Actors' Society (SADIC), Composers, Set Designers and SICA (Screen Industry Union.)

The fact remains that day after day, cinemas are shuttering and putting up for-sale placards, among them the Gran Florida, Jupiter and General Urquiza. The Province of Buenos Aires Exhibitor Assn. ascribes these closings to the dwindling audiences caused by excessive taxation.

In Cordoba City, the municipal authorities have applied even higher taxes since last Jan. 1, and exhibs shuttered in protest.

The Buenos Aires Province legislature voted a cut in the 10-permil Profit Tax on film theatres throughout that province. But this is the least of the many charges exhibitors must pay. And the measure does not satisfy them.

Exhibitors point out that in 1957 (when the Film Law was approved), attendance at Buenos Aires city cinemas reached 75,000,000 while in the first six months of last year the figure fell to 17,000,000. If attendance keeps at this pace in the second half of 1961, attendance will have dropped to half the 1957 figure.

# Mexico's Pix Biz Hears Rumbles of Big Switch In Gov't. Film Activity

Mexico City, Jan. 30.

With the Mexican Senate adjourned until September, and definitive action postponed on the new Film Law in the closing sessions of last year, industry grapevine is buzzing with reports that a radical switch in official supervision of film activity is in the making. Learned that the inter-secretarial commission charged with devising a complete reconstruction of the industry, is veering to the creation of a National Motion Picture Committee. This permanent body would handle all aspects including financing, production, distribution and exhibition.

Before the committee can be formed, it will require approval by both Mexican legislative bodies, the Chamber of Deputies and the Senate. While no official source cares to make any comment, it appears that legislation legalizing the committee will be passed this year.

The high official source stressed that the new move is not nationalization of the industry, but a concentration of all phases into a central office for greater efficiency. Producers, exhibitors and distributors will still have a free hand.

Of course, the government already has a major stake in the industry via control of the Churubusco Studios, the official film distributorships and the major theatre circuit. But official holdings will not crimp the stlye of independents, whose efforts well be fostered and aided by the new centralized federal office, according to this source.

# Pain In Spain

Continued from page 13

even in the Spanish-language sphere

(4) that past policy of liberal aid gave birth to promoters and speculators but not to bona fide film producers and

(5) that primary producer effort was directed at the film classification board rather than the moviegoing public or the film industry as a whole.

Suevos, in declaring his intention of radically overhauling the entire film aid policy, made it clear that encouragement to raise quality standards would be intensified. Producers need not fear if quality pix fail at the box office. Not only will they be protected financially but they will also receive special awards guaranteeing them legitimate profits. Film quality will no longer be looked on as a risk but as "a goal meriting our complete support."

Of equal importance is the Director General's aim to make all branches of the industry beneficiaries of the government's renovated film aid program. In the past, maximum aid was poured on producers while exhibs bore the brunt via compulsory screen time for Spanish product and box office taxes to swell production subsidy funds. Recognizing that exhibitors in many instances lost their shirts in forced screening of local product the public would not buy, the Director General promised that "all sectors of the film industry will be adequately favored when the new film policy goes into effect."

On the question of film import quota, the film chief stated that there would be no changes for the time being. He was not, however, adverse to future changes if conditions so warranted. He was more emphatic in his intention to maintain the status quo regarding the sindicato point system (baremo) under which the total quota of foreign licenses is allocated among all Spanish distributors (including MPEA member companies). "The present baremo," he said, "has a logical foundation but we are even prepared to make modifications if it can be demonstrated that this system does not work. However, we will only do so at the request of the Entertainment Sindicato." Immediate implication of the Director General's attitude is that it will bring no relief in the government's current film differences with the Motion Picture Export Assn. Although MPEA was not mentioned by name, the film chief's inference is that he will be unyielding in the face of Yank demands for scrapping of the baremo and for a special quota to augment the meagre allocation of import licenses to such companies as Paramount, Warner Bros., Columbia, 20th-Fox and Metro.

In practically the same breath, Suevos extended a warm welcome to foreign producers who, he said, "will receive our fullest cooperation in facilitating their needs to produce in Spain."

Film sources here are convinced that Suevos means business and that his New Year remarks will soon be amplified with a detailed reorganization of government film support and controls that could eventually transform home market film-making into a world market industry.

# Inside Stuff—International

Italian TV-news onlookers are now getting a brighter and more varied fare than before and pompous Ministers of State inaugurating public works are getting less publicity breaks than they were accustomed to. This is due to the new editor of "Telegiornale" (as the TV news service is called) who brought about this change. Enzo Biagi editor of a national magazine, had in the past personally written its tv column, singing out for his special attention the news cast and their excessive devotion to stodgy official events. Since he is in his new post he is trying to show what he really intends to be good visual news. He has, indeed, pulled all the stops. Inauguration and speeches are mostly out, operators have orders to keep moving with their cameras and tape-recorders and jump unto anything unusual which makes a good news sequence. Ministers and authorities can get on the TV screen whenever they have really something important to say—otherwise they can stay home and join the audience.

It's a bold program—if elementary from a U. S. point of view. Though Italy's tv is not state controlled it is nevertheless state supervised and the temptation for authorities to throw their weight around in order to get onto the screen never dies — just as the politician who believes he is doing himself some good merely by being seen—will never fade away.

# International Soundtrack

Continued from page 12

titled "Mieguel," with Mexican cast plus Puerto Rican child actor . . . **Ernest Borgnine** likes it in Mexico, hopes he can live in Cuernavaca when not fulfilling picture commitments, and possibly he may enter production ranks here. He's studying Spanish so he can handle sound tracks on any picture he may decide to produce here.

**Luis Spota**, writer, newspaperman, and radio-television commentator has been approved as assistant director of "Wounds of Hunger," Three Task picture filming in Mexico . . . After this chore Spota off to Indonesia early this summer with **Jose Luis Bueno** to do coproduction with film industry there of "Bali," also based on a Spota idea . . . Indicators are that this will be a coproduction year in Mexico as many of major producers finally fall into line with official thinking that coproduction route will bring international prestige and coin to Mexico. **Mario Zacarias, Ismael Rodrigues, Jose Luis Bueno, Oscar Brooks** are among top producers in various dickering stages for Hollywood coproduction deals and those involving Italy, France, Spain, Germany, and even Russia. Coproduction trend has full support of **Jorge Ferretis**, Film Bureau head.

## Madrid

"La Bella Lola," **Sarita Montiel's** current vehicle, will be titled "Camille" for foreign markets. This is Miss Montiel's first assignment outside the producers' fold of **Benito Perojo** and **Cesario Gonzalez**. Appearing with her in this Spanish-Italian-French coproduction are **Alberto Cifariello, Frank Villard, Isa Miranda** and **Germain Cobos** under the direction of **Alfonso Balcazar** with Italian **Mario Montori** lensing . . . According to the film industry prognostics, **Samuel Bronston's** "El Cid" is expected to outgross current record-holder "Ten Commandments." Following gala "El Cid" charity premiere late last month, which also paid tribute to the late U.S. Ambassador **J. Anthony Drexel Biddle**, critics went all-out with unreserved eloges while public queues daily at 1,800-seat Cine Capitol. Bronston production was picked by Revista Interacional de Cine as foreign picture of the year.

Re-issue of "Gone with the Wind" (strong in sixth frame) and a Tom & Jerry festival for moppets—both non-quota entries—are expected to yield Metro the equivalent of two film imports . . . First Spanish release of the year, "Salto Mortal" (Mortal Leap), is a credit to the entire **Ozores** family since the film stars brothers **Jose Luis** and **Antonio**, costars **Elisa Montes** (Mrs. Jose Luis Ozores) and is directed by **Mariano Ozores** but fails to mention that the filmmaking banner Produccion Cinematografia Hispanica is headed by **Papa Ozores**

Film critic **Carlos Fernandez Cuenca** has written a brochure commentary analysis of "King of Kings" for publication in Spanish, English and French . . . **Mendez Leite** has been assigned to write a screenplay of the life of St. Ignatius of Loyola for a Spanish-German coproduction to star **O. W. Fischer** . . . When **Folco Lulli** winds his role as **Sancho Panza** in the **Millie Perkins** starrer "Dulcinea," he will report to Belgrade for role in **Raoul Levy's** "Marco Polo" . . . Title of the first full western to be filmed in Spain is under discussion between exec producer-director **Michael Carreras** and M-G-M. Carreras prefers the original "Brutal Land" while Metro named the Capricorn-Tecisa coproduction "Savage Guns."

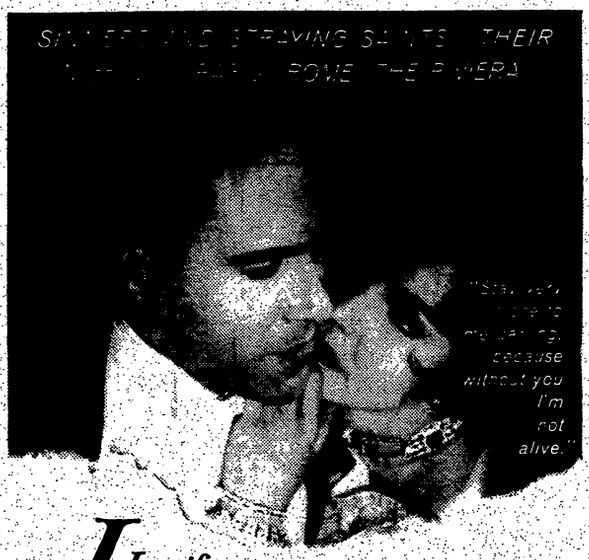
## Munich

Plans for a sequel to the first (and only) Cinemiracle feature, "Windjammer," are being set here by Bavaria Films and an American outfit called Modern Cinema System. Pic is to be shot in a new one-camera big screen system invented by Norwegian **Jan Jacobsen**, instead of the original three-panel Cinemiracle process, now taken over by the lookalike Cinerama system. **Claus Hart, Rudy Travniczek** and **Juan Hutchison** are in charge of production, which will follow a windjammer on a cruise through the Mediterannean and the Near East. Shooting is set to start March 17 with the aim being a Christmas release. **Gert Nickstadt** and **Hans Bowe** are doing the script.

**King Brothers** (all three of them) busy preparing "Captain Sinbad," Arabian-Nights epic with a number of stunt novelties, cameras to start rolling at Geiselgasteig on Feb. 16; pic to mark a double debut of German warbler **Heidi Bruhl**, just back from a U.S. ???? an American film. Others cast are **Pedro Armendariz, Guy Williams, James Dobson**, the latter also doubling as production assistant and casting head; **Byron Haskins** directing, screenplay by **Sam West**. This will be followed, also at Geiselgasteig, by the next King Bros. production, "Mr. Adam," based on the **Pat Frank** novel.

New device meant to curtail moviemaking expenses by as much as 30% to its first practical test "Electronic Cam," the new device brought out by "Arri," Munich, will do both the job of a motion picture camera and a tv camera at the same time; while the end product is on film, each scene can be played back on tape immediately after the take; thus all the time and labor saving methods of video production (such as playing large passages through without interruption and taking them by three cameras from different angles) may be utilized without having to lose any of the artistic effect which only the fine cut of regular film is apt to attain.

# PROFIT WITH THE *Splendor* OF *"Tender"*



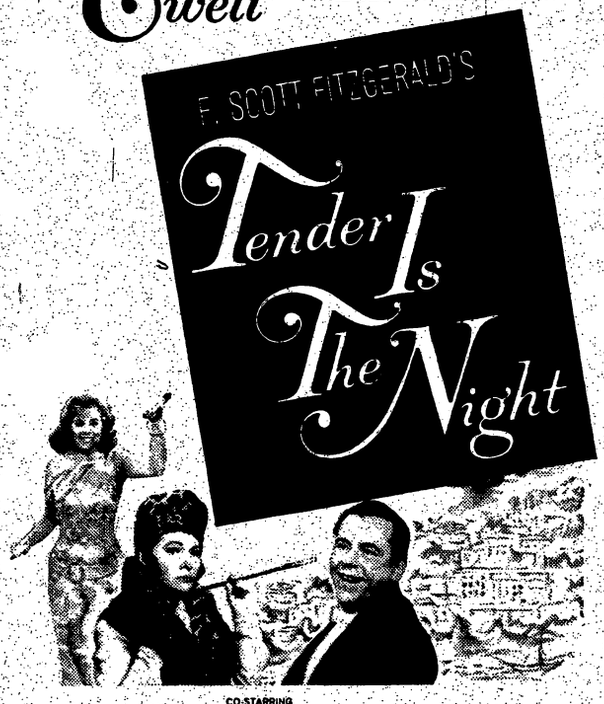

Jennifer *Jones*

Jason *Robards, Jr.*

Joan *Fontaine*

Tom *Ewell*

20th Century-Fox presents A DISTINGUISHED ADULT ENTERTAINMENT

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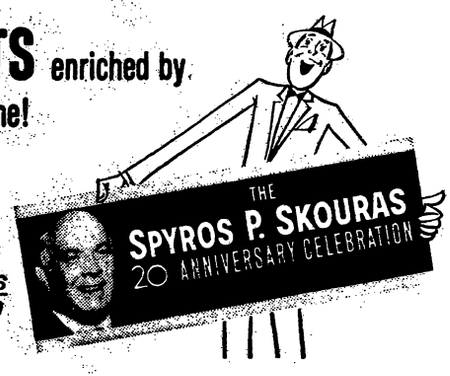


*ONE OF THE BIG REASONS FOR JOINING*

# Roger Lewis, As Hesitant Oracle, In High on Unballied 'Pawnbroker'

Perhaps the reason more good and worthwhile literary properties are not picked up for films is that the best of these properties at first glance seldom seem "commercial," especially if they are off the beaten track in any respect. Roger H. Lewis, former ad-pub and exploitation veep of United Artists who is now about to make his debut as an indie producer, made this tentative suggestion in New York last week in commenting on his forthcoming film version of "The Pawnbroker," a critically (if not especially commercially) successful novel by Edward Lewis Wallant.

Lewis emphasized his "tentativeness," explaining that having been an ad-pub man for so many years, and having helped obtain headlines for all-embracing pronouncements by some fatuous industry figures, he was a little reluctant to make statements which, in print, would appear equally sweeping and oracular. However, he pulled himself together and continued:

You have to live with a property for a while before you can see its screen potential, he said. There's such an abundance of material being peddled that it obviously isn't possible to take the time necessary to consider the full potential of each one. Major company readers have to go through bundles of stuff every week, and thus it's something of a miracle when a property that is out of the ordinary is spotted for what it might be in the totally different film medium.

"The Pawnbroker," the story of the spiritual redemption of a former inmate of a concentration camp, was read and turned down by just about everybody in Hollywood when Lewis came upon it. It grew upon him and he decided to take the big chance. Picture is going to be made in England and budgeted at between $350,000 and $400,000—that is, at a price which will enable it to "pay off in specialized houses, and then if it busts out into the commercial houses, all's well and good." But he doesn't want to be "committed" to commercial house acceptance from the start. "It's not that sort of property."

The announcement that he and his partner, Philip Langner, are going to shift the Harlem locale of the novel to London's Soho, raised a few questions anent so-called runaway production. Lewis answered these in two parts. First by saying that both he and the author felt that the opportunities for developing the atmosphere of the story would be better in Soho than Harlem, pointing out too that if he were insistent upon making a film in England "no matter what," he would not necessarily seek a property that could be more authentically done in Harlem.

Secondly (and frankly) he acknowledged that coproduction and Eady subsidy benefits were such that he could not afford to do the picture here even if he wanted to. However, if financing were the only reason he was going to England, he certainly would not have picked an inappropriate work with which to cross the Atlantic. He leaves for England in a couple of weeks to line up a British screenwriter.

The fact that his first pic is definitely aimed at the "specialized" theatres, does not necessarily mean that Lewis will be confining himself to this genre in the future. He says he has a couple of exploitation picture ideas perking, and that he wants to be involved in all types of production. Using a favorite phrase of his former boss, Max Youngstein, he commented that "this is a carnival business, after all."

Raising the "front money" on "The Pawnbroker" was difficult, he reported, but now that he's got that, everything seems to be coming up roses. Several distribs, including a couple of majors, are interested. When he was scrounging around trying to get the front money—with which to acquire the property and prepare a treatment, he said he was sorely tempted to use his own dough ("it really wasn't that much"). But he decided he was in this business as a full-time pro, and if he weren't a good enough salesman to get someone else interested enough to join him in the project, then he'd better get out of the business. This is where Langner came in.

The former ad-pub exec is maintaining his ad-pub enthusiasm: the production situation today is tremendously exciting and full of opportunities. And, in a burst of candor: "If I don't make it, it's my own damned fault."

# On 'Carpetbaggers' Levine Shoots Big

Hollywood, Jan. 30.

Not only will Joe E. Levine produce "The Carpetbaggers" for Embassy Pictures "but it will be one of the most expensive pictures ever made in Hollywood," he declared just before emplaning for Gotham Friday.

"I will spend at least $5,000,000 on it," Levine revealed. Although he hasn't yet signed director, writer or stars, he promised "they will be tops. Additionally the way I will produce it will make Hollywood look awfully good. There are a few words in the book which naturally will be omitted."

Asked, "How many pictures do you plan to make this year?" Levine quipped, "I'm sorry you reminded me. I really don't know."

## NOTHING ELSE TO FOLLOW

### 'Follow That Man' In Sans Any Publicity Aides

Denver, Jan. 30.

Vogue Art theatre here will have the first American showing of the Lopert production "Follow That Man," a comedy filmed in Great Britain and starring Sid Chaplin (Charlie's son) and Don Addams.

As there are no ads, press book or publicity material available for the American release of the film, Bill Ramsey, manager of the Vogue, has been given the assignment of preparing all copy, layouts and press notices for the showing Feb. 15 and his campaign will be used in subsequent releases of the film throughout the U.S., according to Ramsey.

# Why Pic Gloom?

Continued from page 3

that it affirms the boxoffice plateau spanning the past four years —last year's trade being a little under '59 but a little ahead of '58.

As for receipts, Sindlinger estimates the '61 total at $1,485,336,000, compared to the previous year's $1,456,739,000. Takes are calculated on the basis of a 68.5 cent average admission.

There's a consoling point made by Sindlinger that biz last year would have risen higher if not for the beating boxoffices took from the weather last February, when grosses fell 19% under the previous February.

Report also indicates a leveling off in the trend of recent years to drive-in business. Of total adult paid attendance last year, 32.7% was accounted by ozoners, compared with 33% in 1960.

# Spyros Skouras Set For KayCee Show-a-Rama; Goal 800 Attendance

Kansas City, Jan. 30.

Spyros P. Skouras, president of 20th Century-Fox Pictures, will be the keynote speaker for the United Theatre Owners "Show-A-Rama V" to be held here March 6-8. Details of the annual convention are now shaping up, following a meeting of directors last week.

Convention aims to break all attendance records, according to Richard H. Orear, its president and also head of Commonwealth Theatres. Attendance of 800 is the goal, with a membership from seven states. Last year's attendance was in the 700-bracket for the first time in the history of exhib meetings here.

As with recent "Show-A-Ramas," this one will have an extensive trade show in connection, all sessions and exhibits being at the Hotel Continental, also the scene of other exhib conventions in recent years. Basic theme is to be "An Old Fashioned Showmanship Revival," and this will be highlighted in the Tuesday afternoon session with a clinic presented by Dr. Herbert True and Fred Klemp, consultants in the field.

# Intellectual Pitch

Continued from page 3

word-of-mouth to assist an uncertain boxoffice bet, especially at launching, which often foreshadows the ultimate b.o. prowess. If an otherwise good film can be enhanced at the wickets in the initial firstruns by impressive pre-release excitement, feeling of sales execs is that generally the pic will then take care of itself in resultant snowballing of bookings and business.

At present time U is concentrating the screenings in Gotham and Washington as buildup for the preem date in early March at the Victoria, N.Y. Screening sked, however, will expand as other keys are booked.

It's understood the exhibitor (mostly circuits) reaction so far has been a "yes, but—" response. "Earth" has no names of particular consequence to the U.S. market, unlike Stanley Kramer's money-making "On the Beach," which also dealt with subject of nuclear disaster. This, natch, is one reason Universal is making with the heavy screening sked; but company moguls are also convinced there is more public awareness today of the nuclear peril than when "Beach" bowed, a contention that equates in their view with receptivity.

All this, to be sure, is what the predicament at Universal is all about. Film's general release is pencilled for May, but the playoff pattern likely won't jell until the preem date in early March at the Victoria, N.Y. Screening sked, however, will expand as other keys are booked.

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# *Involuted And High-Faluted*

## [MEANING JOE E. LEVINE]

Joe E. Levine, as demonstrated the other weekend, is attuned to the exploitation of his own exploitation. This alludes to the Duffy Square (Broadway) premiere of a three-panel display for "Boccaccio 70," the activation of which had a glamor assist from star Sophia Loren, prime purpose of whose Manhattan quickie was to pick up her N. Y. Film Critics' award for "Two Women." That, too, is an Embassy (Levine) release.

Stunt inspired a hep press (wire service, photogs included) turnout, but figures more importantly on a television trump to come. Seems, coincidentally, that Miss Loren was being trailed by an NBC camera crew for a future (Feb. 27) segment of the web's "World Of . . ." profile series. With that kind of plugging, Levine-engineered a Tiffany promotion at Woolworth prices.

# 7 Arts' 'Sunday' Play Buy

Seven Arts, which three weeks ago picked up the film rights to Tennessee Williams' "Night of the Iguana," yesterday (Tues.) bought film rights to another current Broadway show, Norman Krasna's comedy, "Sunday in New York."

Price paid is understood to be about $200,000, with pic to go into production before end of the year.

# Hollywood Production Pulse

## ALLIED ARTISTS

*Starts, This Year . . . . . 0*
*This Date, Last Year . . . . . 3*

## AMERICAN INT'L

*Starts, This Year . . . . . 0*
*This Date, Last Year . . . . . 2*

## COLUMBIA

*Starts, This Year . . . . . 0*
*This Date, Last Year . . . . . 1*

**"THE WAR LOVER"**
(Arthur Hornblow Productions)
(Shooting in England)
Prod.—Arthur Hornblow
Dir.—Philip Leacock
Steve McQueen, Robert Wagner, Shirley Ann Field
(Started Oct. 9)

## WALT DISNEY

*Starts, This Year . . . . . 0*
*This Date, Last Year . . . . . 0*

## METRO

*Starts, This Year . . . . . 1*
*This Date, Last Year . . . . . 1*

**"TWO WEEKS IN ANOTHER TOWN"**
(Shooting in Rome)
Prod.—John Houseman
Dir.—Vincente Minnelli
Kirk Douglas, Edward G. Robinson, Cyd Charisse, George Hamilton, Claire Trevor, James Gregory, Bahalia Lavi
(Started Oct. 2)

**"BILLY ROSE'S JUMBO"**
(Euterpe Prods.)
Prod.—Joe Pasternak
Dir.—Chuck Walters
Doris Day, Stephen Boyd, Jimmy Durante, Martha Raye
(Started Jan. 24)

## PARAMOUNT

*Starts, This Year . . . . . 1*
*This Date, Last Year . . . . . 1*

**"WHO'S GOT THE ACTION"**
(Amro Production)
Prod.—Jack Rose
Dir.—Daniel Mann
Dean Martin, Lana Turner, Eddie Albert, Nita Talbot, Margo, Paul Ford, Lewis Charles
(Started Jan. 11)

## 20th CENTURY-FOX

*Starts, This Year . . . . . 0*
*This Date, Last Year . . . . . 4*

**"THE LONGEST DAY"**
(Shooting in France)
Prod.—Darryl F. Zanuck
Dirs.—Gerd Oswald, Andrew Marton, Elmo Williams, Bernard Wicki, Ken Annakin
William Holden, Richard Todd, Peter Lawford, Robert Wagner, Tommy Sands, Fabian, Paul Anka, Curt Jurgens, Red Buttons, Irina Demick, Robert Mitchum, Jeffrey Hunter, Eddie Albert, Ray Danton, Henry Fonda, Kenneth More, Edmond O'Brien
(Started Aug. 28)

**"CLEOPATRA"**
(Joseph L. Mankiewicz Prod.)
(Shooting in Rome)
Prod.—Walter Wanger
Dir.—Joseph L. Mankiewicz
Elizabeth Taylor, Richard Burton, Rex Harrison, Caesar Danova, Roddy McDowall, Hume Cronyn, John Hoyt, Martin Landau, John Doucette, Robert Stephens
(Started Sept. 25)

**"THE LION"**
(Samuel P. Engel Production)
(Shooting in Africa)
Prod.—Samuel Engel
Dir.—Jack Cardiff
William Holden, Trevor Howard, Capucine, Rafer Johnson, Pamela Franklin
(Started Oct. 30)

**"NINE HOURS TO RAMA"**
(Red Lion Prod.)
(Shooting in New Deli, India)
Prod.-Dir.—Mark Robson
Horst Buchholz, Jose Ferrer, Valerie Gearon, Diane Baker, Robert Morley, Don Borisenko, Jack Hedley, Shay Gorman
(Started Nov. 28)

## UNITED ARTISTS

*Starts, This Year . . . . . 3*
*This Date, Last Year . . . . . 4*

**"TARAS BULBA"**
(Harold Hecht Production)
(Shooting in Salta, Argentina)
Prod.—Harold Hecht
Dir.—J. Lee Thompson
Tony Curtis, Yul Brynner, Brad Dexter, Sam Wanamaker, Perry Lopez, Vladimir Sokoloff, Akim Tamiroff, Guy Rolfe, Ibra Windish, Daniel Ocho, Mickey Fine
(Started Oct. 12)

**"THE THIRD DIMENSION"**
(Anatole Litvak Prod.)
(Shooting in Paris)
Prod.-Dir.—Anatole Litvak
Sophia Loren, Anthony Perkins
(Started Dec. 15)

**"DR. NO"**
(Eon Prods.)
(Shooting in Jamaica, B.W.I.)
Prods.—Albert E. Broccoli, Harry Saltzman
Dir.—Terence Young
Sean Connery, Joseph Wiseman, Jack Lord
(Started Jan. 16)

**"A CHILD IS WAITING"**
(Stanley Kramer Prods.)
(Shooting at Revue)
Prod.—Stanley Kramer
Dir.—John Cassavetes
Burt Lancaster, Judy Garland, Stephen Hill, Gena Rowlands, Paul Stewart, Bruce Ritchey, Elizabeth Wilson, Barbara Pepper
(Started Jan. 22)

**"THE MANCHURIAN CANDIDATE"**
(M.C. Prods)
(Shooting at Goldwyn)
Prod.—George Axelrod, John Frankenheimer
Dir.—John Frankenheimer
Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury, Hepry Silva, James Gregory
(Started Jan. 22)

## UNIVERSAL

*Starts, This Year . . . . . 0*
*This Date, Last Year . . . . . 2*

**"FREUD"**
(Shooting in Munich)
Prod.-Dir.—John Huston
Montgomery Clift, Susannah York, Larry Parks, Susan Kohner, Eric Portman, Fernand Ledoux, David McCallum, David Kossoff, Eileen Herlie, Rosalie Crutchley
(Started Sept. 11)

## WARNER BROS.

*Starts, This Year . . . . . 1*
*This Date, Las Year . . . . . 1*

**"ACT OF MERCY"**
(Cavalcade-Concorde Prod.)
(Shooting in Malaga, Spain)
Prod.—Thomas Clyde
Dir.—Anthony Asquith
Leslie Caron, David Niven, David Opatoshu
(Started Nov. 27)

**"GAY PURR-EE"**
(UPA Prods.)
Prod.—Henry G. Saperstein
Dir.—Abe Levitnow
Singing and speaking voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold, Paul Frees
(Started June 6)

**"GYPSY"**
(Mervyn LeRoy Prods.)
Prod.-Dir.—Mervyn LeRoy
Rosalind Russell, Karl Malden, Natalie Wood
(Started Jan. 22)

## INDEPENDENT

*Starts, This Year . . . . . 2*
*This Date, Last Year . . . . . 2*

**"TERM OF TRIAL"**
(Remus Prod. for Warners)
(Shooting in Dublin)
Prod.—James Woolf
Dir.—Peter Glenville
Laurence Olivier, Simone Signoret, Terence Stamp, Sarah Miles, Roland Culver
(Started Dec. 11)

**"LAWRENCE OF ARABIA"**
(Horizon Pictures Ltd. for Col release)
(Shooting in Spain)
Prod.—Sam Spiegel
Dir.—David Lean
Alec Guiness, Anthony Quinn, Jack Hawkins, Anthony Quayle, Claude Rains, Donald Wolfit, Peter O'Toole, Omar Sharif, I. S. Johar, Zia Mohyeddin, Michel Ray, John Dimech, Gamil Ratib, John Ruddock, Norman Rossington, Philip Dubisson, Anthony Hart
(Resumed after 60-day shutdown)

**"THE FORSAKEN GARDEN"**
(New World Film Corp.)
(Shooting in Mexico City)
Prod.—Victor Stoloff
Dir.—Richard Rush
Merle Oberon, Steve Cochran, John Agar
(Started Jan. 12)

**"THE SLIME PEOPLE"**
(Hutton-Robertson Prods.)
Prod.—Joseph F. Robertson
Dir.—Robert Hutton
Robert Hutton, Les Tremayne, Susan Hart, Robert Burton, Judee Morton, Bill Boyce
(Started Jan. 8)

# Unions-Producers

Continued from page 3

ments around the town, there were many times when they couldn't actually have fitted an entire union crew into "the set." He added that he had no antipathy for studio work, in fact preferred it, but that budget considerations were such that it was impossible on "Tracks."

Brkic, Yugoslavian-born, worked in the film industry in Italy for 11 years before coming to the States via shorter terms in France and Chile. In New York he's been active in commercial and industrial film making. Cox is an architect.

Once they find a distrib for their initial project, the pair plans to continue with two more properties, both of which are originals by Brkic, who also scripted "Tracks." The first is "Chimera," about a contemporary femme fatale, which would require location work in Paris, Portugal and Haiti, as well as New York, and the second, "The End of The Beginning," about a playwright who gets into a Pirandello-like confusion between illusion and reality.

# THE VIEW IS SO GREAT IT'S MAKING HISTORY AT 2 NEW YORK THEATRES!

ON THE EAST SIDE **SUTTON** ON THE WEST SIDE **DE MILLE**

LIMITED ENGAGEMENT

**A VIEW FROM THE BRIDGE opened at the East Side SUTTON THEATRE to one of the best opening days in the history of the house ■ Because we felt that this unique film has appeal beyond the so-called "art" audiences, and because of the tremendous overflow crowds, we decided to play the picture concurrently on the West Side–at Broadway's DeMille Theatre ■ The rest is history in the making. The figures below prove the fantastic pull of "A View From The Bridge"–a motion picture that promises to give the entire industry a red-hot view of success!**

## SUTTON $23,000

*(Biggest non-holiday week in the history of the theatre!)*

## DEMILLE (3 DAYS) $20,000

*(Need we say more?)*

## "THIS IS A GREAT MOTION PICTURE!"

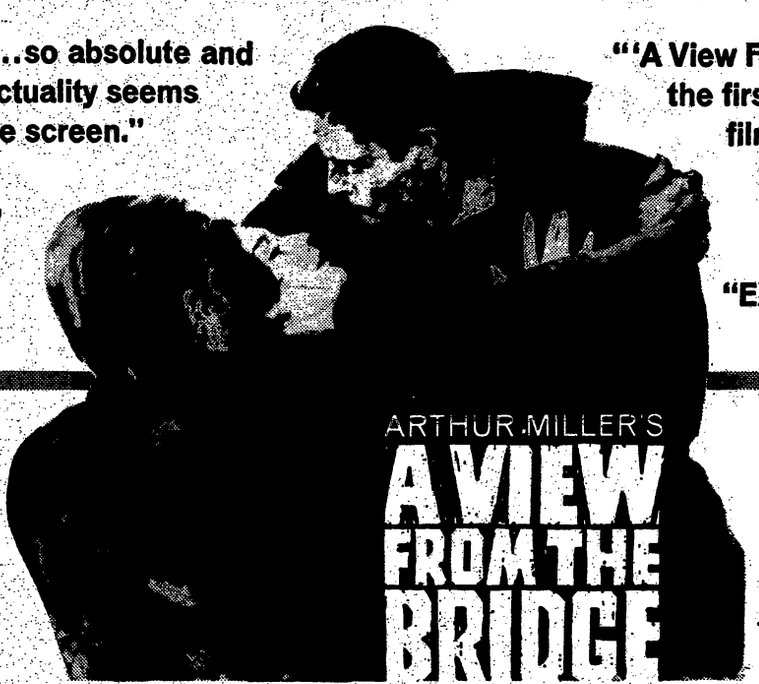
*–Winsten, N.Y. Post*

**"COMPELLING...so absolute and authentic that actuality seems to pulsate on the screen."**
*–Crowther, N.Y. Times*

**"★★★★"**
**(Highest Rating)**
*–Dorothy Masters, Daily News*

**"'A View From The Bridge' is the first strong American film of 1962 and may well remain one of the year's best."**
*–Beckley, Herald Tribune*

**"EXTRAORDINARY!"**
*–Zunser, Cue Magazine*



ARTHUR MILLER'S
**A VIEW FROM THE BRIDGE**

from CONTINENTAL

STARRING RAF VALLONE JEAN SOREL | MAUREEN STAPLETON MORRIS CARNOVSKY RAYMOND PELLEGRIN | AND INTRODUCING CAROL LAWRENCE AS CATHERINE | Directed by SIDNEY LUMET | Screenplay by NORMAN ROSTEN Produced by PAUL GRAETZ A CONTINENTAL DISTRIBUTING, INC. RELEASE AN AFFILIATE OF THE WALTER READE GROUP

# 'B Girl in Rhapsody' Brings a Rap

## Judge Turns Critic, Find Burleycue Film (from Los Angeles) 'Relatively Stupid'

Columbus, O., Jan. 30.

Leroy C. Griffith, who operates the Parsons Follies, Columbus, indicated he would appeal the recent decision of Common Pleas Judge Joseph M. Harter, in Franklin County Common Pleas Court, which upheld a Municipal Court conviction of his violating the state obscene exhibition laws with the showing of a film, "B Girl in Rhapsody," at the theatre on Jan. 20, 1961. The judge made a judicial-type criticism on the film.

Griffith expects to appeal the conviction on the grounds that the Ohio statute is unconstitutional.

Judge Harter, before rendering his decision, viewed the film, made at and of a burlesque show in Los Angeles. He commented,

"Periodically throughout the show, the chorus of perhaps 12 to 16 girls, suitably but scantily attired for their work, performed relatively simple dance routines such as might be seen in any conventional burlesque theatre . . . There were skits put on by male as well as female actors during the show of traditional burlesque caliber . . . some suggestive, some relatively stupid.

"Each girl had her own tricks . . . . bumps, grinds, and other contortions and there were very few clothes to render the viewer's ability to see the muscular contortions difficult." The judge explained: "My responsibility, as a judge, is to review the exhibition as simply an item of evidence." His decision was that the Municipal Court verdict had been supported by competent evidence.

## Astaire School

Continued from page 2

instruction for which she had paid Darling $5,000. She also claimed that she had given Darling $350 more on his promise that he wouldn't include her name in his bankruptcy proceedings.

But when the case came to trial Miss Lindstrom changed her story, asserting she hadn't read the letter before signing it. She said she could well afford the $5,000 which she paid for 1,000 hours of teaching and wouldn't prosecute Darling for delivering only 600 of them.

"There is no question in my mind that the complaining witness has had a tremendous change of heart," said Judge Lyons. "The state hasn't proved a case and there's nothing else that I can do but to dismiss it."

## 'Dangereuses'

Continued from page 7

with a new legit show tentatively set to go in later.

Astor received a whopping $100,000 advance on the film from the theatre and one spokesman estimated that the theatre had gotten back all but about $15,000 of that money. The contract reportedly also specified that management had the right to unseat the pic if grosses fell below $15,000 for three weeks in a row. Astor spokesmen say it never did. However, other sources report that in the last three weeks' grosses fell from $12,000 to a low of $7,500 last week.

Astor is now lining up a move-over as soon as possible, and is contemplating continuing to advertise pic in the dailies in an effort to continue momentum of preem run.

## Teachers Attack

Continued from page 4

wood at a press conference, when apprised of the Teachers Federation protest. Reagan said that "in fairness, they should wait and hear what somebody says before attacking."

"It's a sad day if you can't discuss issues without being attacked in advance," he told the reporters.

"Who is defending the extreme right?" asked Reagan who mentioned he's not a John Birch Society member.

## Allied Artists Sets 8

Eight releases are slated from Allied Artists spanning into July, per the word last week from sales viceprez Morey R. Goldstein. That's in addition to the year's initialer, "George Raft Story."

Of the pending product, company's big guns look to be "Reprieve," due in April, and Peter Ustinov's "Billy Budd," ticketed for June. Other pix are "Bashful Elephant," February; "Hitler," March; "Big Wave" (coproduced with Toho, Japan), April; "Confessions of an Opium Eater," May; "The Bridge," June; and "Day of the Triffids," sci-fi entry, in July.

## Holmes Novel, 'Horn' To Roll as N.Y. Indie; Rooks New Siddhartha

Acquisition of "The Horn," novel about a jazz saxophone player by John Clellan Holmes, for a feature film is revealed by new producer-director Conrad Rooks, whose only previous screen experience was on the New York-made exploitation item, "Girls, Inc."

Picture will be produced under a limited partnership, budgeted at $120,000 with provision for 10% "overcall." Of that total, about $40,000 already is in, Rooks reports. Cast will be composed principally of real jazz musicians, with all shooting to be done on New York locations. Eugene Shufton, who did the camerawork on "The Hustler" and "Something Wild," will perform the same services for "The Horn."

Rooks company is Siddhartha Productions. For those who might not know, Siddhartha is the family name of Buddha.

## 13 For 'Kings' in Denver 'El Cid' Then Follows

Denver, Jan. 30.

Sam Bronston production, "El Cid," has been slated to follow "King of Kings" into the Denham starting Feb. 8. Same reserved seat policy and prices will prevail as for "King of Kings" currently and previously "Ben-Hur."

Theatre was remodeled a couple of years ago at a cost of $250,000 for the "Ben-Hur" showing which ran 56 weeks and was followed by "Exodus" which ran 11, and "King of Kings" will have completed 13 weeks when "El Cid" takes over.

## Sinatra On the Promo

Frank Sinatra, who hasn't been making many promotional appearances in recent years, will act as host to 2,500 orphans and handicapped children at an early morning preem showing of his United Artists release, "Sergeants Three," at the Capitol Theatre in New York Feb. 10.

A number of New York welfare organizations are participating in the event.

## Ojai Shopper's Theatre

Ojai, Cal., Jan. 30.

New 600-seat film house will be built in the new shopping center here in this artists' colony some 90 miles north of Los Angeles. Construction starts within 30 days and project, headed by Saul Mahler and Jack O'Laughlin, is expected to open within 90 days thereafter.

Theatre, yet unnamed, will cost around $250,000.

## Stars, Motives

Continued from page 3

fice of President of the United States

Schumach apparently doesn't recognize that the Academy of Motion Picture Arts and Sciences is not an "academy" in the true sense of the word and that the Oscars are determined on the basis of a popular vote of some 2,000 individuals. If the Oscars were to be decided by a panel of judges, all acknowledged artists of superior accomplishment in cinema, then advertising might be out of place.

The only way to attempt to keep the Academy awards representative under the system which prevails is to get out the most voters and to advertise pictures, performances, etc. is the only way to alert the voters. Perhaps Schumach has a better plan, but if he does he apparently is not yet ready to spring it. Certainly he couldn't be so naive as to believe that all the Acad voters have seen all the pictures released this year, or that it would not be desirable for voters to go back and have a second look at pix seen as long ago as January, 1961.

There is, however, one area (and it appears to have escaped Schumach) where the Academy is leaving itself open to justifiable criticism—that is in permitting producers to down grade performers from lead to supporting roles simply to give them a better chance to qualify for nominations. Latest to take advantage of this lamentable practice is Warner Bros., which has Warren Beatty down in the supporting category for both "Splendor in the Grass" and "Roman Spring of Mrs. Stone." That's unfair to actors who actually played supporting roles and it's unworthy of the Academy.

## Regents Rap

Continued from page 5

able in printed form, may, with equal legality, be utilized in a motion picture. The presentation of events and the use of language by motion picture on the screen is not at all the same as in printed form. It might be possible to describe an act of intercourse in printed form with such restraint as to escape the charge of pornography. Certainly, there are dozens of books now in circulation which attempt to do this. The presentation of the same scene as outlined in the book by live characters on the screen cannot escape the charge of obscenity."

Ephraim London, who appeared in oral argument at New York, is expected to appeal the Regents' ruling, to the courts.

The special review committee of the Regents had as its chairman the newest member, Joseph W. Mc Governor, a practicing attorney as well as professor of law at Fordham University. Serving with him were: Carl H. Pforzheimer Jr., and Edward M. M. Warburg, both also of New York City.

The 800-word decision noted that the basis for licensure refusal was contained in a letter written to Harold Wiesenthal, of Films Around the World. The communication directed the elimination of "certain language"; also the elimination "on a still shot of a nude woman kneeling on a bed with buttocks toward the camera." The reason for the elimination given by the Motion Picture Director (Louis M. Pesce) was "obscene pursuant to Section 122 of the Education Law."

The Regents reviewed the film; heard oral argument and examined the briefs and other material submitted.

# *Expect Shapiro To Sue Regents*

Irwin Shapiro's distribution company, Films Around the World, via attorney Ephraim London, may serve papers within a week on the N.Y. State Board of Regents as a first step to force the rejection of "The Connection" into the courts. The charge that a state may not constitutionally forbid the "dirty word" in question is believed to be without previous adjudication in the United States. The word in question appears on the soundtrack some 90 times, so is not an isolated instance.

The word is common today in novels but still taboo in most media, though it was employed in one line of dialog in Archibald MacLeish's recent allegorical stage play, "J.B."

There are already some ironies apparent in this case. The American press simply cannot print the word about which the dispute revolves. Hence there is a certain unreality to the news stories. The mental image of the nine justices of the U.S. Supreme Court ultimately sitting en banc to count the 90 times is already intriguing attorneys and journalists.

# Robert Dhery's Dog Story

French star-director Robert Dhery cannot easily define the characteristics of an "abnormal dog," but he can describe his experiences with one—the huge mastiff which plays a small but significant role in Continental Distributing's wacky comedy, "La Belle Americaine."

In New York last week, just before returning to Paris after helping to launch the first U.S. dates for "Americaine," Dhery and his wife (and costar) Colette Brosset recalled with mixed horror and gaity their experiences with "the world's dumbest beast." When he sent out a call for a dog for the picture, Dhery said, he was beseiged with trainers with all types of dogs, most of whom had the makings of a Rin-Tin-Tin. Unfortunately, however, his eye was caught by the mastiff, because he had such a nice, gentle, disarmingly stupid face. The mastiff's trainer hadn't exactly tried to dissuade Dhery from taking the mastiff, but rather had sought to interest the director in another dog. Dhery persisted, and he now claims he would have trouble finding another animal, any kind of animal, that could possibly equal the ignorance displayed by his canine discovery.

The script called for the dog to growl and bark fiercely when he spotted another dog. The mastiff yawned. Dhery stood outside of camera range with a cat. The dog looked the other way. Dhery thought perhaps the mastiff had some affection for his trainer, and made as if to attack the trainer. The dog seemed sleepy. Finally they decided that they would starve the dog into taking an interest in his work. Three days he went without food, and when he was finally tempted with a plate of red meat, he wasn't hungry.

Reported Dhery as the final irony: the dog is now a celebrity in great demand by film and tv people. It is, in short, a variation on the old Show Biz success story of the empty headed amateur who happens onto the right part and gets catapulted to fame others have been seeking with monomaniacal professionalism for years.

# Germany's Rich & Show Biz

Continued from page 1

right (a German count) proudly revealed that he has "a very rich American wife," and the guest on her left (German industrialist) announced that he's going to St. Moritz for the winter season with his actress-wife so that "everyone can see her new chinchilla coat."

Down Munich way (where the Bavarian loden cloth coats are now gold-plated), a playboy named James Graser has just opened the St. James Club, a by-membership-only club that is open to just 99 millionaries, of whom 50 are already signed and sealed.

(A West German millionaire has to have 1,000,000 marks, or $250,000, which puts him just one-quarter of the way to being a U.S. millionaire).

This elegant locale features wooden walls from a centuries old farmhouse in Baravia, and the fireplace comes from a thousand-year-old castle. He invited 130 guests for the opening night free-for-all, but 300 showed up and did him out of a 25-quart barrel of whiskey plus 46 bottles of the stuff, and 72 bottles of champagne.

Doorman is a count (probably without a rich American wife). Count Aljoscha Sabaroff, who claims to be the former adjutant of the Russian czar.

Graser got his experience for opening the plush pub, he claims, by spending 25 years on a bar stool. He decided the only way to make it pay was to exchange his seat and get behind the bar. Now he's half way to a full-up membership of millionaires.

Down Duesseldorf way, promoter Helmut Mattner (who brought the Moscow State Circus to Germany) has just opened an old-Russian restaurant and club called Datscha. Guests can sip champagne from a copy of the former Czar's crown, an 18-carat gold production decked with Siberian emeralds which he claims cost $12,000 to reproduce. Every seat in the Datscha is decked with sable, at an alleged cost per place of about $4,000. The bar is built in the shape of the trika sled in which Czarina Elisabeth used to glide about.

Unfortunately, you can't pay the tab in rubles.

**Munich's Plush Ball**

An expensive Fasching Ball of the select Madame Club just kicked off the pre-Lenten carnival season in Munich. At an entry fee of $12.50, the Munich Deutsches Theatre was jammed to the walls with celebrities and rich industrialists doing The Twist to the music of three orchestras.

Prize tossed out at the Tombola (form of lottery here) was a $25,000 hunk of ground on the Italian Riviera. Secondary prizes consisted of a plot of ground in Rio de Janeiro and a toy poodle.

Mistress of ceremonies was Swiss television star Heidi Babel, singing came from the new local find, Israeli chirper Carmela Corren. In the midst of all the diamonds, minks and tails appeared only one simply clad man—a genuine streetsinger, 58-year-old bearded guitar plunker Christian Behring.

And now, to bring the new form of rich entertainment onto the television screen as well, Bernd Engelmann is doing a series titled "Deutschland deine Millionaire" (Germany, Your Millionaires) for Northwest Television of Hamburg.

First part deals with Munich industrial financier Rudlof Muenemann. Next closeups concern Adi Vogel, husband of German actress Winnie Markus and owner of the swank hotel in a castle, Schloss Fuschl; and Duesseldorf millionaire Wilhelm Becker.

"I will present the millionaires as they really are. The shows will not be aggressive. I don't plan to anger anyone," Engelmann explained.

Engelmann has also sold a series about the millionaires to the German mass circulation weekly magazine, "Quick."

## Community Aroused

Continued from page 5

number of juveniles took stand, picture was screened yesterday for Municipal Judge Carson Taylor, who ruled that jurors would get a fair presentation of evidence by seeing film in court instead of going to a theatre. Courtroom screening was objected to by defense attorney, who had requested theatre showing after first objecting to film even being shown on grounds it was seized contrary to laws of search and seizure. Defense Attorney Fleishman argued after Judge Taylor had seen pic in morning and before afternoon jury screening that poor lighting, distorted sound and "the interruption to continuity" caused by three five-minute breaks to change reels distracted from film's entertainment value.

"Henry" early last year caused arrest of three theatremen when it was shown at Monica Theatre, in Los Angeles county, but a Beverly Hills judge ruled that picture wasn't obscene and released defendants.

## Rose, Shavelson

Continued from page 3

Paramount on a stock exchange basis, with exception of two pix, "On the Double" and "It Started in Naples," which they made under the Capri banner and in which they retain joint interest.

He said pair split up, after 14 years of filmmaking together, for reasons of time and economics. It takes the same length of time and the same money to make one picture together as it does to make one alone. This way, they get two pictures in the same time they used to get only one.

Rose expects to go to Europe upon completion of "Action," where he will develop screenplays on his two next films, "Purpose—Pleasure" and "Every Wednesday Night." Both are original comedies by Rose.

# SEVEN N.Y. RAVE REVIEWS FOR ROZ MAKE "A MAJORITY OF 1"

"Majority of One" is the beneficiary of a small miracle in the casting of Rosalind Russell in the central role. It could have been a caricature but she makes her a living doll. Miss Russell makes voting with her "Majority" a pleasure.
1 NEW YORK TIMES

"A Majority of One" is Roz. A performance of perfection
2 NEW YORK DAILY MIRROR

The film's high moments are when Rosalind Russell is on the screen.
3 NEW YORK HERALD TRIBUNE

You won't recognize Auntie Mame. Rosalind gives an endearing performance, investing Mrs. Jacoby with spirit that makes us admire her and warmth that makes us love her.
4 NEW YORK DAILY NEWS

"Majority of One" may give Rosalind Russell her 5th Academy Award nomination—she is an international triumph.
5 NEW YORK POST

Her top-flight performance only goes to show the range of her acting talent.
6 NEW YORK JOURNAL AMERICAN

Quiet sincerity and dignity are the keynotes of Rosalind Russell's touching and emotional performance.
7 NEW YORK WORLD TELEGRAM AND SUN

NEW YORK SUNDAY TIMES

Rosalind Russell is the towering party who gives authority to "Majority." Superb portrayal of a top-flight actress. Rosalind Russell is a revelation.

ROSALIND RUSSELL & ALEC GUINNESS
A MAJORITY of ONE
A MERVYN LEROY PRODUCTION

also starring
RAY DANTON • MADLYN RHUE with MAE QUESTEL • MARC MARNO

Screenplay by LEONARD SPIGELGASS from his own play • Directed by MERVYN LEROY • Music by Max Steiner • TECHNICOLOR® FROM WARNER BROS.

# See New Impetus To Spanish Oaters

Madrid, Jan. 30.

The coproduced western is expected to become a familiar part of the Spanish production scene following Jack Lamont, director of Argo Films, agreement with Hispamex to film "Kid Rodelo" as one of a three-film program bringing the far west to the shores of the Mediterranean.

"Kid Rodelo," based on Louis L'Amour's novel "Desperate Men," will star Cameron Mitchell and Dan Duryea. Lamont is down as executive producer with George Sherman handling the production reins. Production start is scheduled for early spring. Lamont is also seeking to tie up Don Prindle's screenplay "The Grass is Red," a Rio Grande saga on which Lamont had an option several years ago for his coproduction program in Spain.

Spanish westerns, initiated with location filming for "Sheriff of Fractured Jaw" in 1958, were recently spurred with completion of "Savage Guns" (also known as "Brutal Land"), a Capricorn-Tecisa co-venture Michael Carreras directed and produced entirely in Spain for M-G-M release.

# Hemingway's 'Arms' Out In 1963 When Wald Pic Will Have Played Off

Hollywood, Jan. 30.

Ernest Hemingway's "A Farewell to Arms" will be reissued by 20th-Fox in 1963. The company has re-registered the title to protect it in the future.

Although there had been discussions for re-releasing the David O. Selznick production this year, idea was abandoned because of new Jerry Wald pic "Adventures Of A Young Man," based on Hemingway's Nick Adams short stories. Shooting on "Adventures" wound last week and is slated for summer release.

# MILTON EISENHOWER PRAISES STEIN PLAN

Research to Prevent Blindness, the research foundation set up by Jules C. Stein, board chairman of MCA, Inc., paves the way for the construction of a $1,200,000 eye research building at Johns Hopkins Medical Institutions, Baltimore, per Milton S. Eisenhower, Hopkins prexy. The project represents the first step in the nationwide program of the Stein group whose goal is to stimulate "the most intensive research attack ever directed against blindness."

The new facility will enable for the first time integrated teams of scientists to work on major causes of blindness within a single centre. Architect for the new building, construction of which is to commence this year, is James R. Edmonds, of Baltimore. The new building is also designed to triple present research facilities at the Wilmar Opthalmological Institute of Johns Hopkins.

Research to Prevent Blindness was praised by Eisenhower. He declared that the foundation holds significant promise for future relationships between health organizations and medical schools joining forces in a program that will benefit the general welfare. RPB underwrote all fund-raising costs and helped the university raise more than $700,000 in voluntary contributions which enabled Johns Hopkins to qualify for a $491,000 construction grant from the National Institute of Health. The MCA board chairman is a former practicing ophtalmologist.

# Second Japanese Film Party Due In Hawaii

Honolulu, Jan. 30.

Japan's Toho Studio plans to send a crew here to make a motion picture. Toho's director of foreign business, Tadashi Yonemoto, says the third part of a three-installment film, "Hong Kong no Yoru" ("A Night in Hong Kong") will be filmed here.

Shochku, another Japanese studio, recently filmed "Sanga Ari" here.

# Magazine Advertising Scoreboard, 1961

SOURCE: GALLAGHER REPORT

| 1961 Pos. | 1960 Pos. | Magazine | Advertising Pages Year 1961 | Year 1960 | % Inc. or Dec. |
|---|---|---|---|---|---|
| 1 | 1 | New Yorker | 5,133 | 5,315 | — 3.4 |
| 2 | 2 | Business Week | 4,207 | 5,315 | — 13.6 |
| 3 | 3 | Life | 3,158 | 3,360 | — 6.0 |
| 4 | 4 | Time | 2,505 | 2,959 | — 15.3 |
| 5 | 5 | Newsweek | 2,465 | 2,877 | — 14.3 |
| 6 | 6 | U.S. News & World Report | 2,427 | 2,836 | — 14.4 |
| 7 | 7 | Saturday Evening Post | 2,071 | 2,788 | — 25.7 |
| 8 | 8 | Fortune | 1,867 | 2,242 | — 16.7 |
| 9 | 9 | Sports Illustrated | 1,832 | 1,908 | — 4.0 |
| 10 | 13 | Yachting | 1,599 | 1,598 | + 0.1 |
| 11 | 13 | Look | 1,595 | 1,641 | — 2.8 |
| 12 | 10 | Vogue | 1,561 | 1,846 | — 15.4 |
| 13 | 14 | Sunset | 1,470 | 1,575 | — 6.7 |
| 14 | 15 | Seventeen | 1,390 | 1,444 | — 3.7 |
| 15 | 11 | Motor Boating | 1,335 | 1,697 | — 21.3 |
| 16 | 19 | Harper's Bazaar | 1,172 | 1,168 | + 0.3 |
| 17 | 16 | Popular Mechanics | 1,117 | 1,280 | — 12.7 |
| 18 | 20 | Glamour | 1,097 | 1,146 | — 4.3 |
| 19 | 18 | Holiday | 1,062 | 1,247 | — 14.8 |
| 20 | 17 | House Beautiful | 1,051 | 1,251 | — 16.0 |
| 21 | 26 | Mademoiselle | 1,035 | 1,018 | + 1.7 |
| 22 | 23 | McCall's | 1,030 | 1,103 | — 6.6 |
| 23 | 25 | Reader's Digest | 989 | 902 | + 9.6 |
| 24 | 24 | Saturday Review | 988 | 1,089 | — 9.3 |
| 25 | 22 | Good Housekeeping | 981 | 1,123 | — 12.6 |
| 26 | 21 | Popular Science | 972 | 1,125 | — 13.6 |
| 27 | 43 | TV Guide | 958 | 687 | + 39.4 |
| 28 | 27 | House & Garden | 945 | 987 | — 4.3 |
| 29 | 25 | Esquire | 942 | 1,030 | — 8.5 |
| 30 | 29 | Town & Country | 931 | 980 | — 5.0 |
| 31 | 31 | Cue | 925 | 948 | — 2.4 |
| 32 | 28 | Popular Boating | 916 | 957 | — 6.8 |
| 33 | 30 | Dun's Review & Modern Industry | 849 | 957 | — 11.3 |
| 34 | 36 | Farm Journal | 808 | 873 | — 7.4 |
| 35 | 32 | Ebony | 800 | 946 | — 15.4 |
| 36 | 38 | Field & Stream | 789 | 821 | — 3.9 |
| 37 | 37 | Successful Farming | 761 | 859 | — 11.4 |
| 38 | 40 | Outdoor Life | 752 | 796 | — 5.5 |
| 39 | 33 | Better Homes & Gardens | 746 | 940 | — 20.6 |
| 40 | 34 | Ladies' Home Journal | 745 | 928 | — 19.7 |
| 41 | 39 | Parents' | 741 | 821 | — 9.7 |
| 42 | 41 | Progressive Farmer | 726 | 791 | — 8.2 |
| 43 | 42 | Mechanix Illustrated | 687 | 782 | — 12.1 |
| 44 | 44 | Forbes | 663 | 681 | — 2.6 |
| 45 | 45 | Sports Afield | 630 | 679 | — 7.2 |
| 46 | 50 | Science & Mechanics | 601 | 560 | + 7.3 |
| 47 | 58 | Reporter | 571 | 460 | + 24.1 |
| 48 | 49 | Everywomen's Family Circle | 563 | 562 | 0 |
| 49 | 46 | Nation's Business | 558 | 668 | — 16.5 |
| 50 | 59 | Redbook | 509 | 449 | + 13.4 |
| 51 | 63 | Playboy | 506 | 354 | + 42.9 |
| 52 | 48 | True Story | 484 | 587 | — 17.5 |
| 53 | 51 | Atlantic | 481 | 535 | — 10.0 |
| 54 | 52 | National Geographic | 465 | 526 | — 11.6 |
| 55 | 53 | Harper's Magazine | 460 | 509 | — 9.6 |
| 56 | 56 | Woman's Day | 459 | 480 | — 4.4 |
| 57 | 57 | American Home | 442 | 464 | — 4.7 |
| 58 | 54 | Flower Grower-Home Garden | 441 | 503 | — 12.3 |
| 59 | 55 | Scholastic | 403 | 485 | — 16.9 |
| 60 | 61 | True | 400 | 387 | + 3.4 |
| 61 | 47 | Coronet | 367 | 588 | — 37.6 |
| 62 | 60 | Gourmet | 356 | 396 | — 10.1 |
| 63 | 62 | Harvard Business Review | 345 | 360 | — 4.2 |
| 64 | 66 | Cosmopolitan | 329 | 300 | + 9.7 |
| 65 | 64 | Boy's Life | 309 | 343 | — 9.9 |
| 66 | 67 | American Girl | 265 | 288 | — 8.0 |
| 67 | 72 | True Confessions | 261 | 225 | + 16.0 |
| 68 | 70 | Argosy | 260 | 246 | + 6.1 |
| 69 | 71 | National Jewish Monthly | 259 | 233 | + 11.1 |
| 70 | 65 | Modern Romance | 246 | 301 | — 18.6 |
| 71 | 69 | Grit | 238 | 249 | — 4.4 |
| 72 | 68 | Photoplay | 224 | 273 | — 17.9 |
| 73 | 73 | Christian Herald | 206 | 208 | — 1.0 |
| 74 | 75 | American Legion | 166 | 174 | — 4.6 |
| 75 | 76 | Elks Magazine | 164 | 170 | — 3.5 |

# Page, Shenandoah, Gutted; Commonwealth Circuit Relights Its State

Kansas City, Jan. 30.

Commonwealth Amusement Corp. has reopened the State Theatre at Shenandoah, Iowa following destruction by fire of the former firstrun theatre, the Page, there Jan. 9. The State was reopened Jan. 13 by special effort of Frank Kennedy, former Page manager, and Roy Tucker, purchasing, and Charles Tryon, maintenance, execs from the home office here.

The Page broke into flames shortly after the theatre was opened for business Jan. 9. Wilbur Smith, projectionist reported that the fire apparently started from an explosion in a battery of electrical switches. Before it was over additional fire companies from three nearby towns were needed to bring the flames under control.

Kennedy supervised an orderly evacuation of patrons from the theatre and of tenants from apartments in the same building. He and his mother, who occupied one of the apartments together, lost all of their possessions except the clothes they were wearing.

Prints of "The Hustler," "Pit and the Pendulum" and "Ring of Fire" were destroyed in the fire. Trailer for "Ring of Fire" has just flashed on the screen when Kennedy made the announcement to evacuate the premises.

Richard Grear, Commonwealth president, described the loss as severe, but said circuit officials are thankful that no one was hurt. Firemen had to fight the blaze in sub-zero temperatures.

Damage was partly covered by insurance, according to home office officials. They said the Page will be rebuilt as soon as possible. The State had been dark indefinitely.

# Swedes Send Hollywood Ingmar Bergman's 'Glass'

Swedish Film Academy has nominated Ingmar Bergman's "Through a Glass Darkly" as the official Swedish entry in the annual Academy Awards sweepstakes, foreign film category. It's being released in the United States by Janus Films.

Bergman's "Virgin Spring" copped top honors as best foreign production in 1960.

# Universal's Net Earnings

Universal Pictures net earnings for fiscal 1961, ended Oct. 28, was $3,005,367, after a provision of $2,460,000 for Federal taxes. Deducting preferred stock divvy, this amounted to $3.22 per share on the common stock. That's a substantial drop from the previous year, but expected.

It demonstrates the relative product strength to compare U's books in the wake of fiscal '60, which showed net earnings of $6,313,357, good for $6.92 per share of common. A vintage year.

# See 'Second Time Around' As Paced Like 'Return' On Initial B.O. Take

That 20th-Fox seems to have a substantial domestic click in the Debbie Reynolds' starrer, "Second Time Around," looks obvious in a Jan. 26 inter-office memo which compares the pic's grosses to date to last year's "Return to Peyton Place," after a like period of playoff.

So far, "Second Time," which played first dates in November, has a theatre gross of $1,324,542, compared to $1,256,579 for "Return" in the comparable situations. Interestingly enough, this is despite fact that "Return" beat "Second Time" in certain key dates (New York, $115,027 to $87,356), indicating the Reynolds pic is showing its strongest legs is the less sophisticated situations.

In VARIETY's roundup of 1961 pic grosses, "Return" was reported as having taken in $3,000,000 in distributor rental domestically during the year, with a total estimated rental foreseen of $4,500,000.

**Completes 'Great Escape'**

Hollywood, Jan. 30.

W. R. Burnett has completed his screenplay of "The Great Escape," which John Sturges will direct early in April for The Mirisch Co. and United Artists.

Writer's new novel "The Widow Barony" has been set for publication in England.

# Tripler at 49c. Invests $25,000

St. Paul, Jan. 30.

The fact that Charles and Sheldon Rubenstein were willing to spend $25,000 to improve and beautify their 49c admission triple feature neighborhood Faust theatre, which they acclaim now to be the city's most attractive, reflects confidence in the film exhibition business' present and future.

So commented Bill Diehl in St. Paul Dispatch.

# 'Lovers' Quarrel

Continued from page 7

a matter which is readily ascertainable. The knowledge of obscenity which is necessary to support a conviction under the law is either actual knowledge or, where the obscenity is hard-core pornography or is a matter of common knowledge, constructive knowledge. The 'possession' required, to support a conviction is not the mere private possession of an individual for his own gratification, but a possession for the wrongful purpose of circulating or exhibiting obscenity, whether for profit or otherwise. The statute on which this conviction is based is a valid exercise of the police power of the state," the decision declared.

Judge Taft said in part: "I cannot be as positive in condemning the film involved . . . as the majority opinion is. Under this statute, if anyone looks at a movie film that he has lawfully acquired to determine whether he should exhibit it and finds it to be obscene, he is forthwith and at that instant guilty of a serious crime. As a result, some who might otherwise look at movie films that are not obscene to determine whether they should exhibit those films may well be discouraged from doing so, and free circulation and exhibition of movie films will be impeded." Taft added that, in his opinion, "this film is to use the words of the statute, 'obscene, lewd or lascivious'."

In the other case involving 'The Lovers,' the high court reversed the conviction of Allan S. Warth, former manager of the Art Theatre, Dayton, and now manager of the Esquire Theatre, Cincinnati, who was charged under a different law with showing the same film. Warth had been convicted under a law making it a misdemeanor to possess an obscene film, without reference to knowledge or the element of knowledge on the part of the accused as to its obscenity.

Dayton police confiscated the film on Nov. 20, 1959. A Dayton municipal court jury found him guilty on Feb. 3, 1960, after about three hours' deliberation. Warth was fined $1,000 and sentenced to 30 days in the workhouse, by Judge Emmett J. Jackson. The workhouse term and $500 of the fine were suspended, on condition he show no more indecent films.

Six Ohio Supreme Court judges concurred in the Warth decision, which may have some effect on the five charges now pending against Edward Eads, 31, manager of the Far Hills Theatre in Oakwood, O., adjacent to Dayton. Eads has been convicted of exhibiting two obscene films, "Sins of Youth" and "The Immoral Mr. Teas," and has three similar charges pending before Oakwood Municipal Judge Frederick Howell.

Oakwood Prosecutor Francis McDaniel said dismissal of the charges is contingent upon his review of the Ohio Supreme Court's decision, and what effect that decision may have on the law under which Eads was charged. Since the Supreme Court held unconstitutional that section of the law which makes mere possession of obscene matter in itself illegal, McDaniel could still have Eads prosecuted under another section of the obscenity laws, that of "having knowledge" of possession of an obscene film. Because this section constitutes a felony charge, a grand jury indictment would be necessary. Eads was fined $2,500 and handed a six-month jail sentence, but both were held in abeyance pending his appeal.

**Harold J. Salemson** has joined Joe Wolhandler Associates. First assignment is Charles K. Feldman's production of "Walk on the Wild Side," Columbia release.

# Little Messages To Film Producers

# IMPACT, VIBRATION, and ECHO

Any periodical's advertising value is directly related to its editorial quality. The *impact* of this trade paper is generally conceded. That it stirs *virbration* is a matter of common notice. Less realized is the *echo*, the widespread pick-up of news and feature stories. A current example of this *echo*-value of Variety is an article by Gideon Bachmann, "Rise of Cheap, Significant U.S. Films," which appeared in the International Film Edition, April 26, 1961. Thus far there have been 14 reprints in foreign periodicals, to wit:

| | | |
|---|---|---|
| La Gazette Litteraire | Lausanne (Switzerland) | French |
| Nowa Kultura | Warsaw (Poland) | Polish |
| Borba | Belgrade (Yugoslavia) | Serbian |
| Deutsche Filmkunst | Berlin (Germany) | German |
| Cinema 61 | Paris (France) | French |
| Film | Warsaw (Poland) | Polish |
| Isskusstvo Kino | Moscow (Russia) | Russian |
| Sie und Er | Zuerich (Switzerland) | German |
| Danas | Belgrade (Yugoslavia) | Serbo-Croatian |
| Kino | Prague (Czechoslovakia) | Czech |
| Filmwissenschaftliche Mitteilungen | Berlin (Germany) | German |
| Ha'aretz | Tel Aviv (Israel) | Hebrew |
| Gazette de Lausanne | Lausanne (Switzerland) | French |
| Film | Locarno (Switzerland) | Italian |

In selecting your tradepaper advertising medium, always remember that the eyes of the whole publication world are regularly focussed upon

VARIETY

Which Delivers Impact, Vibration, and Echo

# Picture Grosses

## 'Innocents' Strong 8½G, 'Prov.,'One, Two' Big 16G; 'Roman' 6G, 'Song' Same

Providence, Jan. 30.

All stands are happily on upswing this week, with State leading the pack, with "One, Two, Three" and a sock total. Majestic with "The Innocents" and Albee, with sixth week of "Flower Drum Song," shape solid. Elmwood is shaping nicely with last week of "Roman Spring." Strand is dull with "Too Late Blues."

**Estimates for This Week**

**Albee** (RKO) (2,200; 90-$1.25)—"Flower Drum Song" (6th wk). Nice $6,000. Fifth was $6,500.

**Elmwood** (Snyder) (724; 75-90)—"Roman Spring" (WB) (6th wk). Sturdy $6,000. Last week, $7,500.

**Majestic** (SW) (2,200; 75-$1.25)—"The Innocents" (20th) and "Womanhunt" (20th). Strong $8,500 or close. Last week, "Singer Not Song" (WB) and "Man In Moon" (Indie), $7,500.

**State** (Loew) (3,200; 75-$1.25)—"One, Two" (UA). Heavy play for solid $16,000 or near. Last week, "Ivanhoe" (M-G) and "Knights Round Table" (M-G) (reissues), $10,000.

**Strand** (National Realty) (2,200; 65-90)—"Too Late Blues" (Par) and "Siege of Syracuse" (Par). Very slow $3,000. Last week, "Hey, Let's Twist" (Par) and "Ninth Bullet" (Par), $7,500.

## 'KINGS' BANGUP 8G, L'VILLE; 'SINGER' 6G

Louisville, Jan. 30.

Newcomers at four downtown houses are making the exhibs happy here currently. Weather man is cooperating, too, serving bright sunny days. "South Seas Adventure" is great in second week at Rialto. United Artists is doing fairly well with "Bachelor Flat" in opener. "King of Kings" at Brown, where weekend trade was practically capacity, shapes strong.

**Estimates for This Week**

**Brown** (Fourth Avenue) (1,100; $1.75-$2)—"King of Kings" (M-G) teeing off to strong $8,000 or near. Last week, "King and I" (UA) (reissue), $4,000.

**Kentucky** (Switow) (900; 75-$1)—"Flower Drum Song" (U) (5th wk). Modest $3,500. Fourth was $3,700.

**Mary Anderson** (People's) (900; 75-$1.25) — "Singer Not Song" (WB). Fine $6,000. Last week, "The Mask" (WB) and "Curse of Frankenstein" (WB) (reissue), $7,000.

**Ohio** (Settos) (900; $1.25) — "Babes In Toyland" (BV) (6th wk). Steady $5,500 after fifth week's $6,000.

**Rialto** (Fourth Avenue) (1,100; $1.25-$1.50)—"South Seas Adventure" (Cinerama) (2d wk). Strong $10,000 same as opening week.

**United Artists** (Fourth Avenue) (3,000; 75-$1.25)—"Bachelor Flat" (20th). Good $10,000 or close. Last week, "Twist Around Clock" (Col) and "Everything's Ducky" (Col), $12,000.

## LOS ANGELES

(Continued from page 8)

Life" (U) (reissue) (Wiltern, Hillstreet, Iris), "World Suzie Wong" (Par) (reissue) (Baldwin) (1st wk), $24,200.

**Crest** (State) (750; 90-$1.50)—"Fanny" (WB) (reissue). Good $3,000.

**Iris** (FWC) (825; 90-$1.50) — "Never on Sunday" (UA) (reissue). Busy $5,000.

**Orpheum** (Metropolitan) (2,213; 90-$1.50) — "Town Without Pity" (UA) and "Season of Passion" (UA) (reissue) (2d wk). Mild $4,500.

**Hillstreet** (Metropolitan) (2,752; 90-$1.50)—"Back Street" (U) and "Imitation of Life" (U) (reissue) (2d wk). Soft $4,600.

**Vogue, Loyola** (FWC) (810; 1,298; 90-$1.50)—"Breakfast at Tiffany's" (Par) (3d wk) and "Bachelor Flat" (20th) (Vogue) (m.o.), "Midnight Lace" (U) (reissue) (Loyola) (1st wk). Fine $12,000.

**Beverly** (State) (1,150; 90-$2)—"Roman Spring" (WB) (5th wk). Okay $5,800. Last week, $6,000.

**Four Star** (UATC) (868; 90-$1.50)—"Outsider" (U) (5th wk). Trim $3,000. Last week, $4,500.

**Village** (FWC) (1,550; $1.49-$2.40)—"Majority of One" (WB) (5th wk). Solid $13,000. Last week, $13,300.

**Carthay** (FWC) (1,138; $1.80-$3.50)—"El Cid" (AA) (6th wk). Firm $20,000. Last week, $14,400.

**Fox Wilshire** (FWC) (1,990; $2)—"Children's Hour" (UA) (6th wk). Sturdy $7,000. Last week, $8,200.

**Warner Hollywood** (SW) (2,170; $1.25-$2.40)—"Flower Drum Song" (U) (6th wk). Sockeroo $20,000. Last week, $20,200.

**Warner Beverly** (SW) (1,316; 90-$2)—"Lover Come Back" (U) (6th wk). Socko $12,000. Last week, $12,600.

**Pantages** (RKO) (1,512; $1.65-$3.50)—"Judgment at Nuremberg" (UA) (6th wk). Smash $24,200. Last week, $25,800.

**Chinese** (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (7th wk). Torrid $25,000. Last week, $25,800.

**Hollywood Paramount** (State) (1,468; 90-$2)—"One, Two, Three" (UA) (7th wk). Torrid $10,000. Last week, $10,800.

**El Rey** (FWC) (861; 90-$1.50)—"The Innocents" (20th) (7th wk). Hefty $4,300. Last week, $4,500.

**Fine Arts** (FWC) (631; $2-$2.40)—"Summer and Smoke" (Par) (10th wk). Stout $4,000. Last week, $3,600.

**Egyptian** (UATC) (1,392; $1.25-$3.50)—"King of Kings" (M-G) (29th wk). Sturdy $11,600. Last week, $11,500.

**Music Hall** (Ros) (720; $2.40-$2.75)—"La Dolce Vita" (Astor) (29th wk). Snappy $5,000. Last week, $6,200.

## BROADWAY

(Continued from page 9)

looks to get big $27,000 after $29,000 for 15th week.

**Victoria** (City Inv.) (1,003; 50-$2)—"Pocketful of Miracles" (UA) (7th-final wk). Sixth round ended Sunday (28) was fair $11,000 after $11,500 for fifth week. "Light in Piazza" (M-G) opens Feb. 7.

**Warner** (SW) (1,813; $1.50-$3.50)—"El Cid" (AA) (7th wk). Sixth frame finished Saturday (27) was bangup $29,000 after $28,000, below hopes for fifth week. Continues.

**First-Run Aries**

**Baronet** (Reade) (430; $1.25-$2)—"Murder She Said" (M-G) (4th wk). Third stanza completed Friday (26) perked to sock $14,000 after $13,500 for second. Holding indefinitely at this gait.

**Fine Arts** (Davis) (468; 90-$1.80)—"One, Two, Three" (UA) (6th wk). Current round winding today (Wed.) looks to hit smash $15,000 after $14,000 for fifth week. Continues.

**Beekman** (Rugoff Th.) (590; $1.20-$1.75)—"La Dolce Vita" (Astor) (8th wk). Seventh week ended yesterday (Tues.) was great $10,500 following $12,000 in sixth.

**Carnegie Hall Cinema** (F&A) (300; $1.25-$1.80) — "Odd Obsession (Harrison) (6th wk). Fifth round finished Monday (29) was sturdy $4,500 after $4,800 for fourth.

**Fifth Ave. Cinema** (Rugoff Th.) (250; $1.25-$1.80)—"Mark" (Cont) (m.o.) (7th wk). Sixth session ended yesterday (Tues.) was solid $5,500 after $6,000 for fifth week.

**Normandie** (T-L) (592; $1.25-$1.80)—"La Notte Brava" (Indie) (2d wk). Initial round completed yesterday (Tues.) was good $9,000 or close. Also playing at Rialto.

**Little Carnegie** (L. Carnegie) (520; $1.25-$2)—"No Love for Johnnie" (Embassy) (8th wk). Seventh week completed Monday (29) was hotsy $7,000 after $8,000 for sixth.

**Guild** (Guild) (450; $1-$1.75)—"Two Women" (Indie) (m.o.) (4th wk-8 days). This frame ending today (Wed.) looks like okay $7,500 after $7,200 for third week. "Tomorrow Is My Turn" (Show) opens tomorrow (Thurs.).

**Murray Hill** (Rugoff Th.) (565; 95-$1.80) — "Summer to Remember" (Indie) (13th-final wk). The 12th week ended Sunday (28) was big $8,500 after $7,000 for 11th week. "Victim" (Indie) is due Feb. 5, daydating with Forum.

**Paris** (Pathe Cinema) (568; 90-$1.80) — "La Belle Americaine" (Cont) (7th wk). Sixth round ended Saturday (27) was great $11,500 after $12,000 for fifth week.

**Plaza** (Lopert) (525; $1.50-$2)—"Tender Is Night" (20th) (2d wk). First holdover week ending tomorrow (Thurs.) looks like big $15,000 after $16,500 for opener.

**68th St. Playhouse** (Leo Brecher) (370; $1.50-$2)—"Loss of Innocence" (Col) (11th wk). The 10th round ended Monday (29) pushed to big $5,400 after $4,600 for ninth week.

**Sutton** (Rugoff Th.) (561; 95-$1.80) — "View From Bridge" (Cont) (2d wk). First week ended Sunday (28) was wow $23,000, one of top figures for an opening session here. It is rated the best since "Gigi" (M-G). Pic now daydating with the DeMille, where it opened Jan. 26.

**72d St. Playhouse** (Baker) (440; $1.50-$2)—"Innocents" (20th) (6th-final wk). Fifth session finished Sunday (28) was good $3,800 after $4,100 for fourth. "Sail Crooked Ship" (Col) opens Friday (2), daydating with Criterion.

**Trans-Lux 52d St.** (T-L) (540; $1-$1.50) — "Pocketful of Miracles" (UA) (7th-final wk). Sixth stanza ending Sunday (28) was good $5,500 after $5,700 for fifth. "Outsider" (U) opens Feb. 7.

**Trans-Lux 85th St.** (T-L) (550; $1.25-$2)—"Roman Spring" (WB) (5th wk). This round winding today (Wed.) looks to hit okay $5,400 after $6,000 in fourth. "Light in Piazza" (M-G) opens Feb. 7, daydating with Victoria.

**World** (Perfecto) (390; 90-$1.50)—"Wild For Kicks" (Times) (15th wk). This session ending tomorrow (Thurs.) looks like amazing $8,500 after $9,000 for 14th week. Stays, natch!

## 'One, Two' Okay $11,000 Cleve.; 'Song' 10G, 5th

Cleveland, Jan. 30.

Film biz here currently is on soggy side. "Innocents" shapes on lightweight side at Allen in first while "One, Two, Three" looks barely okay in initial stanza at State. "Tender Is Night" is rated soft in opener at Palace. "Flower Drum Song," only pic showing real profit, still is sturdy in fifth stanza at Hipp, same as last week.

**Estimates for This Week**

**Allen** (Stanley-Warner) (2,866; $1-$1.50) — "Innocents" (20th). Rather light $12,000 but stays on. Last week, "Sail Crooked Ship" (Col), $11,500.

**Colony Art** (S-W) (1,354; $1.50)—"St. Trinian's" (Indie). Routine $3,000. Last week, "Double Bunk" (Indie) (2d wk), $2,800 in 9 days.

**Continental Art** (Art Theatre Guild) (900; $1-$1.25)—"Ashes and Diamonds" (Indie). Mild $2,100. Last week, "Joker" (Indie), $1,800.

**Heights Art** (ATG) (925; $1-$1.25)—"Man in Moon" (Indie). So-so $1,900. Last week, "Devil's Eye" (Indie) (2d wk), $2,300.

**Hippodrome** (Eastern Hipp) (3,700; $1-$1.50)—"Flower Drum Song" (U) (5th wk). Only one registering good-sized profit at $10,000. Last week, another $10,000.

**Ohio** (Loew) (2,700; $1.25-$2.50)—"King of Kings" (M-G) (11th wk). Sagging to $5,500. Last week, $6,500.

**Palace** (S&A) (2,739; $1-$1.50)—"Tender is Night" (20th). Soft $8,000. Last week, "Bachelor Flat" (20th), $7,500 in 9 days.

**State** (Loew) (3,700; $1-$1.50)—"One, Two, Three" (UA). Barely okay $11,000 or near. Last week, "Ivanhoe" (M-G) and "Knights of Round Table" (M-G) (reissues), $12,500.

**Stillman** (Loew) (2,700; $1.50)—"Ivanhoe" (M-G) and "Knights Round Table" (M-G) (reissues (m.o.). Okay $7,500. Last week, "Pocket Full Miracles" (UA) (m.o.), $7,000.

**Westwood Art** (Art Theatre Guild) (855; $1.25-$1.50)—"Two Women" (Indie) (reissue) (3d wk). Good $3,100. Last week, $2,600.

## WASHINGTON

(Continued from page 9)

$1.65)—"One, Two, Three" (UA) (6th wk). Fancy $7,000. Last week, $7,300.

**Keith's** (RKO) (1,839; $1-$1.49)—"Happy Thieves" (UA) (2d wk). Oke $8,000 same as last week.

**MacArthur** (K-B) (900; $1.25)—"No Love For Johnnie" (Embassy). Big $7,500 or near. Last week, "Double Bunk" (Indie), $4,800 in 8 days.

**Ontario** (K-B) (1,240; $1-$1.49)—"Queen of Spades" (Indie). Thin $4,000. Last week, "Summer and Smoke" (Par) (4th wk), $3,100.

**Palace** (Loew) (2,360; $1-$1.49)—"Ivanhoe" (M-G) and "Knights of Round Table" (M-G) (reissues). Tall $12,500. Last week, "Bachelor Flat" (20th) (2d wk), $9,300.

**Playhouse** (T-L) (459; $1.49-$1.80) — "Liaisons Dangereuses" (Astor) (5th wk). Fast $5,300. Last week, $5,800.

**Plaza** (T-L) (278; $1-$1.80)—"Savage Eye" (T-L). Fat $5,500. Last week, "Green Mare" (Zenith) (4th wk), $2,600.

**Town** (King) (800; $1.25-$1.49)—"Roman Spring" (WB) (5th wk). Happy $4,200. Last week, $4,500.

**Trans-Lux** (T-L) (600; $1.49-$1.80)—"Innocents" (20th) (5th wk). Oke $5,000. Last week, $5,300.

**Uptown** (SW) (1,300; $1.49-$2)—"West Side Story" (UA) (11th wk). Socko $15,000. Last week, $13,000.

**Warner** (SW) (1,440; $1.80-$2.75)—"King of Kings" (M-G) (13th wk). Mild $4,500. Last week, $4,800.

## CHICAGO

(Continued from page 9)

"Secrets of Women" (Indie) (reissue) and "Man Who Wouldn't Talk" (Indie). Oke $4,200. Last week, "Wild Harvest" (Indie) and "Fear No More" (Indie), $4,200.

**Oriental** (Indie) (3,400; 90-$1.80)—"Pocketful of Miracles" (UA) (6th wk). Nice $14,000. Last week, $13,500.

**Palace** (Indie) (1,570; 90-$1.80)—"Cinerama Holiday" (Cinerama) (2d wk). Solid $14,000. Last week, $9,000.

**Roosevelt** (B&K) (1,400; 90-$1.80)—"Second Time Around" (20th) (2d wk). Trim $18,000. Last week, $21,500.

**State-Lake** (B&K) (2,400; 90-$1.80)—"Bachelor Flat" (20th). Lively $20,000 or close. Last week, "Babes in Toyland" (BV) (5th wk), $9,500.

**Surf** (H&E Balaban) (685; $1.50-$1.80)—"The Mark" (Cont) (5th wk). Sturdy $5,300. Last week, $4,500.

**Todd** (Todd) (1,089; $2.20-$3.50)—"Kings of Kings" (M-G) (15th wk). Steady $7,000. Last week, $6,800.

**Town** (Teitel) (640; $1.25-$1.80)—"Man Who Wagged His Tail" (Cont) (2d wk). Trim $4,300. Last week, $5,000.

**United Artists** (B&K) (1,700; 90-$1.80)—"One, Two, Three" (UA) (6th wk). Firm $13,500. Last week, $13,400.

**Woods** (Essaness) (1,200; 90-$1.80) — "Innocents" (20th) (3d wk). Brisk $16,000. Last week, $16,000.

**World** (Teitel) (606; 90-$1.25)—"Rocco and Brothers" (Astor) (3d wk). Fairish $3,800. Last week, $5,200.

## PORTLAND, ORE.

(Continued from page 8)

—"Roman Spring" (WB) (5th wk). Slow $2,000. Last week, $2,400.

**Hollywood** (Evergreen) (1,181; $1.49-$2)—"This Is Cinerama" (Cinerama) (10th wk). Lusty $9,000. Last week, $8,200.

**Music Box** (Hamrick) (640; $1.50-$3)—"King of Kings" (M-G) (6th wk). So-so $4,000. Last week, $4,600.

**Orpheum** (Evergreen) (1,536; $1-$1.49)—"One, Two, Three" (UA) and "Dead To World" (UA). NSH $6,000. Last week, "George Raft Story" (AA) and "Twenty Plus Two" (AA), $4,800.

**Paramount** (Port-Par) (3,000; $1-$1.50)—"Hey, Let's Twist" (Par) and "Siege of Syracuse" (Par). Sad $3,000 in 6 days. Last week, "Happy Thieves" (UA) and "Deadly Duo" (UA), $3,000.

**21st Ave.** (Foster) (650; $1-$1.50)—"La Dolce Vita" (Astor) (12th wk). (m.o.), popscale. Okay $2,500. Last week, suburban-run policy.

## SAN FRANCISCO

(Continued from page 8)

"Five-day Lover" (Indie) (2d wk). Good $3,300. Last week, $5,000.

**Clay** (A-R) (400; $1.25-$1.49)—"Summer To Remember" (Indie). Okay $2,100. Last week, "Make Mine Double" (Indie), $1,800.

**Presidio** (Art Theatre Guild) (774; $1.25)—"Devil's Eye" (Indie) (3d wk). Good $2,800. Last week, $3,000.

**Coronet** (United California) (1,250; $1.80-$2.75) — "King of Kings" (M-G) (13th wk). Okay $7,200. Last week, $7,500.

**Alexandria** (United California) (1,610; $1.49-$3)—"El Cid" (AA) (5th wk). Fine $12,500. Last week, $13,000.

**Metro** (United California) (1,000; $1.50-$1.80) — "Two Women" (Janus) (5th wk). Good $4,500. Last week, $5,000.

**Esquire** (No. Coast) (846; $1.25-$1.50)—"One, Two, Three" (UA) (5th wk) and "Breakfast At Tiffany's" (Par) (1st wk). Fast $8,500. Last week, $7,000.

## New Pix Boosting Balto; 'Innocents' Fast $5,000, 'Ship' 8G, 'Kings' $8,700

Baltimore, Jan. 30.

New films have pepped up trade here. "Sail A Crooked Ship" is good in opener at the Hipp. "Murder She Said" is fine in first at the Little while "The Innocents" shapes fast in bow at the Charles.

Of the holdovers, "King of Kings" is still in the lead, in sixth frame at the Town. "Second Time Around" is mild in second at the New, while "Flower Drum Song" is fair in sixth at Stanton. "Purple Noon" is better in sixth at the Cinema. "Wild For Kicks" is plenty nice on opener at the Rex.

**Estimates for This Week**

**Aurora** (Rappaport) (367; 90-$1.50)—"Two Women" (Indie) (rerun). Nice $2,000. Last week, "Genevieve" (Cont) and "Tiffield Thunderbolt" (Cont) (reissues), $2,500.

**Five West** (Schwaber) (425; 90-$1.80)—"Cold Wind in August" (Indie) (6th wk). Holding at $1,800. Last week, $1,400.

**Hippodrome** (Rappaport) (2,200; 90-$1.50) — "Sail Crooked Ship" (Col). Good $8,000. Last week, "George Raft Story" (AA) (2d wk), $5,000.

**Little** (Rappaport) (300; 90-$1.50)—"Murder She Said" (M-G). Good $3,000. Last week, "Invasion Quartet" (M-G) (2d wk), $1,500.

**Mayfair** (Fruchtman) (700; 90-$1.50) — "Pocketful of Miracles" (UA) (6th wk). Solid $4,000. Last week, $3,500.

**New** (Fruchtman) (1,600; 90-$1.50) — "Second Time Around" (20th) (2d wk). Mild $4,000. Last week, $7,000.

**Playhouse** (Schwaber) (355; 90-$1.50)—"Double Bunk" (Show) (2d wk). Oke $2,300. Last week, $2,200.

**Rex** (Freedman) (500; $1.50)—"Wild for Kicks" (Times). Pleasing $3,000. Last week, "Magician" (Janus) (reissue), $1,200.

**Stanton** (Fruchtman) (2,800; 90-$1.50)—"Flower Drum Song" (U) (5th wk). Down to $5,000. Last week, $6,000.

**Town** (Rappaport) (1,125; $1.50-$2.50)—"King of Kings" (M-G) (6th wk). Nice $8,700. Last week, $8,500.

## Indpls. Spotty Albeit '2d Time' Loud 9G, 2d

Indianapolis, Jan. 30.

Biz is spotty at firstruns here this stanza. The two new pix, "Roman Spring of Mrs. Stone" at Keith's and "Happy Thieves" at Loew's, are not getting any place, latter being especially sad. Circle second week, doing so well it will hold again. "King of Kings" looks good in sixth at Lyric.

**Estimates for This Week**

**Circle** (Cockerill-Dolle), (2,800; $1-$1.25)—"Second Time Around" (20th) (2d wk). Very good $9,000. Last week, $11,000.

**Indiana** (C-D) (1,100; $1.25-$2.50)—"Sonth Sea Adventure" (Cinerama) (6th wk). Steady $8,000. Last week, $7,000.

**Keith's** (C-D) (1,300; $1-$1.25)—"Roman Spring" (WB). Mild $5,000. Last week, "Flower Drum Song" (U) 4th wk), $6,000.

**Loew's** (Loew) (2,427; 90-$1.25)—"Happy Thieves" (UA) and "Three on Spree (UA). Bad $3,000 in five days. Last week, "Ivanhoe" (M-G) and "Knights Round Table (M-G) (reissues) (2d wk), $4,500.

**Lyric** (C-D) (850; $1.25-$2.50)—"King of Kings" (M-G) (6th wk). Good $7,000. Last week, $7,200.

## BOSTON

(Continued from page 8)

—"Ivanhoe" (M-G) and "Knights of Round Table" (M-G) (reissues) (2d wk). Good $12,000. Last week, $16,500.

**Paramount** (NET) (2,357; 70-$1.25) — "Innocents" (20th) and "Upstairs and Downstairs" (20th). Slick $15,000. Last week, "Madison Ave." (20th) and "Long Rope" (20th), $10,000.

**Pilgrim** (ATC) (1,909; 75-$1.25)—"Too Late Blues" (Par) and "Young Ones" (Indie). Okay $6,500. Last week, "Sail Crooked Ship" (Col) (3d wk), $6,000.

**Saxon** (Sack) (1,100; $1.50-$3)—"King of Kings" (M-G) (14th wk). Good $9,000. Last week, same.

**State** (Trans-Lux) (730; 75-$1.25)—"Sorcerer's Village" (Indie) and "Love Is Day's Work" (Indie). Good $5,000. Last week, "Some Like It Cool" (Indie) and "Naked Terror" (Indie) (4th wk), $3,300.

# Amusement Stock Quotations

*Week Ended Tues. (30)*

## *N. Y. Stock Exchange*

| 1961-62 High | 1961-62 Low | | *Weekly Vol. in 100s | Weekly High | Weekly Low | Tues. Close | Net Change for wk. |
|---|---|---|---|---|---|---|---|
| 27¾ | 17¾ | ABC Vending | 111 | 21⅛ | 19⅛ | 20¾ | + ¼ |
| 61⅞ | 41¾ | Am Br-Par Th | 126 | 44½ | 41¾ | 43 | —1⅜ |
| 27¾ | 17⅛ | Ampex | 386 | 18¾ | 17⅛ | 18 | — ½ |
| 42⅜ | 31½ | CBS | 166 | 39¾ | 38¼ | 39¾ | +1⅜ |
| 35⅜ | 21⅜ | Col Pix | 58 | 29⅜ | 28¼ | 28¼ | — ⅞ |
| 47½ | 32 | Decca | 195 | 42⅜ | 38⅝ | 39¼ | —2½ |
| 46½ | 26⅝ | Disney | 58 | 38½ | 37 | 37½ | —1 |
| 119¾ | 97½ | Eastman Kdk. | 286 | 108 | 101¾ | 103 | — ⅛ |
| 7⅝ | 4¾ | EMI | 246 | 6 | 5⅝ | 5¾ | .. |
| 17½ | 12½ | Glen Alden | 262 | 13½ | 13 | 13⅛ | — ¼ |
| 46½ | 15⅞ | Loew's Thea. | 230 | 44 | 42 | 42¼ | — ½ |
| 83¼ | 36⅜ | MCA Inc. | 41 | 72¾ | 71 | 71¼ | — ¾ |
| 70⅜ | 41½ | Metro GM | 286 | 51¼ | 46⅝ | 50⅝ | +3⅛ |
| 41⅜ | 25¾ | NAFI Corp. | 136 | 29⅞ | 28½ | 29⅜ | — ⅝ |
| 9⅛ | 5⅛ | Nat. Thea. | 555 | 7½ | 6¾ | 7¼ | + ⅛ |
| 26¾ | 16⅝ | Outlet | †970 | 24½ | 22⅝ | 24 | +1⅛ |
| 85¾ | 53⅜ | Paramount | 102 | 52¼ | 50½ | 51⅞ | — ⅜ |
| 238½ | 174½ | Polaroid | 328 | 190¾ | 174½ | 189½ | +9½ |
| 65⅝ | 49½ | RCA | 391 | 56⅛ | 52⅞ | 55⅝ | +2¼ |
| 18¾ | 10¾ | Republic | 74 | 11⅞ | 11⅜ | 11½ | — ¼ |
| 42⅜ | 26¼ | Stanley War. | 49 | 36¾ | 35⅝ | 36⅜ | + ½ |
| 34¼ | 27¾ | Storer | 52 | 30¾ | 29½ | 30⅛ | +1 |
| 55¼ | 29⅝ | 20th-Fox | 230 | 38⅜ | 35¼ | 35¼ | —3¼ |
| 40¾ | 29½ | United Artists | 69 | 33¾ | 30¼ | 32⅞ | — ⅞ |
| 94¾ | 52¾ | Warner Bros. | 20 | 76½ | 75¼ | 76 | .. |
| 82¾ | 60⅜ | Zenith | 1334 | 67½ | 60⅜ | 66⅞ | +4¼ |

## *American Stock Exchange*

| 1961-62 High | 1961-62 Low | | *Weekly Vol. in 100s | Weekly High | Weekly Low | Tues. Close | Net Change for wk. |
|---|---|---|---|---|---|---|---|
| 8⅛ | 4½ | Allied Artists | 127 | 6⅜ | 5⅛ | 6⅛ | + ⅞ |
| 17⅝ | 10¾ | All'd Art, pfd. | 8 | 13¾ | 12 | 13 | +1 |
| 15¼ | 6½ | BalM'nt GAC | 22 | 7⅝ | 7⅛ | 7¼ | — ⅜ |
| 24⅜ | 9¾ | Cap. Cit. Bdc. | 25 | 18½ | 18 | 18½ | + ⅛ |
| 22½ | 4⅝ | Cinerama, Inc. | 230 | 18 | 16¾ | 16¾ | —1 |
| 16⅞ | 7⅜ | Desilu Prods. | 54 | 10⅛ | 9¼ | 9⅝ | — ⅝ |
| 9⅝ | 4⅞ | Filmways | 34 | 7⅛ | 6½ | 6½ | — ⅝ |
| 18 | 11½ | Movielab. | 17 | 13⅞ | 11½ | 12¾ | +1¼ |
| 25¾ | 8¼ | MPO Vid. | 10 | 12¾ | 12⅛ | 12¼ | +1½ |
| 5¾ | 1¾ | Nat'l Tel'film | 48 | 2⅜ | 2⅛ | 2⅛ | — ⅛ |
| 10⅛ | 3¾ | Reeves Bdcst | 23 | 5⅛ | 4¾ | 4⅞ | — ⅛ |
| 10½ | 6 | Reeves Snd. | 124 | 6⅞ | 6¼ | 6½ | .. |
| 27 | 20 | Screen Gems | 14 | 21 | 20 | 21 | + ⅜ |
| 42⅜ | 11¾ | Technicolor | 284 | 23¼ | 21¾ | 22¾ | + ¾ |
| 31 | 9¾ | Teleprompter | 80 | 15 | 13 | 14 | — ¾ |
| 6¼ | 2⅝ | Tele Indus. | 13 | 3 | 2¾ | 2¾ | — ⅛ |
| 25¾ | 14½ | Trans-Lux | 78 | 18⅜ | 16⅛ | 16⅛ | —2⅛ |

* Week Ending Mon. (29).
† Actual Volume.

*(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)*

## *Over-the-Counter Securities*

| | Bid | Ask | |
|---|---|---|---|
| America Corp. | 2⅞ | 3⅛ | — ¼ |
| Four Star Television | 19 | 21 | —1 |
| Gen Aniline & FA | 235 | 265 | —5 |
| General Drive-in | 12¾ | 13⅞ | .. |
| Magna Pictures | 2⅞ | 3⅜ | .. |
| Metromedia Inc. | 15 | 16⅛ | — ⅝ |
| Official Films | 2⅜ | 2¾ | + ⅛ |
| Sterling Television | 2½ | 3 | .. |
| U. A. Theatres | 8⅛ | 9 | +1 |
| Wometco Enterprises | 23 | 25⅛ | —1 |
| Wrather Corp. | 5¾ | 6⅝ | |

*(Source: National Assn. of Securities Dealers Inc.)*

# Pix Biz Message to N.Y. Times

Continued from page 5

will not require Supreme Court approval to be shown publicly").

While plenty of other exhibs and distribs have used the full-column "reader" idea in the Sunday Times, this is believed to be the first time one has been used to set off an accompanying display ad.

Twentieth, however, has not been the only one to challenge the Times film ad pages. The little (250-seat) Bleecker Street Cinema in Greenwich Village is up in arms.

Starting last week, the Bleecker management has been handing out to its patrons a mimeoed sheet headed "Once Again—An Apology for The New York Times." The text explains that "during the last two months, on the average of once a week, the Cinema's advertisement in a daily edition of the New York Times either has been totally in error or hasn't been run by the newspaper at all . . ."

The last straw was Jan. 25 when in place of the ad scheduled announcing the final day of "The Italian Straw Hat," the Times reran the copy from Jan. 18 announcing the last day of "Ten Days That Shook The World" and the opening of "Straw Hat" the following day.

The Bleecker management says, "Sadly, since most of our patrons are regular readers of the N. Y. Times, we cannot withdraw all advertising from the publication because of their weekly average of six advertisements right to the one wrong. All we can hope is the sorry situation will be corrected. Until that time, we must reluctantly ask you to no longer depend on the Times . . ."

The text doesn't say so, but a Bleecker spokeswoman reports that one of the more irate of the theatre's patrons was none other than Times critic Bosley Crowther, who went to the Bleecker to see "Straw Hat" and found a totally different program. Yes, he'd looked at the ad in the Times.

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Paul Short, division manager of the National Screen Service at Dallas, back at work following his recent illness. Retirement of Walter Steadman, manager for NSS has now been postponed from Jan. 1 to April 1.

**FOR SALE**

A collection of outstanding slapstick comedies and other excellent silent films suitable as source material for the theatrical production of a feature comedy anthology. Principles only.

Box V-3191, VARIETY
154 W. 46th Street, New York 36

**WANTED**

CELEBRITY who will be marching through Atlanta at 10 a.m. March 22 for gratis p.a. benefit Ga. Sheriff's Boys Ranch. Contact Mrs. Grady Lake, 894 Briarcliff Ter NE, Atlanta, Ga., or Fred Woodress, Box 604, Birmingham, Ala.

## New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
"A MAJORITY OF ONE"
Also Starring RAY DANTON • MADLYN RHUE
Produced and Directed by Mervyn LeRoy
From Warner Bros. in Technicolor
On Stage: "SALUT A LA FRANCE"

# Yanks' Unpopularity In Portugal Complicates Jack Miles' Troubles

Madrid, Jan. 30.

Film producer Jack Miles from the Cathay Studios in Hollywood has been given a hard time in Portugal, where Americans are currently unpopular because of the Angola and Goa situations. But apart from his inability to reduce his "co-production" deal to satisfactory clarity he reports that the sound and camera equipment available in Lisbon could not, in his opinion, produce technical quality for the world market.

Miles is definitely vexed by his experiences which started, he reports, with Albert Ametau, Hollywood representative of Tobis of Portugal, through whose offices he entered a 45-55 agreement under which he and backer Charles Hall were to provide "above the line" talent with Tobis to supply everything below the line.

Miles declares that he was in for disillusionment upon reaching Lisbon with Yank director Thor Brooks and a British cast of players including Monti Landis, Bobby Howse, Barbara Roscoe and Dillis Lay.

He could never get the Portuguese end, he complains, to detail what below the line would cover. Nor would the latter accept travel, living expenses and other standard debits.

After two weeks of snail-like filming and constant effort to clarify contractual obligations, Miles penetrated Portuguese soldiers ringing the American Embassy and called on the U. S. Consul for help. According to Miles, he was told that Yanks were unpopular at the moment and that nothing could be done through diplomatic channels to support the producer's case. Miles also appealed to the government film chief who expressed doubt that Tobis could raise the money stipulated in the coproduction agreement signed with Ametau in Hollywood. Although Director Brooks and Backer Hall elected to stay on in Lisbon to get "Forbidden Fruit" finished at any cost, Miles left for Madrid after serving notice of his withdrawal.

His first taste of film-making abroad taught him, he says, that no co-agreement should ever be signed before the Yank producer has been given full opportunity to inspect equipment and facilities prior to the start of production. He also advised full eye-to-eye accord on bi-lingual budget details before cameras start to grind.

## Plan $500,000 Ozoner In Albuquerque, N.M.

Albuquerque, Jan. 30.

Sero Amus. Co. of Los Angeles, which operates 38 ozoners in the southwest, plans to build a $500,000 drive-in in Albuquerque this summer. New ozoner, to be tagged the Satellite Drive In, will be on an 80-acre tract in booming northeast section of the city.

City already has six ozoners and seven hardtoppers in operation with another hardtop and a Cinerama house both being projected in the next 12 months.

## Shapley Astronomy Film Cartoon Financed By Hubley and Admirers

Showcorporation has obtained distribution of a feature cartoon based on astronomer Harlow Shapley's book, "Of Stars and Men," with release slated for May. Film is a project of veteran animator John Hubley, ex-Disney and UPA, and Shapley is heard for most of the narration.

Per the required legal notice filed with the N.Y. County Clerk, Hubley, as corporate principal, apparently enlisted every friend and relative he could to meet the estimated $185,000 negative investment. Backers include Shapley himself and tv scripter Reginald Rose.

## Trans-Lux's New Artie; Handling Three Imports

Trans-Lux's theatrical plans, as included in the entertainment division "blueprint" given in New York Thursday (25) by prexy Richard Brandt, include the construction of a new $500,000 artie on Manhattan's eastside, to be called the Trans-Lux East, and the release of three new imports, the British "Horror Hotel," French "Mort de Bele," and Danish "A Stranger Knocks."

Company's overall entertainment investments, including those in tv, will come to $2,800,000 this year, according to Brandt. Investment in three new imports is said to be $500,000 "before they are ready to be put on screen."

Ed R. Svigals, Trans-Lux Distributing Corp. veep, reported the company has been achieving a "depth of distribution" in areas where foreign pix ordinarily do not play—particularly southern and midwestern states where T-L has played "up to 90% of all possibilities in each territory." He estimates company's current (British) exploitation pic, "The Head," will get a distributor's gross of $750,000 from 5,000 theatres.

List of three new imports already announced will be supplemented with others during the year, Svigals said.

## Peper, Cleaves Shift

William Peper has rejoined the amusement staff of the N.Y. World-Telegram and Sun. He moved back to the entertainment department after a stint as a city-side reporter handling features on Brooklyn.

Along with the Peper shift, Henderson Cleaves, who was on the amusement staff, has been moved to the Brooklyn section.

## 'Explosiveness'

Continued from page 3

cal production is "Walk on the Wild Side," which deals with prostitution and lesbianism. He says an influencing factor behind the signing of Jane Fonda and Capucine for other producers' projects has been their appearance in the "explosive" "Walk."

This type of product, he also insists, will provide the "breakthrough toward new latitudes" for Hollywood in general and will place the American film colony on par with foreign producers so far as subject matter is concerned.

## Drive-In Sanction By Judge; Area Zoned But After Project's Start

Noblesville, Ind., Jan. 30.

More than a year's litigation to halt construction of a drive-in theatre at 99th st. and State Route 431, on a 40-acre tract in Clay Township, adjacent to the town of Carmel, came to a climax when Hamilton Circuit Judge Charles W. Ardery Jr., denied a petition for an injunction to halt the project, and held that work on the drive-in may continue.

The judge based his verdict on the fact that the builders started construction before any zoning regulations were extended over the area involved. Defendants in the suit were Harry and Hazel Parsons, owner of the land; North-side Amusement Corp., developers of the project, and Perine Development Corp., Indianapolis, the contractors.

The suit to halt construction contended the developers had failed to obtain a building permit, and sought to enjoin the builders from further activity under zoning authority assumed by the town of Carmel in August, 1960. A master plan for zoning throughout Clay Township was not adopted until May 2, 1961, after work on the theatre began. Nearby residents of the exclusive area claimed the theatre would devalue their property, affect living conditions, and create traffic hazards.

The situation arose because most of Hamilton County was left without zoning protection in 1959 when Hamilton County Commissioners repealed a county-wide ordinance. Since then, the town of Carmel has extended its zoning authority over all of Clay Township, while the Noblesville City Plan Commission has gained jurisdiction over a two-mile buffer area around Noblesville and all of Delaware Township.

## TAX AGENTS ONES TO 'PROBATE' KOVACS WILL

Hollywood, Jan. 30.

Ernie Kovacs left an estate with a gross value of $2,100,000, according to a petition filed in Superior Court by his widow, singer Edie Adams. This figure, however, Miss Adams stated, doesn't present a true picture of the estate since the comedian was "deeply in debt."

Petition asked that court allow her $2,500 monthly allowance for support of herself and three minor children, two Kovacs' by a previous marriage.

Kovacs long had been trying to untangle his income taxes with the Government. "We reached a point where we know how much we owe for 1956 and 1957, but we have no idea what our liabilities are for 1958, '59, '60 and '61," actress said.

There's a tax lien against Kovac's $600,000 house and its contents, Miss Adams reported, and until Kovac's affairs are unsnarled there is no estimating the exact value of the estate.

## Spain Okays Upped Scale 'Kings,' 'Cid,' 'Spartacus,'

Madrid, Jan. 23.

Film exhibitors in Spain were given partial relief from the rigorously-controlled boxoffice price scale when the government authorized a 20% increase at the boxoffice for such spectacular productions as "El Cid," "King of Kings," "Spartacus," and "The Guns of Navarone."

Exhibs have loudly and consistently lamented the admission freeze over the past six years and recent official green light to boost price scales for the super-spectaculars gave indication that further relief would be forthcoming early this year.

Government authorized increase is also regarded as a modification of official policy resisting distrib and exhib requests for approval to road-show multi-million dollar blockbusters.

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Jimmy Pritchard Jr., joined the staff of the Metro film exchange at Dallas. Succeeds Don Hubey who was transferred to St. Louis.

## Collins, Joliet Gutted

Chicago, Jan. 30.

The Collins Theatre in Joliet, Ill., was destroyed by fire last Wed. (10). The theatre, which operates only on Sunday, was empty at the time of the fire.

Mrs. Hope Angeles, owner of the theatre, estimated damage at $45,000. Cause of the fire was undetermined.

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# Minow & The Men For All TV Seasons

By GEORGE ROSEN

Washington, Jan. 30.

Up to this point in the dramatic confrontation of Newton Minow and his FCC confreres and the television network executives in the resumption of hearings into tv network practices, what particularly emerges is a full-dimensional portrait of a group of men representing (in the order of their appearance) both CBS and NBC, who are gifted with an acute sense of responsibility.

If nothing else comes out of the protracted siftings and probings into television network practices (and at this stage there's no telling the extent of the regulations, if any, to be imposed), the fact is that the hearings have served to throw into sharp focus the type of maturity and aggressive leadership with which the key functionaries in network tv are endowed.

Standing out above all else in the first week of hearings was the CBS leader—corporate prexy Frank Stanton, with the status of "a man for all tv seasons" as he bore the brunt of this responsibility. And if NBC board chairman Robert Sarnoff's testimony (charging that the FCC was seeking to regulate the tv networks) set off the hearings' first major pyrotechnic display, it also demonstrated, for all the roughing up that Sarnoff took, that here, too, along with responsibility, were men of resolution and determination.

For what perhaps is most illuminating of all is the kind of executive who is currently revealing his skills and knowledge before Minow & Co.—men who, whether the FCC is willing to concede the point or not, are inscribing into the FCC archives, both in their prepared statements and in response to questioning, an enlightening, updated primer on the why-what-when-and-how of television. From Minow on down, the august FCC body last week may not have batted an eyelash, yet it was abundantly evident that their education in the arts and skills of tv by responsible architects was being enhanced to a considerable degree.

It could well be that when all the findings are carefully evaluated and appraised, the FCC may decide that some infractions and misdemeanors are in need of remedy; that existing network concepts are in some cases at variance with the precepts and behavior patterns as gleaned through FCC eyes. The closing stages of the CBS examination gave strong hint of network regulation lurking in the background. It's conceivable that the Government agency may even throw the book at the networks. Yet for all that, Minow and his brethren must inevitably concede the high style and class of the executive manpower that tv has incubated as was so forcefully illustrated last week.

Certainly television's administrative counterpart is a far cry from the salad days of radio when management was too frequently linked with fugitives from a service station or garage. If all of this assumes major importance, it's because of what it portends for the future of an industry too long held in disrepute.

### Stanton Spark

The manner in which CBS corporate prexy Frank Stanton sparked his 11-man executive team, confronting the FCC as a unit with impeccable Swiss-movement precision and timing, was a revelation. Watching Stanton take the ball and alternately toss it to tv prez Jim Aubrey, or News president Dick Salant, or to an Oscar Katz, or a Mike Dann, or a Tom Fisher, or a Joe Ream, or a Bill Lodge, or a Bill Hylan (depending on who was asking what) was an object lesson in heads-up executive field play. Here was a team with a cumulative 200-year track record in broadcasting. But far more meaningful was the direction this experience has taken.

It's for this reason that one can applaud the total exposure given the FCC hearings, particularly in the three Sunday network displays on NBC-TV and in the full hour recap on WNEW-TV Sunday night. Granted, where the general public is concerned, it all adds up to gab and more gab; that they would pack a far greater Nielsen wallop if the programs had the benefit of a Bud Collyer to ask: "Will the real Newton Minow stand up?" Nevertheless, even this simple nationwide exposure of tv's executive manpower with all cerebral cylinders clicking can help immeasurably in restoring public confidence in a medium subjected to brickbats and D.C. prat-falls.

### The Sarnoff Tuneup For NBC

Like Stanton, Sarnoff took the position that regulation of tv networks is unnecessary, unwise and unworkable as a practical matter. "We cannot," said Sarnoff, accept the premise that the public interest demands the regulation of networks, and that all that remains is to decide just how they should be regulated. (In the resultant question-and-answer period (see separate box) the FCC had some different arguments on the subject).

Pointing out that the development of audience interest is a process of "gradual evolution that sets its own pace," the NBC chieftain emphasized that "the artificial stimulation of Government prodding of broadcasters will not speed viewers to change their tastes."

As to "how should the public interest be represented in broadcasting?", Sarnoff testified: "The answer, I submitted, is by the public itself," adding that the paramount idea of the democratic process is that "people themselves, given opportunity for choice, can best choose for themselves."

"Such a conception," Sarnoff said, "applies with particular force to the area of personal taste and to the media of expression which, like broadcasting, depend for their existence on their ability to satisfy public tastes and interests. Broadcasting, more than Government or any other American institution, affords the public direct, swift and telling means of making its own decisions and registering its own preferences on a day-to-day—indeed, hour-to-hour—basis. And there is no type of program to which the public is not given reasonable and consistent opportunity to respond.

"Against this remarkably effective system of free choice, some would impose the centralized authority of Government to determine what is good for the public to see and hear. I do not believe the public has delegated that right to any group. Certainly the Commission is not empowered to act as an agent for the public in this area, to speak for what the public should get. Rather, it is the Commission's role to see to it that broadcasters keep in touch with their audiences so that they can gauge the public's response to what they offer, and can build on that response."

Sarnoff expressed the view that programming goals of responsible broadcasters are "no lower than those the Commissioners might personally hold out." What is at issue, he said, is the method, degree and speed with which such goals can be achieved "as a greater volume and variety of serious, enriching and informative programming."

"The only effective method for winning these goals securely," he said, "is the method conscientious broadcasters now follow: to apply patience, skill and resourcefulness in exposing viewers to programs of this kind that will whet their taste for more. This is the art of wooing an audience, and like other forms of courtship, it depends on the consent of the wooed. The audience must be captivated—not made captive by Government dictate. Indeed, nobody ever took an audience by force; nobody can make people watch television programs they do not want to see—neither the Government, the networks, the stations or the advertisers."

## Sarnoff's Strategy

Washington, Jan. 30.

The hunting season got under way Monday (29)—a week late—at the FCC's programming inquiry. Robert Sarnoff, NBC board chairman, was declared fair game.

Sarnoff had not even completed his prepared statement when the commissioners began peeling off their kid gloves and network study chief Ashbrook Bryant took out his harpoon gun.

Sarnoff, leading off NBC's presentation, first was pounced on by Commissioner Frederick Ford while still reading his statement (Stanton was uninterrupted during his prepared testimony). Ford challenged the NBC topper on his allegation the Commission is trying to regulate programming. There was nothing in FCC's actions to indicate anything of the kind, he snapped. The whole Sarnoff statement appeared to be "not pertinent," Ford declared.

Commission Chairman Newton Minow, almost reticent with Stanton last week, found his tongue and joined in the sport. Sarnoff bluntly challenged the Washington regulatory trend (particularly the FCC-backed network regulation bill) and the tv reformists championing the move. Minow was provoked to make the threat that unless the industry comes up with some substitute legislative proposals to ameliorate the problem of programming responsibility, the Commission might be obliged to abandon "wrist-slapping" in favor of tougher disciplinary means against broadcasters.

Sarnoff said he did not know what he could do about this since he opposed network legislation of any kind.

Ford, who rarely lets his emotions get the better of his sense of decorum, was obviously irked over a suggestion by Sarnoff that the 100-plus civic clubs etc. who assailed tv in the 1959-60 hearings wanted to impose their peculiar tv tastes on the rest of the people. Minow and Bryant similarly took umbrage at Sarnoff's implication that the sheer weight of the criticism, dignified by being levelled during an official FCC proceeding, might bend broadcasters of program to please someone else beside their audience.

"You are saying that all this is speculation on your part—these charges you are making against the commission?" Ford queried heatedly.

And Bryant, who had an air of being unleashed, asked with some sarcasm: "What you did here was set up a straw man (censorship) and knock it down, wasn't it?"

No, averred Sarnoff.

Some observers saw little or no difference in the basic philosophies outlined by Sarnoff and Stanton, they both ran counter to that of Minow & Co.

The difference was in the tenor and phraseology. Sarnoff didn't mince his words, and Stanton wielded eloquent ploys to win honors for his witnessmanship.

## Beanbags, Not Brickbats

By JAY LEWIS

Washington, Jan. 30.

The fight fans were disappointed when the top-billed antagonists in the opening round of the "Great Confrontation" at Federal Communications Commission lobbed beanbags instead of brickbats.

CBS president Frank Stanton had laid down the gauntlet, but there was no infante terrible to pick it up.

Only a self-effacing, soft-spoken young man maned Newton Minow. Amiable of visage and voice, he offerred no serious challenge to Stanton's plan or oft-repeated enunciation of a broadcast philosophy directly antithetical to Minowism and its belief in the wasteland syndrome.

The heavy in the first week of the network programming Inquiry's close-out phase turned out to be—in the eyes of the industry—Ashbrook P. Bryant, head of the network study staff and acting D.A. in the proceedings. In a ponderous baritone which seemed to stop the clock in the big Interstate Commerce Commission hearing room borrowed for the occasion, Bryant spread out a heavy mire of questioning for Stanton and his top lieutenants. It took some wading, but the CBS hierarchy managed to slog through, and score points too.

Moreover, despite the goading, Stanton showed signs of bristling only once during the course of Bryant's onerous queries, which verged often on the leading and loaded.

The current NBC inning and ABC's turn next week should indicate whether Minow is actually trying to shed his angry young Eagle Scout image or whether he was simply holding off and stoking up his fires to scorch NBC, ABC or both. Whatever his motive, the change of aspect marks Minow as capable of role switches—from a beardless Jehovah-type, full of righteous wrath, to a subdued, fledgling public servant anxious to learn from his elders. The abiltiy to accommodate and change tack as the winds shift is alomst a prerequisite for survival here where the unswerving disappear quickly off the deep end, and the opportunists thrive.

### UHF The Solution?

One of the most significant utterances of the first week was Minow's off-hand remark just before the end of the CBS testimony. He told Stanton, that, maybe after all, 90% of the program problem under discussion was soluble by expanding tv into UHF. The channel shortage, of course, is not an issue at the hearing. So the question is raised, why the big production, the Commission sitting en banc, the advance ballyhoo and Minow's call for full publicity of the three-week proceedings, when a development outside their scope could largely make the whole deal meet? And, bearing on Minow's relations with the networks, what's one-tenth of a problem between friends?

Commissioner Frederick W. Ford added to the puzzlement of those who wondered what they were doing there by pointing out that the option time issue was inextricably interwined with just about every aspect of network programming, yet had never even been mentioned, much less explored. Option time, because it is pending for Commission decision, is unspeakable, said Broadcast Bureau head Kenneth Cox, so Ford dropped the subject.

But with two issues, UHF and option time, ignored but integral to any solution to the programming problem—according to the Commissioners' own admission, the inquiry takes on the aspect of a phantom chase, full of sound and some fury and ending with a huge report signifying not much at all.

However, there is still the matter of public image and points to be scored. And no matter how one kept score, CBS was clear winner of the first round. The classy articulate Stanton managed to put CBS on the offensive in a situation wherein he and his brass were called to answer complaints, not make them.

Moreover, Stanton, although ably asisted by Joseph Ream, programming practices v.p., Richard Salant, President of CBS News and others, carried most of the attack singlehandedly. And on occasion, he stepped in resourcefully when one of his subordinates had been caught in a rhetorical cul-de-sacs.

### Bones of Contention

Here are some of the big bones of contention of the first week of the inquiry, and how they were picked:

Censorship or the "drift toward programming control"—Stanton's prepared statement, couched in able prose, was obviously not calculated to appear freeswinging assault on Minow and the Commissioners who frame and effect the stiffened regulatory posture toward the programming responsibilities of licensees. But, a deft pensman can hurl an insult, carried on such innocuous-sounding phrases, as to be unrecognizable for what it is.

The only person to object to the following line was Ashbrook Bryant. Either Minow didn't think it was directed at him, or he chose to ignore it. At any rate, no general umbrage was taken.

Stanton said:

"In this connection (referring to the urge to force others to see the light as you see it), I confess that there has occurred to me the possibility that the more sophiticated who are restless with the type of entertainment that appeals to others may need a rededication of faith in that hopeful experiment that is our democracy."

It wouldn't be unreasonable to assume this was aimed at Minow, who is admittedly both sophisticated and restless with present-day tv fare. Also, he is a liberal, of the Stevensonian school, and, when one stops to ponder it, to insinuate in so many words that the dedicated perennial coeds and others out to reform tv are anti-democratic is a high magnitude insult.

Bryant showed reaction to Stanton's statement by questioning the CBS exec about a segment of the so-called Wriston Report which rapped the quality of tv programming. Bryant wanted to know whether the panel of notables who signed the report and thereby endorsed the criticism of tv were, in Stanton's opinion, in need of a refresher course in democracy.

In obvious pique over the leading nature of the question, Stanton snapped back to Bryant that he believed in exposing the public to varied fare. But, he added: "I don't think we should ram it down their throats."

A few questions later, he reiterated in somewhat stronger language the philosophy outlined in his opening statement by telling Commissioner Robert Bartley: "I do not believe we have the responsibility of taking one particular field and cramming it down their throats."

Commissioner Frederick W. Ford told Stanton he was "somewhat shocked" to hear the latter testify that the Commission's July, 1960, Programming Report harbored seeds of censorship. Ford assured the CBS prexy that this just wasn't so, that the report simply sought to require broadcasters to make an effort to determine the needs of their communities. As long as the effort was done seriously and in good faith, the Commission would be satisfied. Stanton told the Commissioner he was "relieved" to hear this interpretation of the report.

Minow did not contest with any degree of vigor Stanton's laissez-faire programming philosophy.

The Chairman maintained the tenor of his opening statement which averred: "Neither this inquiry, nor our policy statement of July 1960, nor any of our recommendations to the Congress, contemplate any invasion by the Commision of the programming functions of the broadcast.

"The Communications Act wisely forbids censorship, and this is the way it should be in a free society. We are determined that it shall so remain.

"We are equaly determined that every broadcaster to whom we issue a license shall make an honest, sincere effort to serve the public interest—and in these hearings we seek ways to assure that every broadcaster shall be able to fulfil this grave responsibility."

Minow followed up with this praise for broadcasters: "This inquiry has been an outstanding example of cooperation between industry and government . . ."

The "Doerfer Plan" and Pubaffairs—In response to

(Continued on page 34)

# PERKY PREAMBLES TO '62-'63

## New Nielsens: Season's Pattern Set

Just like last year, the national Nielsens for January (first two weeks) reflect the viewing pattern established for the season. And on the basis of this pattern NBC's "Wagon Train" (which moves to ABC next season) is the No. 1 show of the season. Other highlights of the key report: Of the Top 15 shows, CBS has 10; NBC five. On half-hour wins, CBS is out in front with 24, NBC with 17 and ABC with nine. CBS is shown winning five nights of the week; NBC two nights. Average audience rating is spelled out as follows: CBS 20.1; NBC 19.0; ABC 16.4.

Here are the Top 15:

| | |
|---|---|
| Wagon Train (NBC) | 32.6 |
| Gunsmoke (CBS) | 31.8 |
| Perry Mason (CBS) | 31.1 |
| Bonanza (NBC) | 29.5 |
| Garry Moore (CBS) | 29.4 |
| Dr. Kildare (NBC) | 29.1 |
| Hazel (NBC) | 28.8 |
| Red Skelton (CBS) | 27.7 |
| Defenders (CBS) | 27.2 |
| Ed Sullivan (CBS) | 27.0 |
| Rawhide (CBS) | 26.5 |
| Sing Along Mitch (NBC) | 26.5 |
| Candid Camera (CBS) | 25.4 |
| Route 66 (CBS) | 25.1 |
| Dennis Menace (CBS) | 24.5 |

## Radio Jingles' $3,000,000 Tune & All Tailored to Station Needs

Production and syndication of radio station identification jingles has become big business. Total sales of such jingles jangled to a total tnue of more than $3,000,000 during 1961, according to key sales execs, and may hit $3,500,000 during '62. Growth has been most pronounced during the past year and a half and reflects the healthy state of radio syndication— in contrast to vidfilm syndication.

Tremendous increase in use by the AM'ers of station jingles stems almost directly from decreased radio web service. Stations which had for years depended to a major extent on the networks for programming found they now had to develop their own sound images in competition with other local stations. One of the major gimmicks used in creating such station individuality became the jingle. Fact that all jingle packages are sold on an exclusive-to-you-in-your market basis means that the stations acquired a distinctive musical identification—short and catchy—which no competing station can use and the big scramble in radio today is for a particular, specialized "sound image."

Station jingles derived, actually, from commercial jingles, generally credited as teeing off in the early 40's when Ginger Johnson and Alan Kent introed the Pepsi-Cola jingle. Later, indies such as WNEW, New York, came up with their own briefie musical i.d.'s, on the theory that if a jingle can sell and identify a product, same goes for stations. Web affiliates, however, didn't feel they needed them until web service all but disappeared.

The use by the stations of jingles has broadened considerably. Originally, they were used virtually exclusively at regular station break intervals. Now, however, the jingles are completely interwoven with a station's music programming. Jingles are used to

(Continued on page 47)

## NBC-TV Fri. Plot: Mitch and Paar

NBC-TV has a new plan for Friday, which has "Sing Along With Mitch" moving, as reported earlier, into the 8:30 hour, and the latest word is that Jack Paar will assume the 10-11 p.m. spot.

Hence, the NBC-TV Friday sked in '62-'63 would read, unless there are more changes, this way: "International Showtime," 7:30, Mitch Miller 8:30, "Vive Judson McKay," 9:30, Jack Paar at 10.

"McKay," now in pilot form, is a telefilmed half-hour situation comedy set in Paris. It was produced with NBC coin by Don McGuire, who makes "Hennessey" over at CBS-TV.

### Yale Roe's ABC Slot

Yale Roe, formerly assistant general sales manager of KGO-TV, ABC's San Francisco o&o, has been named assistant daytime sales manager for the web.

Roe has been with ABC since 1950, working at WBKB-TV, the Chicago o&o, and WABC-TV, New York, as well as San Francisco.

## No Dearth Of Clients for ABC Feature Films

Initial straws in the wind indicate a solid economic base for ABC-TV's run with feature films on Sunday nights starting April 8. All the bankrollers of the two shows knocked off by the films, "Bus Stop" and "Adventures in Paradise," have bought into the films and additional advertisers are now in the process of being lined up.

Returning advertisers include American Chicle, Block Drug, Brillo, Brown & Williamson, Ted Bates, International Latex, Johnson & Johnson, Thomas Leeming, Lestoil, Miles Laboratories and Polk-Miller. Network sales execs said that advertisers are showing little resistance to films. In fact, the aura of quality and star names are shaping into powerful sales tools.

While ABC-TV is still committed to regular programming after the run of United Artists films is over in September, there's still a definite undercurrent in favor of the retention of the feature film format. NBC-TV will be running with feature films on Saturday nights for next season and, depending on the pix-on-tv rating pull, there's a good chance that there'll be a weekend of network films for the 1962-63 span.

And if that comes to pass, there's expectation that CBS-TV may also try films to bolster its Thursday night, which has been the weakest link in its schedule.

### All-Star TV Gab

The N.Y. chapter of the Academy of Television Arts & Sciences has lined up "an all-star cast" to discuss the "Future of Television in New York." Forum will take place Thursday (6) at the Academy's 40th St. offices.

On the panel will be producers Herb Brodkin, Gene Burr, Herb Leonard, Norman Jewison (who is also a director), CBS veep Mike Dann and AFTRA exec secretary Don Conaway.

## SOME FOOTNOTES ON 'WAGON TRAIN'

The current intramural schemings and plottings attendence the projection of network tv schedules frequently contribute more fascinating footnotes than the actual airing of the shows themselves.

Take, for example, the "Wednesday night story" as it relates to next season—certainly one of the more exciting (to the trade) episodes in the whole range of jockeying for position between NBC, CBS and ABC.

When, a couple months back, ABC negotiated with Revue Productions for the inheritance next season of NBC's hottest tv hour, namely "Wagon Train," for something like $20,000,000 and covering a two-year span, it was to all intents the tv coup of the year. Even as recently as this week, with the release of the new national Nielsens—perhaps the key ratings of the season since these are the Nielsens that reflect the '61-'62 pattern—the "Wagon Train" acquisition took on even more glamorous overtones with "WT" in undisputed No. 1 position. Add to this the fact that ABC will be perpetuating the habit continuity with its continued slotting of the show Wednesdays 7:30 to 8:30.

But suddenly the picture takes on a slightly different hue, cueing some doubts in some quarters as to whether "Wagon Train" will prove to be the gravy train that was initially anticipated.

For things have been happening since ABC made its deal with Revue for a new season of "Wagon Train's" plus guaranteeing the playoff of some 180 "WT" reruns that were formerly shown on NBC. For one thing, NBC went to the selfsame Revue shop and, in a daring programming venture, negotiated for a new series of westerns, this one of 90-minute length, "The Virginian," to be thrown smack into competition against ABC's "Wagon Train." (Whether "Virginian" can withstand that built-in audience pull of "WT" remains to be seen, but in any event NBC is protecting itself with only a 13-week firm deal on "Virginian," permitting it to back off if "WT" duplicates on ABC its current success story). But should "Virginian" take off as a potentially hot entry, ABC's got a problem on its hands. "Virginian," incidentally, will be shot in color, at $200,000 per episode.

Secondly, from the looks of things, ABC seems to be having some trouble with its affiliates in clearing post-11:15 p.m. periods for "Train" reruns along with replays of WB's "Roaring 20s" and "Maverick" (and the whole economics of that $20,000,000 deal rests on finding good rerun time). Warners wants to know pronto whether ABC-TV plans to go ahead with the latenight stripping (or else the major will go into syndication with the two shows). ABC-TV thus is on a deadline in convincing both affiliated stations and advertisers to go along with a post-11:15 telefilm show. Some advertisers say it'll require a small miracle for ABC to consummate the latenight exposure, although ABC sources late last week said there was a degree of new hope.

To make up the vast guaranteed expenditure on replays of "Train," ABC-TV has to get multiple exposure out of those reruns. Without the three-a-week of a latenight deal, the web will probably be hard pressed to amortize the cost of the replays. True, ABC can always show them daytime, weekday hours, but the cost of advertising on ABC-TV daytime is relatively low, maybe too low, to really compensate ABC for the trouble of exposing "Train."

An alternative that ABC is reportedly considering is exposure of "WT" as Sunday-6:30 replays, just before ABC-TV begins its prime time sked. But that's only one exposure.

There are no dull moments around ABC these days.

## CBS-TV Spells Out '61-'62 Program Casualties in Prepping New Sked; Thurs. Night Gets Real Slugging

By MURRAY HOROWITZ

Program casualties on the CBS-TV schedule which will not be around for next season now encompasses "Hennesey," "Alvin & the Chipmunks," Gertrude Berg, the entire Thursday night lineup other than "CBS Reports;" plus "Father of the Bride" and a few others.

As the web begins plotting its '62-'63 course, another highlight is the possibility of the toprated Red Skelton show being expanded from a half-an-hour to a full hour.

The checkerboard movement of shows in time slots is far from set at this stage, but the weakies on the current CBS-TV schedule are discernible and their "no future" status is being tagged.

Thursday night has proven out to be the weakest rating night of the week, spelling fini in '62-'63 to "Frontier Circus," "Bob Cummings Show," "Tell It To Groucho," (midseason replacement), and Gertrude Berg. "CBS Reports" will be the only show to stay, with the prestige pubaffairs series probably remaining in its current time slot, from 10 to 11 p.m., in spite of an initial flirtation to move it to 7:30 p.m. next season.

The day-by-day analysis for next season finds "General Electric Theatre" out of its Sunday 9 to 9:30 p.m. berth, with the remainder of the Sunday program schedule remaining intact, although there's been some talk of moving Jack Benny to Tuesday night.

"Ben Casey," ABC-TV hit medico show, has taken the rating stardust out of "Hennesey," "Casey," in effect, has slugged "Hennesey" out of the running for '62-'63. Monday nights next season will find "Window on Main Street" gone (see separate story), and "I've Got A Secret" moved up from its 10:30 berth, giving the web an hour to fill from 10 to 11 p.m. All other Monday night entries look secure.

"Password" and "Ichabod" will be shelved from the Tuesday night lineup. Web plans to continue its reruns of "Gunsmoke," titled

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### Prime Time

London, Jan. 30.

The lament by Prime Minister Harold Macmillan, when speaking at the BBC-TV Jubilee Dinner last November, that his official duties had made it impossible for him to see "Lenny the Lion" on television, may be rectified during the Easter holidays.

Ventriloquist Terry Hall has offered to bring his dummy to the Premier's home during the vacation, and put on a show for the Prime Minister and his grandchildren.

## NBC-TV Locks In 13 as Holdovers; Fewest Casualties

Hollywood, Jan. 30.

NBC-TV has picked 13 shows as certain holdovers next season. Web's program board in N.Y. marked the secret ballot as its own personal index in laying out next fall's schedule. Shows pencilled in for renewals are:

"Saturday Night at the Movies," "Car 54, Where Are You?" "Bonanza," "Laramie" (already renewed); "Hazel," "Dr. Kildare," Disney's World of Color," "Sing Along with Mitch," "International Show Time," "Dick Powell Show," (already renewed); Perry Como, Dinah Shore and "87th Precinct."

While the list is incomplete, future ratings will determine other survivors. Web's programmers indicate that four or five others will lock in their time for next season. Trade observers have estimated that NBC will have the least cancellations of the three networks, with ABC-TV the most.

Order for 32 new first-run "Laramie" segs involves an estimated $4,000,000 in production coin. The John Champion-produced series also received an order for four additional segs to finish out this semester with 32 installments. Original order for this season was for 28 segments.

It will be the fourth season for the hourlong oater, which will again be lensed in color, as it was this semester.

"Dick Powell Show" order is for 30 first-runs and 20 repeats, same as this season. Production on the new product begins in February or March, with the first telefilm or two to star Charles Boyer, who is partnered with prexy Powell and David Niven in the telefilmery.

More than $5,000,000 in production coin is involved in the new deal.

## Upgrading of German TV Market Cues Brit. Demand on Script Fees

London, Jan. 30.

TV and Screen Writers' Guild has warned writers to watch out for clauses in contracts concerning sale of telerecordings to German stations. According to the Guild, U. K. commercial contractors have begun inserting "German rights" paragraphs into pacts under which they need pay scripters only 25% of the original fee if his taped play, is sold to German tv interests.

Latter are becoming an increasingly good market for British authors, says the Guild, and fees offered for scripts compare favorably with those secured in the U.K. Therefore, the writers' union has instructed members not to accept less than 100% of the original fee for sale of top to Germany.

## GE Hr. Anthology To Thurs. NBC?

There is no deal yet, but NBC-TV is reported close to getting that. General Electric weekly hourlong anthology for its 10 to 11 p.m. Thursday berth. Web and BBDO are now involved in dickers.

NBC plans to move Mitch Miller (see separate story) out of the time period. GE evidently wants the hour slot, now that it can't get its weekly Sunday half-hour renewed for next season at CBS-TV, because of the strong leadin content, "Dr. Kildare" followed by "Hazel," both high-raters. (Moreover, it is now possible that CBS will keep "CBS Reports" Thursday at 10, in which case, GE might have the advantage of facing off vs. a quality stanza but one that has not in that time period been much of a Nielsen-puller.)

## LEVER & GF EYE STANLEY HOLLOWAY

Lever Bros. is contemplating a half-hour situationer for next season called "Higgins," done out of Screen Gems and fronted by Britisher Stanley Holloway. While no deal is set, the master plan (shared with General Foods by Lever) is to use the half-hour 8:30 to 9 on Mondays over CBS-TV.

The two bankrollers first thought of putting a new Lucille Ball half-hour in that Monday slot, but now they want to move it to 8:30 Tuesday on CBS-TV.

# Kleig-Lighted TV Spec Buildup Launches Lerner & Loewe's Setup

On its first venture into television packaging, Alfred Productions is giving a Hollywood-type advance buildup to its NBC-TV show, "The Broadway of Lerner & Loewe," due Feb. 11 as a special for Chrysler. In tandem with the automotive company, Alfred's general manager and the show's exec producer, Norman Rosemont, has been staging special parties for the press in 10 key cities with two of the show's stars, Robert Goulet and Julie Andrews, also making the rounds where possible.

The Alfred outfit, which sold the show to Chrsyler for $300,000 on a virtual non-profit basis in light of the steep tabs for Maurice Chevalier, Richard Burton, Stanley Holloway, Miss Andrews and Goulet, will be reaping a harvest from the show's anticipated impact on the b.o. of the two current Lerner & Loewe Broadway shows, "My Fair Lady" and "Camelot." Previous exposures of music and talent from the L&L legiters on Ed Sullivan's show invariably resulted in sharply increased boxoffice activity. Alfred is owned by Alan Jay Lerner and Frederick Loewe whose music will be the basis of the Chrysler special.

Rosemont said his main job as exec producer of the show began after the special was put on color tape in December. That job was to sell it to the audience with as much showmanship as possible. As part of the buildup, Rosemont has hired Sardi's Restaurant, the theatrical crowd's hangout, for a black tie press party on the night of the special. A flock of color tv sets will be on hand for the show's tune-in.

Chrysler is distributing 250,000 16-page photo brochures which are tying the show with the Chrysler line. The brochure was taken from an advertising supplement in Town & Country mag. Chrysler and its agency, Leo Burnett, gave Lerner and Loewe complete freedom in its production of the show, a switch from the row which they had with General Motors three years ago when the idea of the special was first broached.

Next television project for Alfred will be a tv version of the Lerner & Loewe show, "Brigadoon," in association with MGM-TV. This is being projected as a 90-minute show for the 1962-63 season, if it can be sold.

# CBS-TV 'Window' May Get Reprieve

The seesaw conflict about continuing "Window on Main Street" on CBS-TV at press time seems to favor continuing the Robert Young starrer for the remainder of the season. Web, with the approval of alternate sponsors, may shift the half-hour series to another time slot.

Slotted on Mondays at 8:30, the half-hour series, sponsored alternately by Scott Paper and Toni, has been a rating disappointment Skein, sold via Screen Gems, had been an expensive property and a major disappointment of the season. Hope was that it would duplicate the success of "Father Knows Best," made by the same Young-Rodney team.

In a temporary switch of scheduling on Thursday nights, starting Feb. 1, CBS-TV will switch "Frontier Circus" from 7:30 to 8:30 to 8 to 9 p.m. Moving into the 7:30 spot is the "New Bob Cummings Show." It now is occupying the 7:30 berth. When the shift occurs, Vick Chemical will pick up full sponsorship of Cummings for the remainder of its run.

Cummings is due to go off March 8. "Oh, My Bells," unexposed episodes of "Brenner," are among the properties being considered as a replacement.

### Kip's Cleffing

Hollywood, Jan. 30.

Kip Walton will baton the CBS-TV series, "Clear Horizon."

Skein is due to start airing Feb. 26.

### Sunshine Biscuit Buy

Sunshine Biscuit is back in tv and its a daytime buy, natch.

Company, which has been exclusively in magazines and newspapers for some time, returns today (31) with quarter hours in NBC-TV's daytime quiz shows, "The Price Is Right" and "Truth or Consequences."

Sunshine agency Cunningham & Walsh says the buys are an attempt to capture a high percentage of the younger housewives.

# Packagers Love Those TV Repeats

Hollywood, Jan. 30.

The prospect of extensive network buys of repeats this year is taking program packagers off the financial hook even where there will be no renewals for next season. For the packagers, the summer repeats represent the difference between profit and loss for first-year shows which are frequently sold below the cost of production of a new episode.

Economics of a high-rated new show, such as "Dr. Kildare," is instructive. MGM-TV is bringing in new episodes at a few thousand dollars above the $110,000 price being paid by NBC-TV. However, the repeats will be bringing in around $20,000 per week and this year may run from 13 to 26 shows. Even after paying out around $5,000 on residual rights on the repeats, MGM-TV will be left with a good profit on the overall "Kildare" series. While "Kildare" is being renewed for next year, same economic factors are operating on repeats for non-renewed shows.

Another plus factor for MGM-TV on a click show like "Kildare" is the overseas sale. It's grossing around $20,000 weekly, of which NBC is taking a slice of around 40% for its handling of the foreign distribution.

# ZIV-UA'S 'HOWIE,' OTHER PILOTS ROLL

Hollywood, Jan. 30.

Pilots rolling off Hollywood's tv assembly line include "Howie," for Ziv-UA, starring Will Hutchins, who once starred in Warner Bros. "Sugarfoot" series. Bill Asher is producer-director.

"Side of the Angels," a "Twilight Zone" spinoff starring Carol Burnett and Jesse White, produced by Buck Houghton. If it sells, White will star in the series.

Filmways is turning out a pfiot starring Ricki Starr as a wrestler. Al Simon is exec producer, and George Burns, who owns a chunk of the "Mr. Ed" series, also has a piece of this action.

"Whatever You Do, Don't Panic," half-hour comedy being produced by Bob Finkel and John Hess for Revue.

In addition, Warners' upcoming "Bomb Aboard — Call the FBI" spec for ABC-TV may also be a pilot for an FBI telepix series. Stanley Niss is producing.

### Berle's Spec Cast

Hollywood, Jan. 30.

Milton Frome, straight man for Milton Berle in show comic did for NBC-TV years ago, joins Berle in spec he's taping for March 9 airing.

Previously set were Jack Benny, Lena Horne, Janis Paige and Laurence Harvey.

### 8 More 'Bullwinkles'

Hollywood, Jan. 30.

"The Bullwinkle Story," animation series on NBC-TV, has received a renewal for eight more segments, to round out the season, restoring a cutback ordered earlier in the semester. As a result, producer Jay Ward has rehired five of eight employes he discharged recently.

Series goes into reruns this summer, and will be on through Sept. 30. Ward and Bill Scott are coproducers.

### 'Let Freedom Ring' May Get CBS Reprise

"Let Freedom Ring," the hour special featuring the Mormon Tabernacle Choir, may be picked up again for a CBS-TV rerun by American Motors Corp. Web and American Motors, the original sponsor, have held talks looking toward that eventuality.

Special was telecast Dec. 31 and featured Laraine Day, Richard Boone, Dan O'Herlihy and Howard Keel.

# Schreiber to Get A Closed Hearing For MCA Probe

Los Angeles, Jan. 30.

U.S. District Court has ordered Music Corp. of America and Taft Schreiber, veepee, to appear before the Federal Communications Commission to testify and to produce books, papers and documents relating to the Government's probe of tv programming practices. Order signed by Federal Judge Leon R. Yankwich, however, "suggested" that the hearings be held in closed session.

U.S. Attorney Francis C. Whelan, who revealed the U.S. court decision, said it was now up to the FCC to decide on the time and place of appearance for MCA and Schreiber.

Action grew out of Schreiber's refusal to testify in public upon certain matters at FCC hearings Oct. 21, 1960, and March 6, 1961. At that time he indicated that he would be willing to answer all questions at a closed session and with the understanding that his answers were kept confidential.

In his decision, Judge Yankwich reviewed the power of the FCC in making investigations and concluded that the inquiry involved in this proceeding is, within the investigatory powers of the commission.

"However," the judge said, "I am of the opinion that in view of the well-grounded fears of the respondent that the testimony to be given might result in the disclosure of trade secrets of which competitors might take advantage, it is suggested that the examiner confine attendance at the hearing

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# WATERBURY STATION FACES A GOVT. RAP

Hartford, Jan. 30.

A Waterbury radio station and its president have been charged by the government on three counts of violating federal labor laws.

Cited have been WWCO and Herbert Bloomberg, prexy and treasurer of the station. Bloomberg has been ordered to appear in Federal Court here on Feb. 5 to answer to charges that the station failed to pay overtime, falsified records and failed to keep records.

Asst. U.S. Atty. James D. O'Connor filed the charges which claim station failed to pay time and a half wages for overtime to 16 employees in a Sept. 5, 1959 to July 27, 1961 period.

Charges also claim that station kept false records on time worked by 10 of its employees. Government also charges that the station violated provision of the Fair Employment Standards Act of 1938.

### Author, Author!

Complaint growing among Author Guild members in N.Y. is that U.S. magazines are cutting down the type-size of bylines, not selling the writer but the title or idea. In the good days author billing was the whole essence of magazine ballyhoo.

Then Kathleen Norris or Sax Rohmer on the cover moved an extra 100,000 on the newsstands, its recalled.

# French-U.S. TV-Telephonic Link Being Projected for End Of '62

Paris, Jan. 30.

France and the U.S. hope to have a video and telephonic space link by the end of '62. Two identical stations are being built in each country to focus and track special satellites which would enable them to eventually have 600 communication lines.

Stations are now under construction in Rumford, Maine, and in a small Brittany town in France, Plumeur-Boudou. Both will be identical and have immense glass enclosed antennas for tracking purposes. At first one satellite will be used and later, it is hoped, a chain of them which will replace each other and keep contact continuous rather than intermittent.

The American National Aeronautics Space Administration and the French National Telecommunications Study Center are working on this project. At first Yank satellites will be used but then French hope to have their own involved in the setup. French feel that U.S. advances in space call for all work to complement and follow theirs rather than going out on one's own.

French asked Common Mart members to cooperate but most are going at it on their own. French feel this is wrong and may make it harder eventually to tie up the systems. Now, they feel, is the time to act the pupil to U.S. advances and only later go out on their own.

The antenna is being shipped from the U. S. to France and will be 177 feet long and 94 feet high. It will be enclosed in a 210-foot glass dome. It is hoped that an interchange of video programs and telephone and telegraph messages are for the very near future.

### NBC-TV's Links Loot

All NBC-TV coverage of major golf tourneys in the next several months is SRO.

Ford, Humble Oil and Wilson Sporting Goods purchased the pieces of the web's television coverage. Wilson owns all of the Palm Springs classic on Sunday (4), half of the Tourney of Champions on May 6 and half of the June 16 National Open. Ford is bankrolling the Thunderbird tourney on June 10, and Humble has the pieces in the Tourney of Champs and the National that Wilson does not own.

# CBS Radio Pacing Big Band Feeds

Who said the big band days are over? In terms of pickups, they're as strong as ever on CBS Radio, the web feeding the "live" band broadcasts to affils for sustaining programming, usually at nighttime

During '61, CBS Radio ran up an impressive total of 1,050 dance band programs accounting for 500 broadcasting hours. Under the web's deal with the American Federation of Musicians, no commercials are allowed in the programs. For the new '62 year, the big band feed by the web will continue in full force.

Currently, CBS has wires in the Hotel Roosevelt, Hotel Taft, Pierre Hotel and the Embers in New York; London House in Chicago, Peabody Hotel, Memphis, Queen Elizabeth Hotel, Montreal; Roosevelt Hotel, New Orleans and El Mirado, Palm Springs. During the year CBS covers the seasonal spots such as the Steel Pier in Atlantic City; Cavalier Beach Club, Virginia Beach and Freedomland, N.Y. During the year, net places wires in the Waldorf Astoria, Park-Sheraton and Statler-Hilton Hotels, N.Y. Roseland Ballroom and other dance centers.

CBS, moving along with the times, divides its service between the bands dispensing dansapation and the new, progressive combos whose output is designed primarily for listening.

Hard core of the terps brigade are the dyed-in-the-wool veterans such as Guy Lombardo, Vincent Lopez, Stanley Melba, Freddie Martin, Russ Morgan, Les Brown, Eddy Howard and other oldtimers. Music for listening brigade includes such younger faces as Jonah Jones, Peter Nero, Don Shirley, Eddie Layton's organ trio, Dorothy Donegan, Joe Bushkin, etc.

Affil acceptance of the band programming is good, varying from 40 to 100 affils hooking up.

### U.S. TELEPIX IN HOT BRIT. SHUFFLE

London, Jan. 30

Despite recent changes to its dispute-hit schedules, Associated-Rediffusion, midweek commercial tv outlet for London, is switching shows around yet again. The hour-long "Gunsmoke" has been bumped in favor of "Rawhide" in the Friday at 7:30 p.m. slot. And "Naked City" bows in the old "Rawhide" time of Monday, 9:15 p.m.

Major also replaces "Route 66" with "Ben Casey" from Thurs. (1) in the 9:45 p.m. hole. Moves haven't interfered with overall pattern of weekday viewing, however. A-R still runs three hot U.S. vidfilms in weekday prime time, same as BBC-TV.

"Naked City" has been put in to do battle with BBC's new drama skein "Studio 4" and has the advantage of kicking off 10 minutes earlier. "Casey" comes up against the competition's strong O.B. spot while "Rawhide" matches "Discovery" and "The Defenders."

The "Rawhide"-"Defenders" clash (although the former starts 30-minutes earlier) represents the only point on both networks' schedule where U.S. vidfilms meet.

# Espanola TV In 9 P.M. Kid Curfew

Madrid, Jan. 30.

Nine p.m. is deadline time for all young people under the age of 16, according to official word from Television Espanola. All programs before this hour are strictly confectioned for family tastes. After nine TVE made it known that its programs would include "adult only" telefare.

Television authorities are asking parents to obseve these norms scrupulously but are making doubly sure this rule is observed by flash insert frames calling the elders' attention to telecasting switch from family to adult themes.

### BOB WOLFF GETS NBC SPORTS NOD

Bob Wolff, who covered the Washington Senators for 15 years and its successor the Minnesota Twins for one, is quitting the Twins to replace Lindsey Nelson as play-by-play announcer on NBC-TV's baseball "Game of the Week" this spring. He'll team up with Joe Caragiola for the Saturday and Sunday afternoon games, with Caragiola handling color.

Nelson quit last week as a sportscaster and as assistant sports director to Tom Gallery to become announcer for the new N.Y. Mets on WOR-TV. Gallery has not picked an administrative successor to Nelson.

NBC will carry a 50-game sked.

### 'Ozzie' All Locked Up For 11th TV Season

Hollywood, Jan. 30.

"The Adventures of Ozzie and Harriet, one of tv's hardiest series, received a renewal for next season over the weekend, to insure its 11th season on tv.

ABC-TV gave the greenlight and producer-director-star Ozzie Nelson immediately began preparations to film five segments for next year as soon as the 30 first-runs of this semester are finished by the end of February.

Including its radio run, the series will begin its 19th consecutive season next fall.

# SG: RED HOT CELLULOID SHOP

## Popularity vs Circulation

The January Nielsen pocketpiece, which pretty much sizes up who did what to whom this season, pinpoints anew a recurring question: should programming be evaluated solely on circulation, or should popularity figures get a better shake at the Madison Ave. dice? The all-encompassing national Nielsens (reflecting circulation) gives the best of it to CBS, which is out in front on number of toprated shows, half-hour wins, nights of the week, etc., with NBC in No. 2 position and ABC running a poor third.

But encased within the same pocketpiece is the 50-market standing of the networks (reflecting popularity of programs) and revealing what happens when the three networks are competing with one another and when ABC is not being short-changed on the nosecount by being locked out of such two-station markets as Syracuse, Grand Rapids, Rochester, etc. On the 50-market standings for the second week of January, ABC gets the edge with 19.3 against NBC's 19.0 and CBS' 18.9. (And the 24-market Nielsen appraisal for the week ending Jan. 21 confirms the 50-market figures, with average evening ratings for all commercial programs giving ABC 20.1; NBC 19.5 and CBS 18.6).

Understandably, CBS and NBC want no part of the 50-market or 24-market rundowns, contending that "circulation is what counts and that's what Madison Ave. is buying." And there's no question but that a large segment of Madison Ave. agrees with this NBC-CBS philosophy.

On the other hand it is ABC's contention that there is seeping into Madison Ave. consciousness a growing awareness of popularity ratings which evaluate the three-network competition and doesn't penalize the web for spectrum shutouts.

## W. Germany's 'Get Neuss' as TV Murder Series Invites Bedlam

By HAZEL GUILD

Frankfurt, Jan. 30.

Probably the most sensational series of films ever to cross the West German television screen—a six-part cliffhanger murder mystery titled "Der Halstuchmoerder" (The Neckerchief Murders) have just ended, with a tremendous squabble that has undoubtedly meant publicity for all concerned.

The series, by 49-year-old murder mystery television writer Francis Durbridge, was seen by close to half of West Germany's population during its 15-day run (with one part shown every two or four nights).

And during the tense 35 minutes of the program, the results were disaster for anyone who tried to get a taxi, theatres and stage performances were empty, telephones and doorbells went unanswered.

A Hamburg theatre-owner protested that his first-run screening of a Gina Lollobrigida film played to nearly empty seats, solely on the nights when the murder was performing on the television screen, and in Duesseldorf, Dortmund, Cologne and Hanover, the taxi drivers took 35 minute breaks and headed for the neighborhood restaurants with television, so that it was nearly impossible to get a cab — and in the radio cabs in Frankfurt, the few drivers on duty were given a report every few minutes of the way the drama was progessing.

The city of Kiel cancelled a performance of the operetta "Blue Mask," because it coincided with a part of the television murder series and presale of tickets was nearly nil. And the city parliament of Kiel also tabled some business in order to adjourn in time for

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## CBS-TV's Daytime Pillsbury Windfall

Pillsbury and CBS-TV daytime seem to be going steady. Pillsbury starts a new cycle of CBS-TV daytime buys, giving up, at the same time, its buys on NBC-TV. Sponsor pulls out NBC-TV daytime after March.

On CBS-TV, Pillsbury for another 13 week-cycle will ride with alternate quarter hours on "Love of Life," "As the World Turns," "Password," "Millionaire," "Secret Storm," and "Edge of Night." Outfit also has weekly sponsorship of "House Party."

NBC-TV, which had been a non-basic buy for the sponsor, will lose Pillsbury coin on five shows. Sponsor has alternate week quarter hours on "Concentration," "Young Dr. Malone," "Loretta Young" and "Jan Murray."

## All State Insurance Coin to 'Defenders'

All State Insurance will bankroll an alternate half hour of CBS-TV's Saturday night hour, "The Defenders" beginning with the new season.

New sponsor takes over the segment sponsored this season by Kimberly Clark, which is pulling out of the courtroom drama's second season.

## Brit. Equity, Still In TV Deadlock, Claims 'Breach'

London, Jan. 30.

British Actors' Equity representatives are today (Tues.) meeting the Trades Union Committee of the Parliamentary Labor Party (chaired by George Brown, M.P.) to ascertain whether the four major commercial tv contractors are in breach of the TV Act. Move springs out of the small companies' refusal to reply to Equity's proposals for separate regional agreements.

Equity holds the view that some local stations may well want to negotiate on the union's latest

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## What Kind of Day Has It Been? A Day TWA Moved In on McCaffrey News

After 10 years First National City Bank (of N.Y.) has given up its stranglehold on sponsorship of Channel 4's "11th Hour News" with John K. M. McCaffrey. Bank owned all five nights of the 11 p.m. newscast throughout the years, but has finally decided to give up at least two of the five nights beginning next month.

Trans World Airlines immediately moved in and picked up the Tuesday and Thursday McCaffrey telecasts being vacated by the banking house. For years, other N.Y. sponsors have tried to move in on the news strip, but First National held firm, even though WNBC-TV would like to have seen the show spread around a bit more. It took the increased cost of the McCaffrey show (about doubled in six or seven years) to change the bank's mind about keeping the whole kaboodle.

TWA moves in the first time on Feb. 20.

## ALL THINGS POINT TO BANNER YEAR

By ART WOODSTONE

Screen Gems is generally believed to have in its next fiscal count a good opportunity to surpass by millions of dollars its $55,821,052 gross of last year. It's also expected to impove on its net income of $2,665,000 for the fiscal year that ended last July, all of which makes the former Columbia Pictures telefilm division the hottest tv celluloid shop in the country, save perhaps for the giant Revue Productions. (SG is now a separate cargo rate entity, with majority stock control owned by Columbia.)

Screen Gems, which became independent of Columbia just a year ago, presently has eight network programs on the air, accounting for five hours of actual programming a week. For the 1962-1963, SG is practically assured of having six of the eight programs back on the air, which, if nothing else, is something of a track record for dependability.

These six returnees total four hours of weekly production, so that all SG seems to have to do at the moment is replace the two half-hour series that are likely to get axed with two more half-hours or, theoretically, with one 60-minute series. Getting that extra hour on the air next season seems also to be guaranteed, if anything in the frantic tv business can ever be guaranteed.

SG's "Empire," an hourlong pilot that isn't even finished, seems to have a good hold on a Tuesday night NBC-TV slot (either fore or aft of the Dick Powell anthology out of rival Four Star Productions). There are no fewer than eight major bankrollers interested in "Empire," and, with NBC apparently behind this SG project it looks like a shoo-in.

Since network sales (and national spot) provided the bulk of SG's nearly $56,000,000 gross, things therefore take on an immediately rosy hue for the house.

'62-'63 Scorecard

SG is expected to have the following six shows renewed next season: CBS' "Route 66," an hour, and the half-hour "Dennis the Menace," NBC's new half-hour hit, "Hazel," and three ABC shows, the hourlong "Naked City," and half-hours "The Flintstones" and "Donna Reed Show."

Slated for dumping as of last week were ABC's new SG additions "The Hathaways" and "Top Cat." This week things look no better for "Hathaways," but there is said to be fresh hope for "Top Cat." The latter is being mulled for a shift from its present 8 p.m. starting time back to a 7:30 opener, perhaps on Saturday nights.

Even if both "Hathaways" and "Top Cat" do get axed and "Empire," in one of those not unusual twists of tv fate, never gets on, should do well. Company is doing two pilots for next year with CBS coin, "APO 923" and "Defiance County," both hours. It also is said to be a very hot prospect this week at NBC with a half-hour edition of "Tom Sawyer." (Kraft wants the remake of the classic at 7 p.m. Sundays over NBC). Moreover, there are reliable reports that Lever Bros. wants to use a Stanley Holloway-fronted situation between 8:30 and 9 Mondays over CBS-TV (see separate story). Just one of them has to hit to make it fine for SG and chances are more than one of them will get on, which makes it even that much better for the production company.

SG seems also to have the assurances of sponsor Kellogg that three nationally-spotted (each in somewhere near 200 markets) half-hour series for moppets will be back again in '62-'63. Because there is "real big money" in renewal of "Huck Hound," "Quick Draw McGraw" and "Yogi Bear," SG's take is expected to stay up.

That's just the network side of

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## Lester Cowan's 60-Min. TV Series Based on Ernie Pyle's War Pieces

The wartime writings of the late Scripps-Howard correspondent, Ernie Pyle, are being shaped into a series of one-hour television dramas, titled "Brave Men" under the banner of Lester Cowan Productions. Cowan, who produced the feature pic, "Ernie Pyle, the Story of G.I. Joe," during the last war, has the literary rights under a deal with the Ernie Pyle Foundation which makes scholarship grants out of Pyle's royalties earnings.

Cowan has already been promised full cooperation by the U.S. Defense Department in behalf of the Army, Navy and Air Force. Granting of manpower and technical assistance to Cowan was based on an Depense Dept. memorandum limiting such cooperation to projects which fit in with the national interest. Based upon the recent brouhaha over the use of troops in Darryl F. Zanuck's film production, "The Longest Day," defense officials are carefully screening show biz requests for military assistance to make sure that they are not attempts to drape American flags over a new form of violence. During the last war, incidentally, Cowan was the only Hollywood producer who succeeded in getting approval for the use of regular troops in two of his films, "G.I. Joe" and "Commandos Strike At Dawn."

Cowan will start readying the series immediately upon his return from the Soviet Union where he is setting up a co-production deal with the Russians on Mitchell Wilson's novel, "Meeting At A Far Meridian." Hal Boyle, Associated Press columnist and wartime associate of Pyle, has been hired as adviser for the series. It's being blueprinted as an all-service plug with three male leads portraying Army, Navy and Air Force servicemen.

### That's What He Said!

This could be the understatement of the century.

In giving its reason for renewing Jack Benny for next season, State Farm Insurance said "he is America's living symbol of the careful spender. He blends well with our image."

## TV & Radio Codes Up for Airing At NAB Board Meet

Washington, Jan. 30.

Reports on expanded radio and television codes and on a study of a broadcasting industry research and training center highlight the agenda of the semi-annual National Assn. of Broadcasters board of directors meeting which got underway this week in Sarasota, Fla.

Robert D. Swezey, director of the NAB's Code authority will deliver the report on operation of the expanded codes.

The special committee's report on the feasibility of the research and training center, a pet project of NAB President LeRoy Collins, will be given by its chairman, Donald H. McGannon, president of Westinghouse Broadcasting Co.

Other agenda items include a broadcasters' goodwill tour of Latin America Feb. 3; the Washington Public Affairs and Editorial-Conference, March 1-2; the annual State Broadcaster Assn., presidents conference in Washington Feb. 28-March 1; the 40th annual NAB convention in Chicago, April 1-4; and a report on the Freedom of Information Committee's activities.

Theme of the 43-member board's closed meeting at the Far Horizons Hotel will be a review of the past year's activities and planning for the future. Clair McCollough of the Steinman Stations in Lancaster, Pa., is board chairman.

The radio and television boards will also hold separate meetings.

## Wayne & Schuster Won't Cross Canada Picket Line For $25-a-Plate Benefit

Toronto, Jan. 30.

Wayne & Shuster, comedy toastmasters at the annual $25 per customer dinner on Feb. 1, will not attend the strikebound Royal York Hotel event and have refused to cross the picket lines of the Hotel and Club Employees Union. As spokesman for the Canadian comedy team, Jonny Wayne said that they had accepted the invitation in the hope that the strike would be settled by the date of the dinner but settlement showed no likelihood.

Sponsored by the Sportswriters and Sportscasters Assn. in aid of the Ontario Society for Crippled Children, $25-a-plate annual banquet has raised $24,000 for this year's event but several head-table guests have refused to cross the picket lines of the struck hotel.

In addition to Wayne & Shuster, who've enlivened proceedings for the past two seasons, are Ralph Houk, manager of the New York Yankees; Gene (Big Daddy) Lipscombe of the Pittsburgh Steelers, National Football League; Wilma Randolph Ward, the American runner; and many others in the growing list. The Catholic Church has also entered the controversy with Father John Crowley declining an invitation to say opening prayers at the dinner.

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## Of Top 15 Shows, 11 Are Full Hours

For all the frantic scrounging around by three tv networks for half-hour comedy formats for next season, perhaps the major revelation in the key January Nielsens is that the 60-minute show, whether western, adventure or variety format, "steals the show." By actual count, 11 of the Top 15 shows in the newest National Nielsens are full-hour length (see separate box).

It's true that the remaining four shows of half-hour length (Red Skelton, Candid Camera, Dennis the Menace and Hazel) are geared for laughs, yet it's interesting to note that only one show in the quartet (Hazel) is new to the season.

For all that it's estimated that the bulk of the new entries being projected for '62-'63 are in the 30-minute category with accent on comedy.

## Brown & Williamson Coin in 'Judson McKay'

Brown & Williamson, gun-jumping buyer of the network selling season, has bought an alternate half-hour of NBC-TVs new situation comedy, "Viva Judson McKay." It could be the buy that anchored the web's new Friday night lineup for '62-'63 (see separate story).

The new comedy will have the 9:30 p.m. Friday berth behind Mitch Miller and possibly before the new Jack Paar stanza.

Before year's end, B&W had purchased two minutes a week in ABC-TV's "Ben Casey" on a firm 52-week deal beginning with the new season. Cig firm, all via Ted Bates agency, also has renewed ABC's "Naked City" and CBS' "Defenders" and is still shopping.

# UA Picks Up Raincheck On Ziv's O'seas Catalog for Bigtime Venture

Ziv-UA, under the aegis of Manny Reiner, for the first time on its own enters the foreign sales field, with a tv product catalog of major proportions.

Heretofore, Ziv-UA operated in the foreign sales field via a franchise agreement with International Television Programs, Inc. That franchise agreement, dating back to 1953, before the acquisition of Zic by United Artists, has been terminated, according to Ziv-UA prexy John L. Sinn.

Reiner has been named v.p. in charge of foreign operations of Ziv-UA. Reiner, who has been v.p. of United Artists Associated, since October, 1960, will direct and supervise sales of all Ziv-UA product abroad and will immediately launch selling campaigns in foreign markets on "Keyhole," "King of Diamonds," "Everglades," and "Ripcord."

Entire Ziv-UA tv lineup of product, numbering 46 individual series and comprising 2,765 episodes, now will be distributed abroad by Ziv-UA. In addition to the series, the new division will handle foreign sales of all product released abroad by United Artists Associated, another subsid of the motion picture company handling features and shorts for tv consumption. Total catalog puts the Ziv-UA foreign operation into the major leagues.

In the foreign field, Ziv-UA will operate with divisional sales managers, working in association with UA foreign offices around the world. This will provide on the spot services for stations, sponsors, advertisers and government broadcast agencies.

Reiner announced the appointment of Herbert R. Banquer as Continental sales manager with headquarters in Paris, and Ira D. Beck in charge of Latin American sales with offices in Mexico City. John C. Hierlihy has been named foreign sales coordinator in N. Y., and Dorothy L. Martin in charge of the contract department.

UAA product includes 800 pre-'50 Warner Bros. pix, 1,400 short subjects and 337 cartoons. In addition, there are 234 reels of "Popeye" cartoons, and several hundred pix from other than WB studios.

Sinn said that Ziv-UA shortly will investigate coproduction deals abroad, hoping to enter into arrangements with leading foreign tv producers.

Reiner will leave shortly for Mexico City for sales confabs with Beck and to set up a Spanish dubbing schedule on forthcoming Latino Ziv-UA releases. Early in March, he will confer with Banquer in Paris, followed by a trip to the Far East.

## 'Death Valley' In Again

Hollywood, Jan. 30.

U. S. Borax Co. has ordered 13 more "Death Valley Days" segments from Filmaster Productions, and preparation has begun on scripts for the new product.

Filmaster's initial order for this season was for 17 "DVD" episodes. In addition, 10 segments made last semester but not aired were shown this season for the first time. Nat Perrin, Filmaster exec producer, is producer of 'DVD."

# SG's $1,500,000 Cartoon Outlay A Syndie Boon

Screen Gems has decided to go ahead and spend approximately $1,500,000 to put out a total of 156 new five-minute cartoons by Hanna-Barbera. The stanzas are meant for first-run syndication.

SG, the distrib in this case, figures there is a sizable market for new animations via syndication even if the rest of the first-run syndie market is terribly shrunken. The 156 pieces are being broken down into groups of 52, one called "Wally Gator," another "Touche Turtle" and the last "Lippy." Naturally, SG syndication has not ruled out large regional deals, but it is likely to depend on station-by-station sales, with the expectation that there is at least one station in every market (particularly three-station cities) where the late afternoon specialty is kidvid and where animation is always in demand.

"Wally," "Touche" and "Lippy" can be tied into half-hours twice weekly or can be shown as inserts in existing kid formats.

## TRANS-LUX TV'S 'GUEST SHOT' SERIES

Hollywood, Jan. 30.

Trans-Lux TV Corp. has picked up for national syndication a vidpix series made over past three years by newsreel cameraman Rick Spalla and 20th-Fox tv publicist Mike Casey.

Skein, tagged "Guest Shot," focuses on Hollywood celebs at their hobbies—such as Jerry Lewis at work on his electronic gadgetry, Keenan Wynn motorcycle racing, Jayne Mansfield on a health kick, Dan Daily riding to hounds, etc.

Hollywood newsmen Army Archerd, Joe Hyams, Cecil Smith, Vernon Scott and Dan Jenkins narrate various episodes. According to Casey they get $100, plus $150 for buyout of their residual rights, per seg. Casey advises Associated Press' Jim Bacon will join the brigade if he gets boss' okay.

## Gen. Insurance Buys Bowling In 44 Markets

Chicago, Jan. 30.

General Insurance Co., through Lennen & Newell, has purchased the syndicated "Championship Bowling" in 44 markets. In each case the buy represents one-quarter sponsorship. Carlings Beer is underwriting a portion of the remaining time in 15 markets, and in most cases the rest is sold to local advertisers.

Sale was made by Walter Schwimmer Inc., which produces and distributes the series. "Bowling" is now in its eighth year of syndication.

## Rowswell To Flamingo

New national sales manager of Flamingo Telefilm Sales is Ken Rowswell, formerly with Ziv-UA.

Flamingo prexy Ira Gottlieb says the appointment is due to a recent increase in sales activities for the Buckeye Corp. telefilm distributing wing. Gottlieb had himself been handling syndie sales since a cutback of the sales staff a few months ago.

# Syndie Spurt For 'Love That Bob'

MCA TV, putting the off-network "Love That Bob" into syndication, has tallied up some sizeable sales in major markets for the series of 173 half-hour episodes.

Skein has been on the NBC-TV and CBS-TV webs on nighttime and more recently had been used as a daytime strip on ABC-TV.

Now in syndication, skein has been sold to WCBS-TV, N. Y.; WRC-TV, Washington; WBKB, Chicago; KABC, Los Angeles; KONO, San Antonio; KTNT, Tacoma-Seattle; KVAR, Phoenix; WGAN, Portland, Me.; KVOS, Bellingham; WGAL, Lancaster; WVEC, Norfolk-Hampton; KMID, Midland; and KSTP, St. Paul-Minneapolis.

Another off-network property distributed by MCA TV, "M Squad," has been bought by six additional stations and renewed for long periods by two others.

New deals on the Lee Marvin starrer include WPTA, Ft. Wayne; KOIN, Portland, Ore.; WTVJ, Miami; WPSD, Paducah; WJZ-TV, Baltimore; and WKTB, Las Crosse. Renewals came from KPIX, Westinghouse stations in San Francisco, and WISN, Milwaukee.

# Denis Mitchell's BBC Documentaries Pacted For Educ'l TV Stations

Chicago, Jan. 30.

National Educational Television network has dealt with BBC-TV for a pair of documentaries produced by Denis Mitchell when he was in the U. S. a year or so ago. One of them, titled "Ed and Frank," will be shown as a special on the 60 NET stations during the month of February; and the other, "Grassroots," filmed by Mitchell in Kentucky, will be shown in March. The Chi station, WTTW, will tee off the first documentary on Feb. 19.

Mitchell made "Ed and Frank" from some footage left over from his controversial U. S. opus, "Chicago: First Impressions of a Great American City." The half-hour film simply juxtaposes the day-to-day lives of two Chicago men, one a suburban-dwelling sales exec, the other a bohemian artist who lost an arm fighting in the Spanish revolution. Each man appears for only a brief moment in the Chicago film, which by the way is still banned in the Windy City because it doesn't portray the city the way the city fathers would like it portrayed.

Mitchell shot "Grassroots" for the BBC after he had lensed his Chicago footage.

# TV's Eells-Shaped 'Beany' & 'Hobo,' Orient Shaw Bros.

Veteran broadcast exec Bruce Eells has become somewhat of a loner, and he likes it that way.

The former United Artists Television exec veepee, who left when the film company bought up Ziv, figures the one-man approach to tv packaging and sales has a number of advantages. He has the "Time Out for Beany" success as a strong argument. The longtime local Los Angeles puppet show converted to half-hour animation has a firm two-year network-sponsor contract in its ABC-TV Saturday night slot.

Other projects now going for Eells' Television Artists & Producers Corp. (no longer one-man) include a proposed network show out of a current feature picture, "The Littlest Hobo"; Renzo Cesana, "The Continental," as a half-hour daytime strip possibility for syndication; and a 50-50 contract with Hong Kong's Shaw Bros. for full color animation on a couple of series with an educational angle.

Eells, who is now in New York making the agency and network rounds on "Hobo," figures the lone producer has a singular advantage over the major studios on the cost line. One of the big reasons, he says, for the current high price of shows is the tremendous overhead of the major's facilities that have to wind up in production costs. Another advantage for the independent is the careful selection and launching that he can put into one package which enables higher quality at lower cost.

He points out that United Artists Associates spent several months and thousands and thousands of dollars underwriting the project

(Continued on page 45)

## UA-UAA Anti-Trust Suit Dismissal Okayed

N.Y. Federal District Court Judge David N. Edelstein has signed an order granting the government's request to dismiss its anti-trust suit against United Artists and United Artists Associated.

Judge Edelstein signed the order in the wake of no opposition from UA and UAA. Justice Department sought the vacating order without prejudice. Justice said it withdrew its suit against UA and subsid UAA because conditions in the sale of pix to tv changed markedly since filing of the suit, namely the introduction of post-'48 pix.

In its original suit, government had contended UA's acquisition of UAA, with its large pix library, tended to stifle competition in the pix-to-tv field in violation of the anti-trust laws.

# McLendon Stations' Red Propaganda, But He's Not Sure People Will Dig It

Washington, Jan. 30.

Gordon McLendon will substitute news by Radio Moscow for regular newscasts as an unprecedented stunt on his six AMs for one week beginning Feb. 1.

The Russian propaganda in the English language will run four minutes, every hour on the hour, without editorial comment.

At a Washington press conference with Sen. Clinton Anderson (D.—N. Mex.), McLendon seemed wary of potential pitfalls in his gimmick.

He said he would be disappointed if he didn't shock anyone and he wanted the broadcasts to "be misinterpreted by some for a moment."

But the stations in Dallas, Buffalo, San Francisco, Houston, Shreveport, and San Antonio are bracing their listeners. They will run 180 one minute announcements and 20 editorials explaining why they have subbed Radio Moscow for AP and UPI.

McLendon commented that one out of 1,000 Americans has heard the Red newscasts. "The American people really don't believe the lies, distoritions and omissions that Radio Moscow broadcasts in English to the English speaking people in the world," he added.

Ham operators will pick up shortwave broadcasts and transmit them to McLendon stations where they'll be put on the air. Stations will announce before and after that the news is from Radio Moscow.

The Dallas broadcaster said it is possible that the Russians may water down their newscasts, realizing that they will have a large American audience. His stations, he claimed, can reach 12 million.

He also said the listeners may be bored by Russian propaganda.

"I won't be surprised," McLendon added as an understatement, "if our stations are subject to criticism by people who don't understand the purpose of the newscasts."

The stations have offered sponsors the option of a hiatus over the eight-day period. McLendon said that his Dallas station has cancelled all news sponsorship, but there has been no comment from sponsors in other cities.

With reporters pointing out possible dangers, McLendon reflected that "the whole thing might be a bust."

The stations are KLIF in Dallas, WYSL in Buffalo, KABL in San Francisco, KILT in Houston, KEEL in Shreveport and KTSA in San Antonio.

## KWKW $1,100,000 Sale

Hollywood, Jan. 30.

Group headed by Howard Kalmenson bought the Pasadena-L.A. radio station KWKW for $1,100,000 from Les Malloy and Stanley Breyer, subject to FCC approval. New owners will continue the station's policy of all-Spanish programming targeted at the Mexican colony of 800,000.

Klamenson is the son of Ben Kalmenson is the son of Benveepee.

# Fremantle Sees '62 Upswing In Foreign Market

If the month of January is a harbinger, the foreign market in '62 should outstrip anything earned in the past, according to Fremantle International prexy Paul Talbot.

During the month of January, usually a slow sales month, Fremantle concluded a total of 56 sales in 14 different countries for a gross of over $200,000.

Sales in Canada included the French-dubbed version of "Wonders of the Sea" to the CBC French network, plus three English language network sales. There were the American series "Funny World," the BBC produced "Bill and Ben the Flower Pot Men" and the Australian series "The Terrific Adventures of the Terrible Ten" which was renewed on the full English language net.

Another highlight of the month was the sale of nine series to NBN-3 Newcastle, one of Australia's new "country stations." Series purchased by Newcastle were "Yancy Derringer," hourlong "Hopalong Cassidy," "Playboy's Penthouse," "Greatest Headlines," "Foreign Intrigue," "Mr. Lucky," "My Little Margie," "42 on Film" and "Almanac." Newcastle station had previously bought "Peter Gunn" from Fremantle, giving it a total of 10 Fremantle shows when it goes on the air late in February.

Other countries in which sales were registered include Britain, Eire, Norway, Denmark, Germany, Yugoslavia, Egypt, Western Nigeria, Japan, Australia, Argentina, Peru and Guatemala. Britain became the 26th country to sign up for "Silents Please," with the series going on the air on Television Wales and The West.

Other series sold abroad during the month include "Greatest Headlines," "It's A Wonderful World," Encyclopedia Britannica series, "Royal Canadian Mounted Police," and the WPIX specials, "Secret Life of Adolph Hitler," and "The Cold War."

## SG's 'Medicine Man' Is Put in Abeyance

Hollywood, Jan. 30.

Screen Gems has postponed until next season a decision on whether or not it will reshoot its "The Medicine Man" pilot which starred Ernie Kovacs.

Studio coast chief Bill Dozier said SG has no one in mind at this time to replace Kovacs, who finished the half-hour comedy pilot the day before he was killed, on Jan. 13.

## 'Ripcord,' 'Keyhole' Sales

New sales on "Ripcord" and "Keyhole" were reported by Ziv-UA.

Stations signing up for "Keyhole" include WTVN, Columbus, WGR, Buffalo, WFMJ, Youngstown, and KGHL, Billings, Mont. "Ripcord" sales include Standard Oil of Indiana on WWTV, Cadillac, Mich., and R.I. Ziegler Meats, on WAPI-TV, Birmingham. New station deals on "Ripeord" are KTRK, Houston; KHVH, Honolulu; WRAL, Raleigh-Durham; KBMT, Beaumont, Tex.; and KTHV, Little Rock.

# Foremost Dairies 11-Market Spread

CBS Films pulled a lush plum from the sparse regional tree by signing Foremost Dairies for 11-market sponsorship of "The Phil Silvers Show."

Deal is for full sponsorship of the show and covers third year episodes of Silvers in syndication. CBS Films, distributor, already has released the first and second year of the series, with the Foremost buy representing another year's cycle.

Contract calls for immediate starts on the following stations: WFIL, Philadelphia; KRON, San Francisco; WBTV, Charlotte, N.C.; KRBC, Abilene, Tex.; KCRA, Sacramento, Calif.; WCYB, Bristol, Va.; KSBW, Salinas Calif.; KING, Seattle, Wash.; KONO, San Antonio; KSLA, Shreveport, La.; and WFLA, Tampa, Fla.

Guild Bascom & Bonfigli is the agency for Foremost. Deal was concluded by CBS Films San Francisco office.

### WSTV-TV'S BALLCASTS

Steubenville, Jan. 30.

For the fourth season, WSTV-TV, Steubenville-Wheeling, will carry a schedule of away Pittsburgh Pirate baseball games with two regular sponsors back on the dotted line, Iron City Beer and Atlantic Refining, along with a newcomer, the Mellon National Bank.

Schedule of 36 telecasts (including 18 night games) starts April 14

# SYNDICATION'S GAUNT GHOST

## Get on Vidpix & See the World

With the growth in the foreign market, p.a. tours of vidfilm stars are now global. CBS Films has set a tour of "Rawhide" stars Eric Fleming, Clint Eastwood and Paul Brinegar for Japan in mid-February.

"Rawhide" is one of the top shows on Japanese tv. As in the U.S., the stars will do the tv rounds and plan to participate in a parade for the Japanese sponsor, the Kotobukiya Co. The trio also will meet the Japanese actors who dub voices for them in the Japanese telecasts of the series.

Last summer, CBS Films sent Raymond Burr of "Perry Mason" on a tour that included stopovers in Australia, Italy, France, Germany, Sweden and England.

## KCOP Boss to Tint Up Nightly In Anticipation of Color Spectrum

Hollywood, Jan. 30.

"It's inevitable that every tv station in town will have to go to color within the next two or three years so we'll be on the air with ours by April 1." Spoken not by an RCA man but by William Whitsett, prez and general manager of KCOP.

"To us it'll mean prestige for the station, better reception of our travel films (shot in color) and an extra two or three points in a show's rating, and that's a bundle in the local market. We look upon it as a capital investment that will pay big dividends." He is well aware that at the current volume of color sets the economic soundness of his color project can be questioned, but he has been assured by RCA that for every 49 black-and-white receivers sold the company sells 51 color sets. Since taking the station reins from Alvin Flanagan four months ago after being administrative veepee of all NAFI stations, Whitsett has had one overwhelming desire—to make KCOP a quality station. "By upgrading our programming and tinting up our nightly hour strip of travel shows as a starter we'll be well on our way, said Whitsett.

"Live programming in color will come later and the musical content of the schedule given greater emphasis. We'd like to do live musical shows but they can't be supported by advertisers at the going rate of the union [American Federation of Musicians] for its members. If we could get together with Local 47 on a payment basis that we could both live with, I would like to initiate it here and now. It would certainly give more work to musicians."

Whitsett scouts the rumors that KCOP will be tapped by FCC as an educational band. "Why us?" he poses. ["We've got a public service record second to none in L.A. I would think they'd pick a station that has lagged in its responsibility to the public. Maybe the present push for more UHF stations will be the solution without disturbing the status quo."

## Le Vien's Dickers On Windsor Series

London, Jan. 30.

Jack Le Vien, here for the launching of "The Valiant Years" which he wrote in collaboration with John Lord, left London at the weekend for Paris, and within the next week or so will be meeting the Duke of Windsor to discuss his next vidpix project.

The original intention of making three one hour specials entitled "A King's Story" is being dropped at the suggestion of American networks, who favor a skein of 26 half-hours. The Duke has provisionally agreed to the project, and will be joint narrator with a yet to be named American.

The series will be of nostalgic pattern, in which the Duke will play the role of historian, covering the years between the two world wars, describing all the glamor and the gloom of the period.

Le Vien told VARIETY that he had discussed this feature with BBC-TV (who distributed "The Valiant Years" in Britain), but they have made no commitment so far. Nor had he to date made a deal with an American web.

## 'SILENTS PLEASE' GETS BRITISH RIDE

London, Jan. 30.

After three years of effort, Talbot Television (the British arm of Fremantle International) has finally found an outlet in the U.K. for "Silents Please," Welsh commercial tv contractor TWW has bought the 30-minute skein for its area alone.

Series has been slotted on Sundays at 5:30 p.m. and will oppose BBC-TV's click "Bronco," Talbot is hoping ratings for "Silents Please" will tip the scale in favor of projected deals with other regional stations which are currently fighting shy on account of the "untried" format of the show.

## 'Play of Week' To Educationals Via TV Guide's Grant

A series of 13 legit dramas from the vaults of National Telefilm Associates "Play of the Week" will be telecast on a dozen stations of the National Educational Television network through a grant from TV Guide mag.

The package of 13 televersions of Broadway and off-Broadway plays using top directorial and performing talents will begin on the educational outlets Feb. 18.

Selected for the NET-TV Guide series are "Medea," "Burning Bright," "Miss Julie," and "The Stronger" (in a two-in-one stanza), "A Month in the Country," "The World of Sholom Aleichem," "The Cherry Orchard," "Juno and the Paycock," "Tiger at the Gates," "Don Juan in Hell," "Valpone," "Mary Stuart," "The House of Bernarda Alba" and "Legend of Lovers."

Telecasting the series will be WQED, Pittsburgh; WUNC, Chapel Hill, N.C.; KETA, Oklahoma City; WKNO, Memphis; KVIE, Sacramento; KOED, Tulsa; WEDU, Tampa; KUON, Lincoln, Neb.; KNME, Albuquerque; WGTV, Athens, Ga.; WUFT, Gainesville, Fla.; and WENH, Durham, N.H.

Directors of the shows that will be seen include Jose Quintero, Curt Conway, Marc Daniels, Don Richardson, Daniel Petrie, Henry Kaplan and Harold Clurman. Thesps include Judith Anderson, Myron McCormick, Colleen Dewhurst, Uta Hagen, Luther Adler, Alexander Scourby, Gertrude Berg, Sam Levene, Nancy Walker, Zero Mostel, Helen Hayes and many others.

### New 'Adventures'

Teledynamics has secured international sales rights to "True Adventure," a new color series by Bill Burrud Productions.

With 39 episodes in the can, Teledynamics reported that it's advancing $500,000 toward the production of 78 more episodes. Production on the new episodes will start in May, with filming slated in Thailand, Israel, Africa and other locales. Burrud himself is scheduled to appear in many of the episodes.

## IN THE BALANCE: TV OPTION TIME

Lurking in the background of the current FCC hearings into network practices is the dilemma of the syndication biz.

In the preliminaries, the FCC heard some testimony about the depressed state of vidfilm syndication. The preliminaries, though, now are over, and the dramatic consequences for the syndicators revolve around what's going to happen to option time.

More than any one factor, syndicators blame the whittling away of option time by the networks as the cause of their troubles. The number of first-run vidfilm properties has dwindled from a healthy 30 of years ago to six or seven this current season and the outlook for '62-'63 is even dimmer.

Part of the preliminary testimony came from Ziv-UA which called the present state of affairs an emergency. Ziv-UA continues to release first-run properties at a fast pace, but many in the trade, looking at their own balance sheets, wonder how Ziv-UA will be able to keep it up.

From the syndicators' point of view one of the ironies is that the lengthening of network program service occurred at a time when the FCC whittled a half-an-hour from network option time in each broadcast segment of the day. The FCC ruling, which had no realistic effect, chopped network option time from three to two-and-a-half hours. The joker in the ruling, according to the bruised syndicators, was that there was nothing in the ruling which prohibited network programming service beyond two-and-a-half hours, or stopped the affils from taking what has proven out to be extended network programming feeds. All the ruling did was to set up a theoretical limitation, which had no practicality if the networks and affils agreed to go beyond two-and-a-half hours.

How much syndicators are hurting can be gleaned from the fate of some companies. National Telefilm Associates, which once accounted for a number of first-run entries yearly, has nothing going for it in the form of new entries other than new production on the "Third Man"; Filmaster, which tried to get into the syndie biz, had to bow out after a one-year try; the three network syndie subsids, to all intents and purposes, are now out of the first-run vidfilm race; Screen Gems at this point is playing the first-run market cool, with possible first-runners iffy.

Independent Television Corp., the company which bought out Television Programs of America, is having a tough time of it, as are most companies travelling the market-by-market route. ITC has turned red ink to black recently, but it's a daily fight to stay ahead of the game, despite a good overseas sales record.

What has dampened the ardor

(Continued on page 45)

## Flock of 'Espionage' Coproduction Deals; ITC Moves Into Picture

Independent Television Corp., which had a network entry in "Danger Man," is participating in a coproduction deal on "Espionage." Other parties to deal are NBC International, Herb Brodkin's Plautus Productions and Associated Television, of England, ITC's parent company.

Production, which will begin approximately April 1, will be conducted in such a way as to be accepted 100% under British quota. Brodkin now is the exec producer of CBS-TV's "Defenders." "Espionage" pilot film will be directed by David Greene and scripted by Peter Stone. Both have many tv credits.

ITC's "Danger Man," now making the syndie rounds, had been aired by CBS-TV last season.

## Foreign Vidpix Distribs Out Of 'Millionaire's Spectrum'; Com'l UK TV Pays $14 for Some Episodes

London, Jan. 30.

Advent of commercial television in Britain has resulted in a golden bonanza and led to the creation of the tv millionaire. But not everyone is permitted to share in the boom—least of all the foreign vidpic distributor who is taking quite a beating in this buyers' market. While an average price for a topline hour show sold to a commercial tv major is $7,000 a segment, there was a recent case of an American company accepting $14 per episode for a quarter-hour show from a regional station.

Situation is largely due to the Independent Television Authority's ruling that no region must receive more than 14% (or eight hours) overseas product per week. All distribs have to scramble for that restricted playing time.

Sale prices are worked out on a headcount basis. For example, a small regional station such as the recently-opened Border-TV which has a potential viewership in only 80,000 homes, would run to about $35 for a half-hour show. An area with three times that potential would offer just over $100 for a 30-minuter while one of the larger local outlets like Tyne-Tees Television, with nearly eight times the amount of homes currently seeing Border-TV, would do deals from $250 onwards.

Obviously, the best buyers and payers are the majors, whether commercial or BBC. Hour series like "Gunsmoke," "Rawhide," "Bonanza" and "Ben Casey" (bowing here on Thurs. 1) will fetch anything from $7,000 for the full U.K. rights. Sold to a major for showing in a single region, say London, an hour show would earn upwards of $2,350. (Price would slip to $70 on the headcount basis if sold to individual regions).

Deals with local stations are few and far between not only because of the low sale prices but because of the commercial tv "network pool." Latter is a selection of programs offered by the majors to regional outlets for a "network fee" (again set by a headcount) plus a flat, annual sum or a percentage of ad revenue. Arrangement allows local stations to take top programs from the "pool" for a low fee regardless of what they cost the majors. It is reported, for example, that Border-TV pays only $34 an hour for "pooled" product which includes clicks like "Sunday Night At The London Palladium," "Coronation Street," "Double Your Money" and so on.

Said "pool" is operated in two sections; one for weekdays and the other for weekends, and majors concerned split the proceeds on a percentage basis according to the numbers of hours made avail-

(Continued on page 45)

## ATCHESON, TOPEKA IN N.Y. ROMANCE

What's the Atcheson, Topeka & the Santa Fe doing sponsoring local N.Y. tv stanzas? The railroad located out there in the great southwest, this week bought co-sponsorship of two WNBC-TV weekend newscasts, Gabe Pressman on Saturdays and Frank Blair on Sundays.

Reason was that AT&SF wants to induce New Yorker travelers to ride its line from Chicago westward. Pressman is seen Saturdays from 7 to 7:10 p.m. and Blair Sundays from 11 to 11:10 p.m. Other sponsor is Chesterfields, with AT&SF moving in March 31.

## The New Image Behind Chi WGN '62 'Mike Award'

By LES BROWN

Chicago, Jan. 30.

Good radio—which is to say, radio which seeks to be better than the run-of-the-mine and is willing to invest in service and creativity—gets its just reward in due time. That's the thesis of WGN, and the Chicago Tribune AM-er offers its own recent history as sample proof.

About two years ago, the Michigan Ave. ad boys began speaking of WGN Radio as the most improved station in town, and even some of the local AM competition readily concurred. (The comparison implied in "improved" was with what the station had been throughout most of the 1950s.)

Coincident with its new reputation, WGN hit a high water mark for gross revenues in 1959 and topped it by 15% in 1960. Last year saw still another sales record—this time an increase of only less than 5%, but an increase nevertheless, and in a year when few stations in the country could make that boast.

To dramatize just how much acceptance WGN has won since it began a conceptual overhauling circa 1957, the gross revenues have gone up 97.65% since the year Ward L. Quaal asumed stewardship. It might also be added that in the Nielsen Coverage Survey No. 3, WGN leads the market in total circulation (being a 50,000 watter), or so its statisticians claim.

Charles Gates, who last July was upgraded from sales manager to station manger, attributes last year's increase, in a generally downbeat business year, very simply to the fact that (1) WGN felt no appreciable loss of business during the industry-wide recessive

(Continued on page 45)

## 'Young Tom Edison' As 1-Day Syndie Special

Thomas Alva Edison's birthday on Feb. 11 has become the occasion for an unusual picture deal by MGM-TV. The picture company agreed to sell a single pic, "Young Tom Edison," one of the 700 features in the pre-1948 library, to KQTV in Fort Dodge, Ia., as a special on the inventor's birthday.

Also novel was the station's sale of the pic to a single sponsor, the Corn Belt Power Cooperative.

"Young Tom Edison" is a Mickey Rooney starrer. MGM-TV also has "Edison The Man," with Spencer Tracy, both of which get big play on Feb. 11 by stations which have bought the MGM packages.

## Smith & Cochran's 8-Part NET Series

Howard K. Smith and Ron Cochran handle commentary for a new eight-part series, produced for National Educational Television by Filmex, that covers global issues such as Berlin, Vietnam and Red China.

The series will start on the more than 50 NET stations Feb. 4 and in addition will be carried by 12 commercial stations around the country.

The kinescoped, half-hour shows have Smith, former CBS chief correspondent and general manager of the Washington Bureau (now on a sponsored ABC show), as opening and closing commentator, and Cochran, former New York newscaster and current "Armstrong Circle Theatre" host, on the narration. Series producer-director is Marshall Stone.

**Close...**

| Network | Rating* |
|---|---|
| ABC-TV | 19.9 |
| Net Y | 19.5 |
| Net Z | 19.3 |

*Source: Nielsen 24 Market TV Report - week ending Jan. 7 1962. Average Audience all commercial programs, Mon. thru Sun., 7:30-11 PM

**Still close...**

| Network | Rating* |
|---|---|
| ABC-TV | 19.6 |
| Net Y | 18.3 |
| Net Z | 19.9 |

*Source: Nielsen 24 Market TV Report - week ending Jan. 14, 1962. Average Audience all commercial programs, Mon. thru Sun., 7:30-11 PM

**What will happen next?**

| Network | Rating |
|---|---|
| | |
| | |
| | |

**Watch this space.**

**ABC Television**

# Last week's ad

| Network | Rating* |
|---|---|
| ABC-TV | 20.1 |
| Net Y | 18.7 |
| Net Z | 19.5 |

*Source: Nielsen 24 Market TV Report - week ending Jan. 21, 1962. Average Audience, all commercial programs, Mon. thru Sun., 7:30-11 P.M.

# This week's ad

The race, as any cursory chart reader can see, continues close.

With some emerging differences, contributing to ABC-TV's current lead:

Like placing 4 programs in the top 10. *My Three Sons, Ben Casey, The Real McCoys, 77 Sunset Strip.*

Like 9 out of the top 20. Add to the 4 mentioned—*The Untouchables, Naked City, Flintstones, Margie, Target: The Corruptors.*

Like half-hour firsts. ABC 19, Net Y 13, Net Z 17. Like 3 out of the 7 nights, with Net Y and Net Z taking 2 and 2.

Keep watching. **ABC-TV**

Source for last week's ad: Nielsen 24 Market TV Reports, weeks ending Jan. 7 & 14, 1962. Source for this week's ad: Nielsen 24 Market TV Report, week ending Jan. 21, 1962. Average audience, all commercial programs, Mon. thru Sun., 7:30-11 PM.

# Minow & The Men For All TV Seasons

Continued from page 26

questioning, Stanton made plain his opposition to "suggestions" from officials for tv programming. Although he stressed he believed no one on the Commission was contemplating censorship in the legalistic sense of prior restraint, Stanton said he felt the approach of censorship "in the pit of my stomach" sometimes before he was aware of it cerebrally.

Stanton, asked by Commissioner Robert Bartley why he espoused the Doerfer plan (after the ex-Chairman John F. Doerfer) in 1960, said his network was already programming pubaffairs programs along the same lines.

Although philosophically opposed, Stanton explained he thought it would have been "ridiculous" for the network to pull back from its self-initiated pubaffairs campaign simply because Doerfer later came up with a similar one.

Stanton escaped challenge of this deft explanation. Bartley seemed to ask why Stanton took a hostile stance toward program-improvement suggestions from the present Commission while going along with the proposal by Doerfer (who, when he presented the scheme to the industry in the winter of 1960 was riding at the crest of his popularity with broadcasters and was at the zenith of his reputation as an industry apologist).

What Stanton's network was doing on its own in the pubaffairs field was only partly relevant to Bantley's question. The key element of the Doerfer plan, which proved abortive, was the rotating system among the networks.

Minow acknowledged that CBS-TV was doing a job in the pubaffairs field, although he mildly challenged precentage given by Salant on the amount of such programs as being inflated.

And he wanted to know of Stanton whether, under the present system of tight competition among the networks, CBS could do a better pubaffairs job without jeapordizing its competitive position. Stanton said he believed the networks should be given time to work out this problem under the present order of broadcasting.

For one thing, he stoutly opposed suggestions for easing the competitive burden by having all three webs program pubaffairs in the same slot. What kind of choice would this give the public at that particular hour, Stanton asked.

Minow asked about the broadcasters who fall down on the pubaffairs job, and the resultant disadvantage imposed on those who recognize their responsibility in the field. This was "tough," Stanton conceded. But it was far better for the industry to work it out than let the Government lend a hand.

Minow agreed, telling Stanton: "My point is that it would be much beter if it (a suggestion for more pubaffairs shows) were not coming from government, but from you."

But the Chairman questioned whether the industry could solve the problem on its own and asked whether Stanton believed FCC rules should be revised to impose an equal pubafairs burden across the board on licensees. Stanton said no.

### A Kid With a Gripe

Minow read the CBS panel a letter relayed from President Kennedy from a nine-year-old who said tv shows were okay "when you watch them, but after, oh golly, I begin to get hallucinations." Children's programming being a pet project of the Chairman (he proposed a systematic scheme among the networks for presenting them during hours convenient for the small fry), the CBS hierarchy was well briefed on the subject.

Aubrey and others detailed CBS' efforts to shape satisfactory children's programming, but the big barrier, according to the execs, was the vast range in comprehension levels in children. A study under network auspices found that the only age span worth shaping informative programs for was from seven through nine. Ten-year-olds and up could appreciate adult informative fare, while current events programs didn't seem to reach toddlers of six and below. Salant, who has nine children, said the problem of devising a music appreciation program that would go over with the whole span of childhood was proving "insoluble" so far.

Asked about the scarcity of pubaffairs efforts in prime time, Stanton opined that it was often possible for such fare to achieve bigger audiences in off hours when the competition from entertainment programs on other webs wasn't so fierce.

To put a quality informative show on against top-rated entertainment "might kill it in its infancy," Stanton said. He also was against spotting pubaffairs productions at irregular intervals just to get them in the peak viewing hours. Although it was possible this technique would achieve a higher rating for the program, a regularly-scheduled program in non-prime time would build up a more appreciative and regular audience.

Minow wanted to know why the affiliates should not be required to disclose to FCC as a matter of public information the number of times—and the reasons why—they failed to clear network pubaffairs programs. Stanton said he went along with the idea that this should be a matter of public information, but added: "I get a little nervous to have it a matter of public information at FCC."

Stanton went on to say that disclosure should be voluntary at the affiliate level. He explained:

"I'd like to see the public start talking to us. That's the kind of public record I want to see . . . The people in Middletown wouldn't see the public record in Washington. I'd like to see it in Middletown."

Minow had this comment in the area of pubaffairs and programming in general: "In a free society there is no more precious gift than to have access to the eyes and ears of the country five or six hours a day. It is a staggering responsibility for the networks . . ."

Sponsor Control of Programming—This subject was exhumed and dissected at great length by Bryant. Upshot was expression of Stanton's view that the trend is away from advertiser-agency programs and toward network shows, whole or in part. In the pubaffairs and news field, of course, the CBS execs averred, a strict policy of chastity was maintained. In other fields of programming, the advertisers and their ad reps participated, particularly when the package was all theirs.

Stanton and his programming lieutenants told the Commission it'd be a shame to cut themselves off from the creative folk in the ad agencies, especially since talent is spread too thin as it is. As for the sometimes absurd and arbitrary taboos enforced by time buyers (Bryant made much of the P&G "25 precepts"), Aubrey and Stanton shrugged most of them off as of no consequence.

Programming v.p. Oscar Katz was asked about the instruction to avoid exhibition of filtertips when the sponsor's brand is of another variety.

"If that's all we had to worry about we'd be over the hump," Katz said.

Bryant bored in heavily on Aubrey with the example of the P&G program precepts, making such remarks as: "But I gather your programs are being guided by an editorial policy of which you don't know the content." Aubrey, rising a little ultimately objected, saying: "The implication to me (from Bryant's line of questioning) is that what Procter and Gamble is doing is detrimental. In my opinion, it is not."

Aubrey explained that except for the taboos against use of rival products, the P&G editorial guide was not unlike that of CBS. The standards, he insisted, are not designed to stifle creativity. Also, those precepts against offending minority groups were understandable from the sponsor's viewpoint.

Stanton cited the policy okayed by the CBS editorial board guiding serious dramatic programs. It pledges to refrain from clipping any controversial theme from a dramatic presentation just because it's controversial, as long as it's an essential ingredient to the plot, and, of course, tastefully done and unsensationalized.

Aubrey, pressed by Bryant about the "Defenders" segment dealing with abortion which the series' three sponsors are balking at, insisted that the film will be shown eventually. The web has no plan to bow to the sponsors' wishes in this case where the Stanton policy applies.

The most important thing, however, Stanton said, is the fact that CBS has the final word about what goes out over its facilities, no mater how little control it has exerted along the line of the production process. He said it would be next to impossible to look behind the finished product in all cases in order to see what influences and taboos were instrumental in shaping it. And he indicated he saw no need to do so as long as the program showed no signs of heavy-handed sponsor meddling.

Talent Gripes about Shackles on their Creativity—Bryant, citing the complaints lodged by some 25 from the creative side of tv in New York last summer, evoked strong retorts from Aubrey and Stanton.

Aubrey said: "My opinion is that these writers tend to forget the same conditions (sponsor taboos) applied when they got their start in tv . . . And these men somehow managed not only to establish themselves as names but to flourish . . . These conditions have not changed today . . . If these men had a burning desire to write for tv, they could get on with no difficulty . . .

"I think that it's not that the sources (for good scripts) on tv has dried up for them. But rather that they have been so successful on tv, they've gone on to greener pastures."

Stanton called on the talent in effect to wise up to reality, (and he pointed out they must be aware of reality to be gifted writers). "All creators," he contended, "have a bulit-in resistance to any kind of pressures. But they are aware that all kinds of pressure exist in our society." After all, Stanton opined, tv is "not divorced from the mainstream of American life" and its pulling and hauling forces.

Bryant and the CBS panel explored the peeves of David Susskind about an abortive repertory series he wanted CBS to air, and Garry Moore, who complained about alleged bullheadedness by web execs to cut back on the number of commercials (seven) for his hour night time show until it had rating success, giving him a better bargaining position.

Bryant was told that Susskind had promised to deliver some very large names, such as Sir Laurence Olivier, for the series which was to replace "GE Theatre" if it worked out. Idea was for a standard repertory group with a luminary taking star billing on a one-shot basis for every offering). Aubrey put it this way: "I'm afraid that he (Susskind) exaggerated the kind of talent he'd be able to get in his enthusiasm to sell the show." Since without top luminaries, the repertory series would vary little from the GE program, Aubrey said Susskind's idea was nixed.

As for Moore, Aubrey denied that the rating success was the chief reason for the network's relenting to his demand for fewer commercial interruptions. He said performers, particularly on live shows are constantly griping about commercials stepping on their lines. Programming Dept. v.p. Joseph Ream noted that since 1960, CBS has had a limit of five interruptions per hour, which is tougher than the NAB Code.

Control of Network Programming by Talent Agencies—Bryant, using testimony garnered during the Hollywood vidpix phase of the inquiry, questioned whether the networks were forced to take an unwanted package tied up by one of the big talent agencies in order to get a top star. Spencer Harrison v.p. and business manager for talent and contract properties, said the process is usually the reverse. Instead of the network going out to seek a star performer to fit a particular package of its own creation, MCA, GAC, William Morris or one of the other agencies comes to the network with the star and a package, all wrapped together. Bryant seemed to believe, however, that it only worked the way Harrison described, because the agencies would have it operate no other.

Control and Responsibility of Networks over Programming—Commissioner Ford voiced the view that the FCC's purpose in the inquiry was to see how the individual licensee could be held responsible for programming he receives from the webs. But he found this difficult to achieve when so much of the testimony pointed to the affiliates delegating responsibility to the networks, and the networks delegating to others.

In particular reference to the Hollywood vidpixers, Ford wanted to know how program makers for the networks could operate "without a Hayes Office."

Stanton said the network's own creative staffers "are involved in all stages of a web production or co-production." Guy della Cioppa, v.p. for programs in Hollywood, went further to say there is close cooperation with creators of programs bankrolled entirely by sponsors. He averred that the CBS-TV program department members are close to the outside creators "emotionally and socially" and have the "utmost control" over how the program is being shaped.

Ream elaborated on this line by telling Ford that his Program Practices Dept. is actually "more than the Hayes Office." He said: "We make no distinction whether the program is ours or completely outside. We have access to studio lots. There is no question about our ability, and our right to get into a production at any stage."

Ford, however, remained skeptical. He said it seemed to him line of programming responsibility had too many thin sections where a break could occur.

### Role of Affiliate

Role of the Affiliate and the Question of Centralized vs. Dispersed Control of Programming—This testimony featured pledges by Stanton to strive harder to "go further down the road" in keeping the affiliates informed about what's being shaped for networking. He said he didn't think it was feasible to screen via closed circuit all programs, but "it could be done in certain categories."

Stanton objected to any regulatory move which would centralize legal responsibility for programming in the networks. He said he infinitely preferred to go overboard in the direction of filling in the affiliates on programming, and pointed to the work CBS had already done in this field. The CBS prexy said he balked at the idea of taking responsibility for the programs of some 200 tv outlets linked to his network. The concept of centralization, such as ventured by Washington attorney W. Theodore Pierson two years ago, repelled him. He said he's always been more happy with the "dispersion" principle.

For one thing, Stanton told the Commission, he would probably feel obliged to produce the programming going out over the network. This would be the only way he could be sure that no sponsor taboos were sneaking in the backdoor, he said.

And he told Minow that should all programming power be concentrated in the hands of the networks, "it would be very easy for a person in your position to pick up the phone and say, 'why didn't you have that program last night'?" Stanton hastened to add that he didn't think Minow would ever do a thing like that.

Ratings—Minow and Bryant tossed questions which reflected skepticism about the efficacy of ratings and whether they were abused.

The CBS answer amounted to a contention that ratings were only one of many considerations in the program selection process, but were useful when one wanted to count noses and see how a program stacked up thusly.

Action-Adventure and Crime-Violence—In answer to queries about the fadeout of serious dramatic fare of the "Playhouse 90" and "Studio One" ilk, Stanton theorized that tv forms have their cycles. But he hopefully ventured that serious drama was on its way back in and action-adventure-westerns were "phasing out."

The CBS execs cited the Westinghouse specials this year, and made a big fuss about "The Defenders," described as something unique in combining the art of a dramatic anthology with the appeal of character build-up inherent in a series.

Anyway, Stanton said, the "good old days" or so-called "Golden era" of tv when "Playhouse 90" and like shows were in their glory are a little overrated. One would be appalled, he said, to see what made up the web schedule 10 years ago.

CBS assured the Commission that the charges recently hurled by Chairman Thomas Dodd (D-Conn.) of the Juvenile Delinquency Subcommittee did not apply to it.

CBS would be willing to swear that no instructions were given to soup up programs with sex and violence by any CBS exec, as alleged by Dodd.

In terms of number of "combat scenes," the network schedule experienced a 51% reduction from 1959-60 to 1960-61, and an 8% falloff from last season to this.

Speaking of the so-called "Three M's (murder, mediocrity mayhem), Stanton said mediocrity was a sticky word because "one man's mediocrity might be another's good program."

Stanton's Forecasts and Resolutions—In summation, Stanton said he believed the recent Colgate-Palmolive decision by Federal Trade Commission, banning camera and other trickery on tv blurbs, will improve the complexion of commercials generally.

"On the entertainment side," he added, "I think we'll have to turn to the public more and more to find out the kind of things the public wants and needs and at the same time experiment with new forms to provide a choice."

## Stanton's Credo

Washington, Jan. 30.

Asked to give his views on what a network is supposed to do, CBS prexy Frank Stanton gave this off-the-cuff statement of principle:

"I believe our basic responsibility is to provide a balanced national program schedule in which we furnish a mixture of entertainment and informative fare. In the information area, I believe we have a responsibility to impart what's going on in the world . . . to probe in depth . . . experiment in new art forms of programming. As for entertainment, I believe we ought to have a diversity of entertainment programs. I believe we have an obligation to come up with many new ideas.

"Overriding everything is the quality of our programs . . . We have the responsibility to maintain an economic base on which to operate because without having the oil for the lamps, we can't light the way. We have to keep in mind what we are—an advertiser-supported medium. And this is the best way."

# VARIETY-ARB SYNDICATION CHART

*VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week ten different markets are covered.*

*In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.*

*Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U S*

**(*) ARB's Oct.-Nov. 1961 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.**

## RICHMOND, VA.

STATIONS: WTVR, WRVA, WXEX. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

| RK. | TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME | STA. | AV. RTG. |
|---|---|---|---|
| 1. | Perry Mason (Sat. 7:30-8:30) | WTVR | 44 |
| 2. | Wagon Train (Wed. 7:30-8:30) | WXEX | 35 |
| 3. | Lassie (Sun. 7:00-7:30) | WTVR | 34 |
| 4. | Real McCoys (Thurs. 8:30-9:00) | WRVA | 33 |
| 5. | Rawhide (Fri. 7:30-8:30) | WTVR | 32 |
| 6. | Defenders (Sat. 8:30-9:30) | WTVR | 31 |
| 7. | Ben Casey (Mon. 10:00-11:00) | WRVA | 30 |
| 7. | Gunsmoke (Sat. 10:00-11:00) | WTVR | 30 |
| 8. | Checkmate (Wed. 8:30-9:30) | WTVR | 29 |
| 8. | Donna Reed (Thurs. 8:00-8:30) | WRVA | 29 |
| 9. | Untouchables (Thurs. 10:00-11:00) | WRVA | 28 |

| RK. | TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME | STA. | DISTRIB. | AV. RTG. | AV. SH. |
|---|---|---|---|---|---|
| 1. | Death Valley Days (Wed. 7:00) | WXEX | U.S. Borax | 24 | 57 |
| 1. | Rescue 8 (Sat. 8:00) | WTVR | Screen Gems | 24 | 51 |
| 2. | Highway Patrol (Fri. 7:00) | WXEX | Ziv-UA | 22 | 48 |
| 3. | Shannon (Thurs. 7:00) | WXEX | Screen Gems | 20 | 51 |
| 4. | Huckleberry Hound (Wed. 6:00) | WTVR | Screen Gems | 17 | 44 |
| 4. | Ivanhoe (Fri. 6:00) | WTVR | Screen Gems | 17 | 52 |
| 4. | King of Diamonds (Tues. 7:00) | WXEX | Ziv-UA | 17 | 41 |
| 4. | Yogi Bear (Tues. 6:00) | WTVR | Screen Gems | 17 | 50 |
| 5. | Amos & Andy (Sat. 6:30) | WTVR | CBS Films | 15 | 41 |
| 6. | Manhunt; Underwater (Tues. & Fri. 6:30) | WTVR | Screen Gems NTA | 14 | 40 |
| 6. | Quick Draw McGraw (Mon. 6:00) | WTVR | Screen Gems | 14 | 41 |

| TOP COMPETITION PROGRAM | STA. | AV. RTG. |
|---|---|---|
| News; Wea.; CBS News | WTVR | 12 |
| National Velvet | WXEX | 17 |
| News; Wea.; CBS News | WTVR | 19 |
| News; Wea.; CBS News | WTVR | 11 |
| Dialing $ Theatre | WXEX | 16 |
| News; Sports; Wea. | WXEX | 14 |
| Dialing $ Theatre | WXEX | 11 |
| News; Sports; Wea. | WXEX | 8 |
| News; Wea.; CBS News | WTVR | 15 |
| Dialing $ Theatre | WXEX | 15 |
| News; Sports; Wca. | WXEX | 12 |
| Porter Wayoner | WXEX | 13 |
| News; Sports; Wea. | WXEX | 14 |
| Huntley-Brinkley | WXEX | 22 |
| Dialing $ Theatre | WXEX | 15 |
| News; Sports; Wea. | WXEX | 13 |

## ROANOKE

STATIONS: WDBJ, WSLS, WLVA. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

| RK. | PROGRAM—DAY—TIME | STA. | AV. RTG. |
|---|---|---|---|
| 1. | Bonanza (Sun. 9:00-10:00) | WSLS | 41 |
| 2. | Chevy Show; Route 66 (Fri. 8:30-9:30) | WDBJ | 39 |
| 2. | To Tell The Truth (Mon. 7:30-8:00) | WDBJ | 39 |
| 3. | Price Is Right (Mon. 8:30-9:00) | WSLS | 38 |
| 4. | Perry Mason (Sat. 7:30-8:30) | WDBJ | 37 |
| 5. | Wagon Train (Wed. 7:30-8:30) | WSLS | 36 |
| 6. | Ed Sullivan (Sun. 8:00-9:00) | WDBJ | 35 |
| 6. | Lassie (Sun. 7:00-7:30) | WDBJ | 35 |
| 6. | Mr. Ed (Sun. 6:30-7:00) | WDBJ | 35 |
| 6. | Red Skelton (Tues. 9:00-9:30) | WDBJ | 35 |
| 6. | Tall Man (Sat. 8:30-9:00) | WSLS | 34 |

| RK. | PROGRAM—DAY—TIME | STA. | DISTRIB. | AV. RTG. | AV. SH. |
|---|---|---|---|---|---|
| 1. | Amos & Andy (Fri. 7:00) | WDBJ | CBS Films | 49 | 82 |
| 2. | Death Valley Days (Mon. 7:00) | WDBJ | U.S. Borax | 29 | 62 |
| 3. | Highway Patrol (Fri. 7:00) | WDBJ | Ziv-UA | 23 | 58 |
| 4. | Lock-Up (Tues. 7:00) | WDBJ | Ziv-UA | 24 | 53 |
| 5. | Beachcomber (Thurs. 7:00) | WSLS | Filmaster | 22 | 54 |
| 6. | Quick Draw McGraw (Wed. 5:45) | WSLS | Screen Gems | 19 | 68 |
| 7. | Deputy Dawg (Tues. 5:45) | WSLS | CBS Films | 16 | 64 |
| 8. | Two Faces West (Thurs. 8:30) | WDBJ | Screen Gems | 15 | 24 |
| 8. | Whirlybirds (Mon. 7:30) | WSLS | CBS Films | 15 | 25 |
| 8. | Yogi Bear; Home (Thurs. 5:45) | WSLS | Screen Gems | 15 | 52 |

| PROGRAM | STA. | AV. RTG. |
|---|---|---|
| Here & Now | WSLS | 7 |
| Claim To Fame | WSLS | 16 |
| Klub Kwiz | WSLS | 19 |
| You Asked For It | WSLS | 14 |
| Bob Cummings | WDBJ | 18 |
| Early Show | WDBJ | 8 |
| Early Show | WDBJ | 8 |
| Dr. Kildare | WSLS | 30 |
| To Tell The Truth | WDBJ | 39 |
| Early Show | WDBJ | 13 |

## ROCHESTER, N. Y.

STATIONS: WROC, WHEC. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

| RK. | PROGRAM—DAY—TIME | STA. | AV. RTG. |
|---|---|---|---|
| 1. | Sing Along With Mitch (Thurs. 10-11) | WROC | 45 |
| 2. | Price Is Right (Mon. 8:30-9:00) | WROC | 43 |
| 3. | Dr. Kildare (Thurs. 8:30-9:30) | WROC | 41 |
| 4. | Hope; Disney (Sun. 7:30-8:30) | WROC | 40 |
| 4. | Perry Como (Wed. 9:00-10:00) | WROC | 40 |
| 5. | Dick Powell (Tues. 9:00-10:00) | WROC | 38 |
| 6. | Bonanza; Bowling (Sun. 9:00-10:00) | WROC | 36 |
| 7. | Hazel (Thurs. 9:30-10:00) | WROC | 35 |
| 8. | Checkmate (Wed. 8:30-9:30) | WHEC | 34 |
| 8. | 87th Precinct (Mon. 9:00-10:00) | WROC | 34 |
| 8. | Wagon Train (Wed. 7:30-8:30) | WROC | 34 |
| 8. | Perry Mason (Sat. 7:30-8:30) | WHEC | 34 |

| RK. | PROGRAM—DAY—TIME | STA. | DISTRIB. | AV. RTG. | AV. SH. |
|---|---|---|---|---|---|
| 1. | Third Man (Fri. 9:30) | WHEC | NTA | 31 | 56 |
| 2. | Sea Hunt (Mon. 7:00) | WHEC | Ziv-UA | 29 | 60 |
| 3. | Huckleberry Hound (Fri. 6:00) | WHEC | Screen Gems | 26 | 76 |
| 3. | Yogi Bear (Wed. 6:00) | WHEC | Screen Gems | 26 | 67 |
| 4. | Death Valley Days (Mon. 8:00) | WHEC | U.S. Borax | 25 | 43 |
| 5. | Bugs Bunny (Thurs. 6:00) | WHEC | UAA | 24 | 80 |
| 6. | Blue Angels (Sat. 7:00) | WHEC | NBC Films | 22 | 63 |
| 6. | Manhunt; Shannon (Sat. 8:30) | WROC | Screen Gems | 22 | 43 |
| 6. | Quick Draw McGraw (Mon. 6:00) | WHEC | Screen Gems | 22 | 61 |
| 7. | Popeye (Tues., Thurs., Fri., 5:30) | WHEC | UAA King | 20 | 74 |

| PROGRAM | STA. | AV. RTG. |
|---|---|---|
| Shor; Tele; Gogh; Cros. | WROC | 22 |
| Exped; RoctaPGM | WROC | 33 |
| Playhouse 5; Theatre | WROC | 8 |
| Playhouse 5; Theatre | WROC | 12 |
| National Velvet | WROC | 33 |
| Playhouse 5; Theatre | WROC | 6 |
| Here & Now | WROC | 12 |
| Defenders | WHEC | 28 |
| Playhouse 5; Theatre | WROC | 12 |
| Playhouse 5; Theatre | WROC | 7 |

## PHOENIX

STATIONS: KTVK, KPHO, KOOL, KTAR. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

| RK. | PROGRAM—DAY—TIME | STA. | AV. RTG. |
|---|---|---|---|
| 1. | Ben Casey (Mon. 9:00-10:00) | KTVK | 35 |
| 2. | Garry Moore (Tues. 8:00-9:00) | KOOL | 34 |
| 3. | Lawrence Welk (Sat. 7:00-8:00) | KTVK | 33 |
| 4. | Red Skelton (Tues. 7:00-7:30) | KOOL | 32 |
| 5. | Andy Griffith; Kaye (Mon. 7:30-8:00) | KOOL | 31 |
| 6. | My Three Sons (Thurs. 8:00-8:30) | KTVK | 30 |
| 7. | Candid Camera; Power (Sun. 8-8:30) | KOOL | 28 |
| 7. | Hawaiian Eye (Wed. 8:00-9:00) | KTVK | 29 |
| 7. | Sing Along With Mitch (Thurs. 8-9) | KTAR | 28 |
| 7. | Untouchables (Thurs. 9:00-10:00) | KTVK | 28 |

| RK. | PROGRAM—DAY—TIME | STA. | DISTRIB. | AV. RTG. | AV. SH. |
|---|---|---|---|---|---|
| 1. | Quick Draw McGraw (Mon. 6:30) | KPHO | Screen Gems | 18 | 31 |
| 2. | Jeff's Collie (Mon. & Wed. 5:00) | KPHO | ITC | 15 | 63 |
| 3. | Bold Journey (Mon. & Wed. 7:30) | KATO | Banner | 14 | 22 |
| 4. | Superman (Thurs. 5:00) | KPHO | Flamingo | 12 | 60 |
| 5. | Huckleberry Hound (Wed. 6:30) | KPHO | Screen Gems | 11 | 23 |
| 5. | Life of Riley (Mon.-Fri. 5:30) | KPHO | NBC Films | 11 | 41 |
| 6. | Cochise; Rescue 8 (Fri. 6:30) | KPHO | NTA Screen Gems | 10 | 21 |
| 7. | Phil Silvers (Thurs. 8:30) | KPHO | CBS Films | 9 | 14 |
| 7. | Shotgun Slade (Wed. 6:30) | KOOL | MCA | 9 | 19 |
| 7. | Yogi Bear (Tues. 6:30) | KPHO | Screen Gems | 9 | 17 |

| PROGRAM | STA. | AV. RTG. |
|---|---|---|
| Price Is Right | KTAR | 13 |
| Sheriff Bill | KOOL | 6 |
| Andy Griffith | KOOL | 31 |
| Ichabod | KOOL | 29 |
| Perry Como | KTAR | 24 |
| Margie; Pro F.B. | KTVK | 4 |
| Joey Bishop | KTAR | 13 |
| To Tell The Truth | KOOL | 16 |
| Topper; Polit | KOOL | 4 |
| Invisible Man | KOOL | 7 |
| Marshall Dillion | KOOL | 9 |
| Alvin Show | KOOL | 12 |
| Chevy; Route 66 | KOOL | 16 |
| Sing Along With Mitch | KTAR | 29 |
| Joey Bishop | KTAR | 18 |
| Alfred Hitchcock | KTAR | 16 |

## ROCK ISL., ILL.—DAVENPORT, IA.

STATIONS: WHBF, WOC. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

| RK. | PROGRAM—DAY—TIME | STA. | AV. RTG. |
|---|---|---|---|
| 1. | Sing Along With Mitch (Thurs. 9-10) | WOC | 55 |
| 2. | Bonanza (Sun. 8:00-9:00) | WOC | 51 |
| 3. | Gunsmoke (Sat. 9:00-10:00) | WHBF | 47 |
| 3. | Red Skelton (Tues. 8:00-8:30) | WHBF | 47 |
| 4. | Hazel (Thurs. 8:30-9:00) | WOC | 46 |
| 5. | Garry Moore (Tues. 9:00-10:00) | WHBF | 44 |
| 6. | Hennesey; Dyke (Mon. 9:00-9:30) | WHBF | 43 |
| 6. | I've Got A Secret (Mon. 9:30-10:00) | WHBF | 43 |
| 7. | Andy Griffith; Kaye (Mon. 8:30-9:00) | WHBF | 42 |
| 8. | Dr. Kildare (Thurs. 7:30-8:30) | WOC | 40 |
| 8. | Perry Mason (Sat. 6:30-7:30) | WHBF | 40 |

| RK. | PROGRAM—DAY—TIME | STA. | DISTRIB. | AV. RTG. | AV. SH. |
|---|---|---|---|---|---|
| 1. | Manhunt (Fri. 9:30) | WOC | Screen Gems | 29 | 66 |
| 2. | Yogi Bear (Wed. 6:00) | WOC | Screen Gems | 28 | 58 |
| 3. | Huckleberry Hound (Fri. 6:00) | WOC | Screen Gems | 24 | 73 |
| 4. | Quick Draw McGraw (Mon. 6:00) | WOC | Screen Gems | 22 | 50 |
| 5. | Sea Hunt (Thurs. 10:00) | WOC | Ziv-UA | 21 | 54 |
| 6. | King of Diamonds (Tues. 10:00) | WOC | Ziv-UA | 18 | 56 |
| 7. | Third Man (Wed. 10:00) | WOC | NTA | 17 | 55 |
| 8. | Behind Closed Doors (Fri. 10:00) | WOC | Screen Gems | 16 | 37 |
| 9. | Lock-Up (Fri. 11:00) | WOC | Ziv-UA | 11 | 48 |
| 10. | San Francisco Beat (Fri. 6:00) | WHBF | CBS Films | 8 | 24 |

| PROGRAM | STA. | AV. RTG. |
|---|---|---|
| Eyewitness | WHBF | 12 |
| Donna Reed | WHBF | 19 |
| San Francisco Beat | WHBF | 8 |
| Ozzie & Harriet | WHBF | 22 |
| Straightaway Star & Story | WHBF | 18 |
| Calvin; Star & Story | WHBF | 13 |
| Lawman | WHBF | 14 |
| Bachelor Father | WHBF | 26 |
| Jack Paar | WOC | 11 |
| Huckleberry Hound | WOC | 24 |

(Continued on page 38)

# In a Manner of Speaking

As far as we know, no member of any college debating team has ever been laid low by a flying rebuttal (although many a match has hinged on a knack for making the extra point).

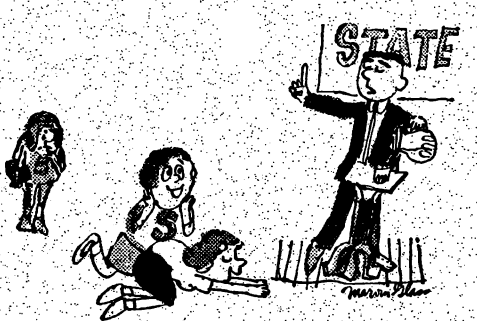
But the absence of physical peril in debating—most water-pitchers are simply too heavy for accurate throwing—has never reduced the excitement of this time-honored platform sport.

The proof? Today—approximately 71 years after the very first intercollegiate debate in America (between Yale and Harvard, of course)—varsity debating ranks as the leading form of non-athletic competition among our colleges and universities.

And, starting this Saturday (12:30 to 1 p.m., NYT), NBC viewers will be discovering for themselves just how fascinating a spectator attraction this sort of college competition can be.

"Championship Debate" is a brand-new concept in network programming. Over the next few months, 16 of the nation's top debating teams will be seen and heard—live—from our New York studios. The eventual winner of this elimination tourney will then be matched against an as-yet unselected team from overseas. That engagement, too, will be televised live from New York.

Each of the contests will be judged by a panel of three college debating coaches. Serving as moderator is Dr. James H. McBath, associate professor of speech at the University of Southern California and chairman of the National Debate Board of the American Forensic Association.



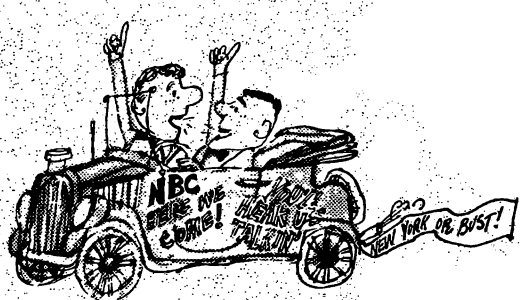
When you get right down to it, there's no good reason why the best of our young debaters across the land shouldn't be getting the same sort of adulation regularly accorded our college football heroes (a few of whom couldn't argue their way out of a huddle).

By bringing these largely unsung youngsters before network audiences, NBC (in association with the American Forensic Association and the American Student Foundation) hopes to narrow that adulation gap.

It's our feeling that viewers will be tremendously impressed by the intelligence, poise and debating skills of these collegians who, over the course of the TV tournament, will be arguing everything from the solution of the Berlin crisis to the wisdom of punishing parents by law for the misdeeds of delinquent children.

Executive producer of "Championship Debate" is NBC's George Heinemann, an essentially easy-going chap who claims he's never won an argument from anyone in his life, but whose reputation for turning out fine TV shows—including this season's splendid "Update" series—has never required any loud defending.

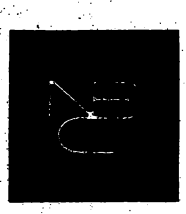
We think he has another winner here. Up to now, of course, the TV adversaries attracting the most attention in a debate series were a couple of former collegians named Kennedy and Nixon. The undergraduates on "Championship Debate" will not be playing for stakes quite that high—although each week's winning and losing college will get suitable cash awards—but the atmosphere will be "do-or-die," nevertheless.




Aside from its merit as entertainment, the series cannot help but impress young viewers with the plus-values of well-researched arguments, properly organized materials and the ability to think on one's feet.

As for the adults in the TV audience (many of whom never even suspected the importance of debating skill until they were married), they, too, may learn a few helpful lessons from the new series.

Above all, we think, they'll be reminded that our campuses from coast-to-coast are chock-full of bright, serious-minded, well-informed youngsters. For the plain and reassuring truth is that intercollegiate debating, which was going on long before the first freshman swallowed a live goldfish, will go out of fashion just about the time the first goldfish swallows a live freshman.



# VARIETY - ARB SYNDICATION CHART

*VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.*

*In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.*

*Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.*

**(*) ARB's Oct.-Nov. 1961 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.**

(Continued from page 35)

## SIOUX FALLS

STATIONS: KELO, KSOO. *SURVEY DATES: OCTOBER 29-NOVEMBER 25, 1961.

| RK. | TOP TEN NETWORK SHOWS — PROGRAM—DAY—TIME | STA. | RTG. AV. |
|---|---|---|---|
| 1. | I've Got A Secret (Mon. 9:30-10:00) | KELO | 53 |
| 2. | Garry Moore (Tues. 9:00-10:00) | KELO | 49 |
| 2. | Sing Along With Mitch (Thurs. 9-10) | KSOO | 49 |
| 3. | Red Skelton (Tues. 8:00-8:30) | KELO | 48 |
| 4. | Lawrence Welk (Sat. 8:00-9:00) | KELO | 47 |
| 5. | Lassie (Sun. 6:00-6:30) | KELO | 46 |
| 6. | Dick Van Dyke (Tues. 8:30-9:00) | KELO | 45 |
| 6. | Perry Mason (Sat. 6:30-7:30) | KELO | 45 |
| 6. | Real McCoys (Thurs. 7:30-8:00) | KELO | 45 |
| 7. | Andy Griffith; Kaye (Mon. 8:30-9:00) | KELO | 44 |
| 7. | Chevy Show; Route 66 (Fri. 7:30-8:30) | KELO | 44 |
| 7. | Danny Thomas; Kaye (Mon. 8:00-8:30) | KELO | 44 |

| RK. | TOP SYNDICATED PROGRAMS — PROGRAM—DAY—TIME | STA. | DISTRIB. | AV. RTG. | AV. SH. |
|---|---|---|---|---|---|
| 1. | King of Diamonds (Mon. 9:00) | KELO | Ziv-UA | 32 | 68 |
| 2. | Quick Draw McGraw (Wed. 5:00) | KELO | Screen Gems | 27 | 93 |
| 3. | Beachcomber; Power (Sun. 9:00) | KELO | Filmaster | 23 | 47 |
| 4. | Yogi Bear (Tues. 5:00) | KELO | Screen Gems | 22 | 85 |
| 5. | Huckleberry Hound (Thurs. 5:00) | KELO | Screen Gems | 21 | 91 |
| 6. | Whiplash (Wed. 7:00) | KELO | ITC | 19 | 39 |
| 7. | Dangerous Robin; Candid Camera (Sat. 11:00) | KELO | Ziv-UA | 11 | 44 |
| 8. | Bozo (Mon.-Fri. 5:00) | KSOO | Jayark | 5 | 21 |
| 9. | Highway Patrol (Sat. 1:30) | KSOO | Ziv-UA | 4 | 14 |
| 9. | Rescue 8 (Sat. 2:30) | KSOO | Screen Gems | 4 | 15 |
| 9. | Sea Hunt (Mon. 11:30) | KELO | Ziv-UA | 4 | 57 |

| PROGRAM | STA. | AV. RTG. |
|---|---|---|
| Thriller | KSOO | 14 |
| Bozo | KSOO | 2 |
| Dupont; Med. 61 | KSOO | 24 |
| Bozo | KSOO | 4 |
| Bozo | KSOO | 3 |
| Wagon Train | KSOO | 28 |
| Roaring 20's | KSOO | 11 |
| Quick Draw McGraw | KELO | 27 |
| Huckleberry Hound | KELO | 21 |
| Yogi Bear | KELO | 22 |
| Accent On You | KELO | 12 |
| Cartoonsville | KELO | 18 |
| NCAA FB | KELO | 24 |
| NCAA FB | KELO | 23 |
| Jack Paar | KSOO | 2 |

## CHARLESTON-HUNTINGTON

STATIONS: WSAZ, WCHS, WHTN. *SURVEY DATES: OCTOBER 29-NOVEMBER 25, 1961.

| | | | |
|---|---|---|---|
| 1. | Bonanza (Sun. 9:00-10:00) | WSAZ | 44 |
| 1. | Wagon Train (Wed. 7:30-8:30) | WSAZ | 44 |
| 2. | Real McCoys (Thurs. 8:30-9:00) | WCHS | 40 |
| 3. | My Three Sons (Thurs. 9:00-9:30) | WCHS | 37 |
| 4. | Laramie (Tues. 7:30-8:30) | WSAZ | 35 |
| 5. | Hazel (Thurs. 9:30-10:00) | WSAZ | 34 |
| 6. | Donna Reed (Thurs. 8:00-8:30) | WCHS | 30 |
| 6. | Lassie (Sun. 7:00-7:30) | WHTN | 30 |
| 7. | Dr. Kildare (Thurs. 8:30-9:30) | WSAZ | 29 |
| 7. | Joey Bishop (Wed. 8:30-9:00) | WSAZ | 29 |
| 7. | Ozzie & Harriet (Thurs. 7:30-8:00) | WCHS | 29 |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1. | Huckleberry Hound (Mon. 7:00) | WSAZ | Screen Gems | 29 | 57 | Trackdown | WCHS | 12 |
| 2. | Sea Hunt (Thurs. 7:00) | WSAZ | Ziv-UA | 25 | 56 | Brothers Brannigan | WCHS | 13 |
| 3. | Blue Angels (Tues. 7:00) | WSAZ | NBC Films | 22 | 43 | Matty's Funnies | WCHS | 17 |
| 3. | Death Valley Days; Pioneer (Fri. 7:00) | WSAZ | U.S. Borax Roebeck | 22 | 56 | Ripcord | WCHS | 10 |
| 4. | Mr. Magoo (Mon. 7:30) | WSAZ | TPI | 21 | 34 | Cheyenne | WCHS | 27 |
| 5. | Shannon (Thurs. 8:00) | WSAZ | Screen Gems | 16 | 27 | Donna Reed | WCHS | 30 |
| 6. | Beachcomber (Thurs. 7:30) | WSAZ | Filmaster | 15 | 26 | Ozzie & Harriet | WCHS | 29 |
| 7. | M Squad (Mon.-Fri. 6:00) | WCHS | MCA | 14 | 38 | Sports; Weather, You Asked For It | WSAZ | 17 14 |
| 7. | Yogi Bear (Tues. 5:30) | WSAZ | Screen Gems | 14 | 45 | 3 Stooges; Superman | WHTN | 11 |
| 8. | Brothers Brannigan (Thurs. 7:00) | WCHS | CBS Films | 13 | 29 | Sea Hunt | WSAZ | 25 |

## TULSA

STATIONS: KVOO, KOTV KTUL. *SURVEY DATES: OCTOBER 29-NOVEMBER 25, 1961.

| | | | |
|---|---|---|---|
| 1. | Bonanza (Sun. 8:00-9:00) | KVOO | 39 |
| 2. | Garry Moore (Tues. 9:00-10:00) | KOTV | 37 |
| 3. | Andy Griffith; Kaye (Mon. 8:30-9:00) | KOTV | 35 |
| 4. | Gunsmoke (Sat. 9:00-10:00) | KOTV | 34 |
| 4. | Red Skelton (Tues. 8:00-8:30) | KOTV | 34 |
| 4. | Wagon Train (Wed. 6:30-7:30) | KVOO | 34 |
| 5. | Cheyenne (Mon. 6:30-7:30) | KTUL | 33 |
| 5. | Rifleman (Mon. 7:30-8:00) | KTUL | 33 |
| 6. | Chevy Show; Route 66 (Fri. 7:30-8:30) | KOTV | 32 |
| 6. | Danny Thomas; Kaye (Mon. 8:00-8:30 | KOTV | 32 |
| 6. | Perry Como (Wed. 8:00-9:00) | KVOO | 32 |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1. | Sea Hunt (Thurs. 8:30) | KVOO | Ziv-UA | 28 | 49 | Investigation | KOTV | 15 |
| 2. | Yogi Bear (Mon. 6:00) | KTUL | Screen Gems | 22 | 39 | 6 O'Clock Report | KVOO | 24 |
| | | | | | | Huntley-Brinkley | KVOO | 23 |
| 3. | Death Valley Days (Wed. 7:30) | KVOO | U.S. Borax | 21 | 36 | Top Cat | KTUL | 20 |
| 4. | Quick Draw McGraw (Wed. 6:00) | KTUL | Screen Gems | 20 | 43 | 6 O'Clock Report | KVOO | 22 |
| | | | | | | Huntley-Brinkley | KVOO | 23 |
| 5. | Huckleberry Hound (Thurs. 6:00) | KTUL | Screen Gems | 19 | 42 | 6 O'Clock Report | KVOO | 17 |
| | | | | | | Huntley-Brinkley | KVOO | 19 |
| 6. | Clutch Cargo; Calvin (Tues. 6:00) | KTUL | George Bagnall & Assoc. | 15 | | 6 O'Clock Report | KVOO | 22 |
| 7. | Third Man; Closeup (Thurs. 8:30) | KTUL | NTA | 14 | 33 | Huntley-Brinkley | KVOO | 22 |
| 8. | King of Diamonds (Fri. 8:30) | KOTV | | 13 | 25 | Sea Hunt | KVOO | 28 |
| 8. | Popeye (Fri. 6:00) | KTUL | UAA King | 13 | 26 | 77 Sunset Strip | KTUL | 29 |
| | | | | | 30 | 6 O'Clock Report | KVOO | 22 |
| | | | | | | Huntley-Brinkley | KVOO | 24 |
| 8. | Three Stooges (Mon.-Fri. 5:00) | KOTV | Screen Gems | 13 | 48 | Highway Patrol | KVOO | 11 |
| | | | | | | Super Car; Mat | KVOO | 15 |
| | | | | | | Jungle Jim | KVOO | 7 |
| | | | | | | Bat Masterson | KVOO | 6 |
| | | | | | | Holiday; Silent Ser. | KVOO | 7 |
| | | | | | | Request Theatre | KTUL | 6 |

## TOPEKA-KANSAS

STATIONS: WIBW, WDAF, KCMO, KMBC. *SURVEY DATES: OCTOBER 29-NOVEMBER 25, 1961.

| | | | |
|---|---|---|---|
| 1. | Garry Moore (Tues. 9:00-10:00) | WIBW | 32 |
| 1. | Gunsmoke (Sat. 9:00-10:00) | WIBW | 32 |
| 1. | I've Got A Secret (Mon. 9:30-10:00) | WIBW | 32 |
| 2. | Andy Griffith; Kaye (Mon. 8:30-9:00) | WIBW | 30 |
| 3. | Perry Mason (Sat. 6:30-7:30) | WIBW | 29 |
| 3. | Wagon Train (Wed. 6:30-7:30) | WDAF | 29 |
| 4. | Sing Along With Mitch (Thurs. 9-10) | WDAF | 28 |
| 5. | Danny Thomas; Kaye (Mon. 8:00-8:30) | WIBW | 27 |
| 6. | Defenders (Sat. 7:30-8:30) | WIBW | 26 |
| 6. | To Tell The Truth (Mon. 6:30-7:00) | WIBW | 26 |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1. | Death Valley Days (Tues. 8:30) | KCMO | U.S. Borax | 18 | 32 | Jim Backus | WIBW | 15 |
| 2. | Whiplash (Tues. 7:00) | WIBW | ITC | 17 | 33 | Laramie | WDAF | 17 |
| 3. | Two Faces West; NCAA (Sat. 2 & 4) | WIBW | Screen Gems | 16 | 65 | Studio 5 | KCMO | 6 |
| 4. | Jim Backus (Tues. 8:30) | WIBW | NBC Films | 15 | 27 | Death Valley Days | KCMO | 18 |
| 4. | Yogi Bear (Mon. 5:30) | KMBC | Screen Gems | 15 | 38 | Highway Patrol | WDAF | 10 |
| 5. | Beachcomber (Wed. 8:30) | WIBW | Filmaster | 14 | 23 | Perry Como | WDAF | 21 |
| 5. | Huckleberry Hound (Thurs. 6:00) | KMBC | Screen Gems | 14 | 36 | News; CBS News | WIBW | 15 |
| 6. | Man From Cochise (Mon., Wed., Fri. 6:00) | KMBC | NTA | 13 | 30 | News; CBS News | WIBW | 20 |
| 6. | Popeye (Mon.-Fri. 5:00) | KMBC | UAA King | 13 | 42 | Early Show | KCMO | 6 |
| | | | | | | Highway Patrol | WDAF | 9 |
| | | | | | | 3 Stooges | KCMO | 9 |
| 6. | Quick Draw McGraw (Wed. 5:30) | KMBC | Screen Gems | 13 | 36 | Highway | WDAF | 10 |

## BOISE-IDAHO

STATIONS: KBOI, KTVB. *SURVEY DATES: OCTOBER 29-NOVEMBER 25, 1961.

| | | | |
|---|---|---|---|
| 1. | Perry Mason (Sat. 9:30-10:30) | KBOI | 51 |
| 2. | Wagon Train (Mon. 8:00-9:00) | KTVB | 46 |
| 3. | Real McCoys (Thurs. 7:30-8:00) | KTVB | 44 |
| 3. | Red Skelton (Tues. 7:00-7:30) | KBOI | 44 |
| 4. | Garry Moore (Tues. 8:00-9:00) | KBOI | 43 |
| 4. | Perry Como (Wed. 7:00-7:30) | KTVB | 43 |
| 5. | Andy Griffith; Kaye (Mon. 7:30-8:00) | KBOI | 42 |
| 5. | Gunsmoke (Sat. 8:00-9:00) | KBOI | 42 |
| 6. | Hennesey; Dyke (Mon. 9:00-9:30) | KBOI | 41 |
| 7. | Joey Bishop (Wed. 6:30-7:00) | KTVB | 40 |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1. | King of Diamonds (Sat. 9:00) | KBOI | Ziv-UA | 37 | 57 | Roaring 20's | KTVB | 28 |
| 2. | Whirlybirds (Mon.-Thurs. 5:30) | KTVB | CBS Films | 28 | 67 | Weather; News | KBOI | 14 |
| | | | | | | CBS News | KBOI | 16 |
| 3. | Yogi Bear (Wed. 6:00) | KBOI | Screen Gems | 27 | 50 | Reporter; Weather | KTVB | 26 |
| | | | | | | Huntley-Brinkley | KTVB | 27 |
| 4. | Quick Draw McGraw (Mon. 6:00) | KBOI | Screen Gems | 23 | 43 | Reporter; Weather | KTVB | 29 |
| | | | | | | Huntley-Brinkley | KTVB | 32 |
| 5. | Champ Bowling (Sun. 3:00) | KTVB | Schwimmer | 22 | 29 | Amateur Hour | KBOI | 7 |
| | | | | | | GE College Bowl | KBOI | 4 |
| 5. | M Squad (Fri. 10:00) | KTVB | MCA | 22 | 45 | Twilight Zone | KBOI | 27 |
| 5. | Man And The Challenge (Wed. 8:30) | KTVB | Ziv-UA | 22 | 43 | Steel; Circle | KBOI | 29 |
| 6. | Brothers Brannigan (Mon. 9:00) | KTVB | CBS Films | 21 | 34 | Hennesey; Dyke | KBOI | 41 |
| 6. | Sea Hunt (Sun. 9:00) | KBOI | Ziv-UA | 21 | 35 | Bus Stop | KTVB | 40 |

**BOB HOPE CHRISTMAS SHOW**
**With Bob Hope, Dorothy Provine, Jayne Mansfield, Anita Bryant, Jerry Colonna, Rosemarie Frankland, Peter Leeds, Sgt. George Dewey, Les Brown Orch**
**Producer: Jack Hope**
**Director: Jack Shea**
**Writers: Mort Lachman, others**
**60 Mins., Wed., 9 p.m.**
**NBC-TV (film)**

*(Leo Burnett)*

It may have been a little late in the season, but "The Bob Hope Christmas Show" on NBC-TV Wednesday night (24), was well worth waiting for. Filmed at U.S. Air Force bases in the Arctic during Hope's 12th annual overseas Yule tour, the program not only had brisk entertainment values but also reminded the American public of the thousands of GIs who have the lonely task of maintaining the DEW line.

Hope's unit appeared before 12 audiences while visiting such bases as Argentia, Nfld.; Goose Bay, Labrador; Frobisher Bay, Baffin Island, and Sondrestrom Fjord, Greenland. Portions of six of the performances formed the basis of the tv airer.

Hope has the formula down pat for the GI auditors—sexy femmes in his troupe along with topical gags in the service idiom. Jayne Mansfield displayed a good slice of what the boys wanted to see while Dorothy Provine, "Miss World" (Rosemarie Frankland) and Anita Bryant also dished out some copious curves.

For the comedy aspects Hope came up with such quips as "up here Playboy magazine is required reading . . . They don't want you to forget what you can't have here." Still another, "A guy froze to death doing The Twist; they couldn't bury him, they had to screw him into the ground."

Miss Provine contributed some of her familiar routines, Miss Mansfield was a hilarious Juliet in a Shakespeare skit while Miss Bryant warbled a perky "Step by Step." "Miss World" scored more with her figure than her voice in a duet with Hope. Jerry Colonna clicked in a variety of comic roles while Les Brown's band provided strong backing.

Sgt. George Dewey and Peter Leeds rounded out the support for the troupe. Withal, "Hope's Christmas Show" was a lively 60 minutes. Program, incidentally, pre-empted the "Perry Como Show" and Chrysler Corp. picked up the tab. *Gilb.*

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**PETE WILLIAMS SHOW**
**With Pete Williams, Cousin Janet, others**
**Producer: Williams**
**Director: Len Sarnacki**
**30 Mins.; Sat., 7 p.m.**
**PARTICIPATING**
**WRGB-TV, Schenectady**

New show, in which Pete Williams quadruples as producer, emcee-guitarist, vocalist, and leader of a western-hill billy type musical unit, and in which Cousin Janet draws feature billing, along with visiting folk dancing groups, is presented live before a sizable studio audience in a barnlike setting. It can be tightened and smoothed out and will be more solid when Williams grows more familiar with the visual medium.

Three musicians—a fiddler, a bass and a piano accordionist, furnish the instrumental support. They might be personalized, however, and could use more facial projection. Cousin Janet, called from her seat at a table near the foursome, is a contralto who soloed one number with the somewhat flat western style, then she dueted, for the hymn, "The Old Rugged Cross," with Williams.

A cute touch was a child of four or five who came from the audience "to repeat," via Williams' chest mike, a talking song.

In most of the folk-dancing sequences, five couples (appropriately attired) took part. The calling was just fair. Studioites also dressed the part.

Show is well spotted—after Sander Vanocur's news commentary via NBC (weeknights it's the Huntley-Brinkley Report) and another web program, "The Guardhouse."

This is a reasonably ambitious local program. *Jaco.*

**PROFESSIONAL BOWLERS TOUR**
**With Chris Schenkel, Jack Buck**
**Producer: Jim Colligan**
**Director: Jack Lubell**
**90 Mins., Sat., 4:30 p.m.**
**PARTICIPATING**
**ABC-TV**

Sportscaster Chris Schenkel kept telling viewers that bowling is "America's favorite family sport." But then his sidekick Jack Buck opined at one point, "bowlers are a particular breed."

Otherwise, the team works in expert unison in this hour and a half ABC-TV coverage of touring pro bowlers. Same time, whether for particular breed or the whole family, bowling has cultivated a jargon of its own. From Schenkel-Buck: "Stroke a full roller;" "Left a six-ten, chopped the six off the ten;" "Thin hit, but a good working ball;" "has that ball in an exact arch;" "Lanes here have been mighty stiff;" "Carry one for the turkey."

For all the inside sound, the show still had a competitive excitement for nonfans as well as buffs. Saturday (27) outing live from Albany, N.Y., covered the state's semifinals and finals featuring four bowlers out of 192 entrants in single-game competition. With $5,000 as top prize money and the one-game do-or-die setup, the tension built. There also was the continuity of the same topnotch bowlers in the lead around the circuit, and the fascination of the prize money mounting weekly among the leaders with the totals displayed and interpreted by Schenkel and Buck. For the record, Fred Lening was the winner Saturday in a final match that almost saw J. Wilbur Sims emerge in a final burst. Score was 254 to 243, and, they say, that's pretty good bowling.

Jack Lubell's direction was hip to the action with dramatic zooms and behind-the-pins lensing of tough shots.

This was the third show in the series and the first live. First two were on tape while the remaining 13 will be live.

It may be a family game, after all. One of the many sponsors, Brunswick, was pitching Capizio bowling shoes and bowling balls of "explosive pink" to guess what segment of the audience. *Bill.*

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**SOUPY SALES SHOW**
**With Clyde Adler**
**Producer: Allan Bregman**
**Director: Steve Binder**
**30 Mins.; Fri., 7:30 p.m.**
**ABC-TV, from H'wood**

Returning to the network in the spot vacated by "Straightaway," this is a moppet-slanted show with a surrealist overlay. As Soupy Sales, Clyde Adler has a way-out comedy attack whose point is likely beyond the ken of the youngsters although they'll no doubt appreciate the action and noise.

For adults, Adler not only makes his points, he overmakes them. On the preem, he came up with a promising pie-in-the-face routine involving an old lady and her chauffeur, but it stayed around too long. It became repetitious, but it was marrked by one memorable touch: a custard pie in the old lady's armpit. Similarly, a fairy tale told by one of Adler's puppet characters had some moments of charm, but the spoonerism gimmick was not only an old chestnut but it was done to a cinder. A guest slot by Frank Sinatra, as a favor for one of his buddies, was a surprise but did not affect the show's general character.

Adler's puppets and his use of assorted human characters, only showing their arms, are a positive potential if he learns how to quit when he's ahead. *Herm.*

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**EXPEDITION, BOSTON**
**Medical Metropolis**
**Narrator Coproducer: Victor Best**
**Writer; Producer Director: Bob Ferrante**
**Music: Dorothy Kachadorian**
**30 Mins., Tues., 10:30 p.m.**
**WNAC-TV Boston (film)**

This significant stanza on Boston as the finest medical centre in the world turned out to be graphic, absorbing and dramatic. Narrator Victor Best opened by noting a 20th century achievement in Medical progress at MIT's nuclear reactor; then flashed back to a 19th century innovation, the discovery of ether by a Boston dentist.

This show was the first of this series to be telecast in the new

(Continued on page 46)

**SHOW WORLD**
**With Darren McGavin, Georgian Dance Co., Quartette Cetra, SKD Girl Dancers, Mondaini, Mai & Divov, others**
**Producer: Larry Johnson**
**Director: Lou Volpicelli**
**Writer: Mary Dornheim**
**30 Mins., Tues., 10:30 p.m.**
**PARTICIPATING**
**WABC-TV, N. Y. (live & tape)**

WABC-TV did an interesting show last week, built about tapes of foreign tv performances, and the half-hour indirectly raised some important questions about just what Americans will be seeing five years hence "once international television becomes a reality." Will entertainment from abroad be live, will it be taped and if it is going to be taped, why can't we have more of it now?

Very simple in design, "Show World" gave a hint of how enjoyable a peek at foreign tv can be. There were six tapes, one of a Japanese dance troupe, two of Italo acts, two of Russian performances and a dubbed Spanish tape of "Mike Hammer," made here in America. Latter was a gimmick bit, seen before in trade circles, and put in mainly, because "Hammer" was played by Darren McGavin, who hosted this local special.

The Italo acts were the bill's weakest. Show opened with the Quartette Cetra, a singing troupe that did an uninspired vocal staging that occasionally emitted the words "Lambeth Walk." A thrush named Mondaini, billed by WABC as the Italian Dinah Shore, sang nicely but her support was a cliche-ridden piece of group terpsichore that was as bad as some of the poor choreography seen here. But at least a viewer could see what Italian tv was like, including its faults.

The Russian bits were exciting. One was of puppets manipulated by Mai & Divov and the camera-work was excellent, making the two puppets seem multi-dimensional. Funny, the camerawork for the brilliant dancing of a Georgian Dance group was bad, proving perhaps that even the Russians are subject to technical failure.

The WABC-TV technical contributions, were not good. Station production team managed to abort some of the taped pieces at just the climactic moment. For instance, the puppets were great and it would have been interesting to see the puppeteers, but just as the puppeteers started coming into view, the tape was cut off with a kind of confused apology voiced for the station by host McGavin. McGavin, is a charming man and a very competent actor, but too much the actor, it would seem, to have been the perfect host-narrator; he exercised no tonal understatement whatsoever.

WABC-TV suggested that such acts as the ones shown would be carried live in five years. But there are reports that carrying everything live would be an economic burden and that live transmissions would probably be limited to news. Still and all, one can't blame WABC-TV for expecting the best and, by the same token, one can only compliment WABC-TV for doing this little international tv stint. *Art.*

**HOME AGAIN**
**With Steve Allen, others**
**Producer: Dan Schuffman**
**Director-Writer: Schuffman**
**60 Mins., Tues., 9:30 p.m.**
**BUDWEISER**
**WBKB, Chicago (film)**

*(D'Arcy)*

Inspired by the Thomas Wolfe-coined truism, "You Can't Go Home Again," WBKB has embarked on a new series of specials that examine the emotional and intellectual reactions of prominent ex-Chicagoans to the revisited environs of their youth. It is a fresh idea for television, and a laudable project on that score alone, but the premiere installment—with Steve Allen as the subject—had a certain literary profundity, and other artistic qualities besides, that made it one of the outstanding video contributions by a local station this season.

The choice of Allen to initiate the portfolio was a fortunate one, he being articulate, perceptive of what the series is trying to achieve, and enough of an actor to communicate his emotional responses without belaboring them. The film was shot when the actor-comedian-writer was in Chi. last summer starring in a stock play at the Edgewater Beach Playhouse.

Nature created the right mood for reminiscing in the opening segment. It was raining, and Allen sat in the empty theatre recounting his boyhood and teenage days in Chicago.

From there the film shifted to his old neighborhood, the Hyde Park-Woodlawn district on the southside, showing Allen ambling on the sidewalks on a sunlit day, stopping at the apartment houses he used to live in, at the schools he attended, at the homes of yesteryear's friends, and at the places where he had played. All of it had changed considerably in 20 years. Allen had an anecdote or a pointed remembrance for such things as the passageways he used to hide in, the alleys that were the shortcuts, and the fences he and his boy chums used to sit on. He even found the old piano he used to practice on.

For all the philosophizing over whether or not one can go home again, the outing really amounted to a video self-portrait of Allen—not a vain one, but an honest, self-analytical piecing together of how the boyhood years influenced the mature man. That the scenes were Chicago scenes was really only incidental to the content of the program.

One of its chief virtues was that it prompted a certain audience participation, a kind of "Reminisce Along With Steve," for it was impossible not to feel the similarities in one's own childhood, no matter where raised, or when. Allen was a superb narrator of Dan Schuffman's skillful script.

The cinematographic team of Sam Ventura and Ronnie Born managed to catch the dramatic essences of the otherwise commonplace and monotonous streets, but the costar of the show was pianist Marty Rubenstein, who fashioned the perfect jazz score and performed it with a small unit. His music remarkably conveyed the quick-step of the present against a sense of longing for the past. *Les.*

**OUR MAN IN VIENNA**
**With David Brinkley, others**
**Producer: Reuven Frank**
**Director: James Kitchell**
**60 Mins.; Wed., 10 p.m.**
**WESTINGHOUSE**
**NBC-TV (film)**

*(McCann-Erickson)*

A wry David Brinkley turned his crackling tongue on Vienna and, in an odd sort of way, he made the old city and its people attractive.

What's wrong in just enjoying life? Brinkley said the Viennese are overfed and underworked. Cameras showed construction men lazying in the sun, storekeepers shuttering for a two-hour afternoon siesta, and people hiking, gossipping and eating, eating, eating. Brinkley, in describing all this, had a sting in his tongue, not anything of an acid quality, but of a "look at them compared to us" quality.

The faces of the Viennese, though, belied all the commentary. They were happy faces, comfortable, unharried, untroubled. George Bernard Shaw felt that living just for enjoyment was the worst hell conceived for man. The Viennese, as depicted on this show, proved G.B.S. and Brinkley wrong.

Perhaps if Brinkley dug deeper he might have found the happy faces were mere masks, for the current and past history of Austria and Vienna has more than its share of the world's tragedy. That he didn't may be a blessing. It's good to know that in one corner of the globe people are fairly prosperous, without working themselves to death, without being driven by greed and envy, even if that knowledge may be based on some malarky.

Some of Austria's past was interwoven in this highly personal tour. There was that ugly Hitler interlude; there was the comic opera motif of the reign of the Hapsburg family; there were the houses of Beethoven and the other greats of the musical world; the baroque old world and the comfortable Vienna of today. There was a feature highlight concerning a legal battle over who has the rights to bake a certain pastry that could make a fine film in the tradition of some of the English comedies.

It was an hour tour worth taking on television—even if Brinkley kidded some U.S. attitudes. *Horo.*

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**ROOM FOR ONE MORE**
**With Andrew Duggan, Peggy McKay, Ronnie Dapo, Carol Nicholson, Anna Capri, Timothy Rooney**
**Producer: Ed Jurist**
**Director: Leslie H. Martinson**
**Writer: Jerry Davis**
**30 Mins.; Sat., 8 p.m.**
**PARTICIPATING**
**ABC-TV (film)**

Out of the Warner Bros. studios, "Room For One More" is a slick filmed series blending comedy and pathos in an appealing story line. It's based on the Anna Perrot Rose novel of the same name which was also converted into a theatrical feature some years ago. It moved into the ABC-TV schedule last Saturday night (27) as one of the half-hours filling in for the departing "Roaring '20s".

The kickoff was a well-paced, amusing stanza introducing the main characters and central theme of the series. As the leads, Andrew Duggan and Peggy McKay play a suburban couple with two of their own children and several foster children crowding the household. It's an idea of great potential sentimentality, but on the opener at least the schmaltz was kept firmly in check by a sharp script that accented the laughs.

It was a wholly optimistic yarn involving a juvenile delinquent who was regenerated by the love of his foster parents. The gag situation was based on making a welfare investigator believe the house contained more bedrooms than there actually were. It was a somewhat thin idea but it was carried off with a warmth and good nature that may prove to be very infectious if it can be maintained.

Duggan and Miss McKay handled the key adult roles neatly, while the flock of youngsters were guided with a firm hand along a thesping pattern that avoided overcuteness. *Herm.*

# Tele Follow-Up Comment

**CBS Reports**

Television, which so often glamorizes the newspaper profession in fiction, took a realistic look at the press in last Thursday's "CBS Reports" and came off with a good show.

Titled "Death in the City Room," the hour dealt with the recent demise of two Los Angeles dailies. Story, though, was larger than the el foldo of Hearst's Los Angeles Examiner and Chandler's Los Angeles Mirror. It recapped the decrease in the number of daily newspapers in the U.S., the growth of monopoly newspaper situations in major cities, and the general loss of vitality of many newspapers.

It wasn't a one-sided story, nor could it be called an attack. It was an appraisal which contained the good aspects of the newspaper profession as well as the bad. To its credit, too, the appraisal was furnished by newspapermen, themselves, publishers, editors, reporters and an advertising manager.

In the hour, there was the drama of a dream gone askew, the tragedy of a "brass check," and the bewilderment of a newspaper staff finding themselves stranded. The hour also helped to take the public behind the front page—this was its major contribution—and shed light on such problems as publishers' bias, editorial weakness, big-money newspaper needs, and the divorcement of some newspapers from the political bend of its readers.

Charles Collingwood, who does the local N.Y. "WCBS-TV Views the Press," acted as one of the show's reporters. The other was Jack Beck, CBS' Coast correspondent, who also produced the program. Together, they explored the question of the Los Angeles situation and the status of newspapers throughout the country with many men. The roster included James Richardson, former city editor of

(Continued on page 46)

Dear Mother Hallo...
This is my first letter to you
I love you more and more every
day I am sorry not to write you sooner
because I cant But know Doctor Shorlen
the NFIL TV program and with his Help
I am able to day Tell you Happy mothers
Day... God Blesse you love you
Irene

I'm 52 years of age and have 3 children,
The youngest of which helps me with my work.
She corrects my work every morning, after my
lessons with you.

# OPERATION

what I am learning will come
in handy, as my husband owns a candy store, and
when I help him I'm happy, to read many words
I couldn't read before.
I was looking for this oppertunity, ever
since I returned to this country from Italy, to
learn to read and write.

but I don't no de spelling but now thanks for
a wonderful teacher Dr Alexander Shorlen
I might abel to right a note for my American friends
I am Hungarian 82 years old

Sometimes when he tries
to sound out a word I am at
a lose to help him I wonder
how on earth I ever learned
to read. Please keep these tele
vision lessons coming because
they are kills only hope.

LeRoy Collins

When I went into
the hospital yesterday I
blessed you. When I had
to go to the X-ray I
was able to read what
door to go to. When I
had to find the clinic
I had no trouble because
I could read the signs

My family are proud of I learning the lesson.
I have learn many things from you each morning.
I write each word 20 times. so I can remember to spelled.
I write this letter myself. little help from dictionary. hope it
is the right way.

Nearly eight million adult Americans bear the burden of illiteracy. This is a national problem so staggering that President Kennedy is asking the Congress for fifty million dollars to drive it from our land. WFIL-TV has proved that television can answer this pressing national need.

"Operation Alphabet" is an early morning half-hour television program produced by WFIL-TV in cooperation with the Adult Extension Division of the Philadelphia Board of Education. This highly successful twenty-week series presented on WFIL-TV aided more than fifty thousand adult illiterates to read and write to the fourth grade level. Opening new worlds of human communications and adding new meaning to democracy.

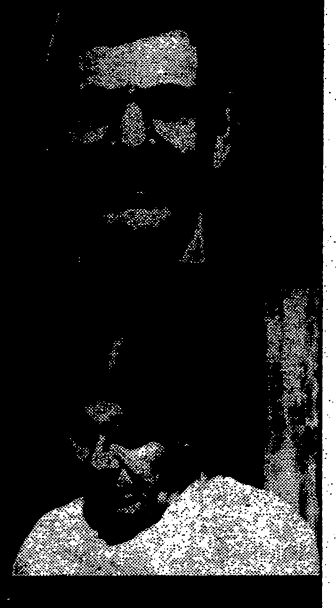
# ALPHABET

## AVAILABLE TO ONE STATION IN EACH MARKET AT NO CHARGE

Now through a grant from The Annenberg School of Communications of the University of Pennsylvania, WFIL-TV is privileged to offer the videotapes of this series at no charge. One station in each market throughout the country will be permitted to carry the program as a public service. Stations will be accepted on a first-come, first-served basis and will be expected to pay shipping charges.

You will find many allies in your community eager to work with you on this project at the grass roots level. Organizations like churches and synagogues, school systems, civic groups, and representatives from labor and industry, who can support and promote the series and aid in special "classroom" instruction.

Nearly eight million people ask and need your help.



you never To old. To learn I am a Grandmom going on 60. I am appy To see all The professors on WFIL. This is College for me.

Actually, WFIL Program Director, WFIL-TV, Philadelphia 39, Pennsylvania

# Colgate's Sweeping Policy Change For Fast and Efficient TV Buys —On Other Madison Ave. Fronts

By BILL GREELEY

Colgate, one of tv's big four with network billings estimated at between $15,000,000 and $20,000,000, is making a sweeping change in its tv operations.

For the giant soapery it means has vested program administration with the various brand groups. From now on, the authority will be under corporate.

For the giant soapery it meeans a return to the centralization that was in effect before Stuart Sherman retired as broadcast director three years ago (George Laboda is current chief).

It's believed the move will allow the company to move more quickly and efficiently in its television buys. Colgate's prime agency, Ted Bates, has worked up a detailed plan for buying under the new system. The report is strictly confidential, but it's been learned that it broadly deals with the following: Whether or not Colgate should own and control its shows; the value of maximum discounts on all three networks; relative merits of the half-hour vs. the hour show; which shows should be cancelled and which renewed; and what the '62-'63 schedule should be.

The move to centralization of the media function is another step in the reorganization of Colgate that has been under way since prexy George Lesch took over as chief executive officer with board chairman E. H. Little stepping out. While the outlook has been improved (Colgate stock is up substantially), it's no secret that there is disatisfaction with the company's competitive position. In the battle of the big three—Colgate, Procter & Gamble and Lever Bros. —the Colgate brands have not taken command (there are some 50').

The weak brand position has been hard to figure in the light of the company's primetime network outlay. This season's lineup appears strong with participations in shows on NBC and CBS including "Thriller," "Dr. Kildare," "Robert Taylor's Detectives," "Dobie Gillis," "Checkmate," "Rawhide," "Perry Mason," and Ed Sullivan. (The outline of the new buying plan would indicate that the coming season will see Colgate spread to all three networks.)

Prexy Lesch also has made rather sweeping changes in Colgate's executive personnel in all areas. Predictions are there will be more to come.

**Back In the Act**

Roger Pryor, former bandleader and film actor who retired from show biz in 1950 to become a Foote, Cone & Belding veepee, will return to the scene.

Pryor, who voiced the radio "U. S. Steel Hour Theatre Guild" and the Percy Faith band show, will handle voice-over on the Clairol commercials slated for the NBC-TV special, "Debutante '62," Feb. 9. The four blurbs will tell a continuing story.

Clairol, a FC&B client, auditioned 20 announcers in Hollywood for the commercial voice. Then Clairol prexy Richard L. Gelb recalled hearing Pryor's dulcet tones in a client-agency session and named the exec for the job.

Advance: Deadline for entries in the 1962 American TV Commercials Festival & Forum, to be staged May 4, is Feb. 15 . . . Ted Bates copy writer Phil Newill is co-author with Alaskan Grant Pearson of a book about life on the last frontier, "My Life of High Adventure" . . . Robert Bartlett Jr. has been promoted to account director at North agency, Chicago . . . New Biz: Shulton to Papert, Koenig, Lois for a product assignment . . . Veepee stripes for Beverly Smith and Harry Thompson at McCann-Marschalk. Smith is director of tv-radio services. Thompson is an account exec.

## Kelvin Keech Hangs Up Pear-Shaped Tone After 33-Year Career In Radio

By HERM SCHOENFELD

Kelvin Keech, a voice out of the golden era of radio when announcers had show biz status and salaries to prove it, finally hung up his pear-shaped tones last week, retiring from the business after a 33-year tenure before the microphones. For the past 10 years, Keech had been with the ABC Radio, joining the network after an NBC career which began in 1929.

With some incidental exceptions, Keech's career was wholly with the sightless kilocycles. He did handle a tv asignsment as an announcer for a Kaiser-Frazer show several years ago and sees no connection between that fact and the eventual demise of that automobile.

For Keech, the key element in the superiority of the announcer's role on radio, as against tv, was that of intimacy. According to this theory, listeners were readier to take a disembodied voice into their homes as part of the family than they are the full and living portraits of the performers as they are shown on television. "I'm only five foot six," Keech said, "but my radio listeners always pictured me as a tall thin fashion plate and that exercise of their imagination was beneficial to us mortals."

Born in Hawaii and expert on the ukelele, Keech was an old vaudevillian, working in a musical act with Ord Hamilton during the early 1920s in England. Back in the U. S., he broke into an announcing career under the sponsorship of the late Peter DeRose and May Singhi Breen and became emcee for NBC's "Dance Band" series in 1929, three years after the web began operation as the first radio network. He also served as the voice for such shows as "Billy and Betty," "Warden Lawes," "Popeye," "Eveready Hour," "Stella Dallas, Back Stage Wife," Joan Davis and Irene Rich, among others.

Last Wednesday (24), a group of radio oldtimers turned out at Tavern-On-The-Green in Central Park, N. Y., to give Keech a sendoff. Among those present were Milton Cross, who hosted the banquet, Rudy Vallee, Ben Grauer, Lyle Van, Frank Gallop, Nelson Case, Andre Baruch, Ed Herlihy, Charles F. McCarthy, James Wallington, Howard Claney, Hugh James, David Ross, Gene Hamilton, Glenn Riggs, Howard Petrie, Rosa Rio, May Singhi Breen, Harry Reser and Jeff Sparks.

## 'Operation Alphabet' Back on WFIL-TV Sked

Philadelphia, Jan. 30.

"Operation Alphabet," an attack on illiteracy in this area through television, was resumed this week for five mornings a week over a 20-week air semester on WFIL-TV.

Dr. Alexander Shevlin, member of the radio-tv staff of the Philadelphia board of education, will teach an estimated 40,000 people how to read and write. Program is televised Monday through Friday from 6:30 to 7 a.m., and is backed by the Chamber of Commerce, the Council of Churches and other civic agencies.

Estimated audience is based on U.S. census figures that 2.7 persons are illiterate out of every 1,000, which gives the Philadelphia area a total of 190,000 illiterates.

**Don McNeill on 'Flair'**

Don McNeill, veteran host of ABC Radio's "Breakfast Club," is taking on another network radio chore starting in February.

He's joining the talent roster on "Flair" for human interest commentaries.

## London Agencies

London, Jan. 30.

The Garland-Compton agency is about to form companies in five countries—France, Belgium, Italy, Switzerland and West Germany—so as to be in a position to offer U. S. and British advertisers full service in key continental marketing areas . . . Peter Marsh has been appointed tv director in charge of Osborne-Peacock's production services . . . Extensive advertising of five major confectionery lines concentrating largely on commercial tv exposure is due from John Mackintosh and Sons via agents Osborne-Peacock . . . A $400,000 campaign split into 10 separate sections is being planned for Corsets Silhoutte Ltd. by R. S. Caplin Ltd. featuring the client's entire range of products. Each section will warrant 30-second spots on all stations . . . National Milk publicity Council, one of Britain's biggest advertisers, plans to spend more than $5,500,000 advertising dairy products this year. Agents: Mather & Crowther.

## Hearings Crimp Sales Activity

The hottest medium on Madison Ave. now is radio, but, unfortunately for trade advertisers, this particular brand of audio is not for sale.

Up and down the street in the tv exec suites they've dusted off the old AM receivers to tune in the daily live broadcasts of FCC's Washington hearings on tv programming featuring web wigs and carried live by New York City's WNYC. Naturally, the noncommercial station's remotes are being monitored throughout the network offices by execs who aren't on the scene.

Agency execs say the three-week hearings have virtually brought to a standstill the hoped-for early buying season. Negotiating with the networks is just about impossible, they say, because if the network execs aren't in the capital, they are "huddling" to dope testimony.

## CBS, NBC's 500G For For Educational TV If ABC Forks Over 250G

There's another $500,000 earmarked for the N.Y. educational tv station from CBS and NBC, if ABC would grant another $250,000, according to Dr. Samuel B. Gould, prexy of Educational Television for the Metropolitan Area (ETMA).

Dr. Gould, in response to a series of questions regarding financing of the projected etv outlet, explored the contributions of the networks to date. Financial aspects of the projected N.Y. etv operation came up after Dr. Gould stated that ETMA will ask for a postponement from March to sometime in September for the start of etv broadcasting. He said the postpostponement bid will be made to the Federal Communications Commission. He said the delay is being sought to give ETMA more time to fashion programming of caliber.

Dr. Gould, winding up his affairs as chancellor of the U. of California, in Santa Barbara, welcomed the contributions from the commercial telecasters in N.Y. as "wonderful." The three webs had each contributed $250,000 apiece toward the purchase price of the stations. There had been talk prior to the closing date of the purchase that each of the webs would contribute $500,000. It was after the board of directors of American Broadcasting-Paramount Theatres decided on a contribution of $250,000 that CBS and NBC lowered its reported contribution to match that of ABPT's parent company of ABC. In response to a direct question, Dr. Gould said that CBS and NBC would contribute another $250,000 apiece if ABC did so.

He said the first year's budget of the etv station would be about $2,000,000. Dr. Gould, who assumes his post as prexy of ETMA as of July 1, said that he will be in ETMA's New York office once a month until his permanent moveover.

# TV-Radio Production Centres

## IN NEW YORK CITY

Jim Lange named announcer for the Tennessee Ernie Ford show bowing on ABC-TV daytime April 2 . . . Fred Robbins interviewing William Holden, Martha Hyer, Spyros Skouras, Kim Novak and Red Buttons on his "Assignment Hollywood" show this week. Robbins leaves this weekend for taping in London and Rome . . . Sue Goldman, BBC-TV program assistant, heading to the Coast this weekend for two weeks of visiting studios and tv stations . . . Sumner Pearl named manager of WFYI, Garden City, L.I., succeeding Wallace Dunlap who enters the field of broadcast consultancy . . . Leonard Goldenson, AB-PT prexy, to be given an award from Radio Free Europe for ABC Radio's six o&o stations Tuesday (6) . . . Medy Tong, recently named Queen of the Chinese New Year (Feb. 5-7), is Grace Tong, a WNEW music librarian . . . Mark Evans, vice prexy over public affairs for Metromedia, heading up a new speaker's bureau for the company, including Metropolitan Broadcasting, WRUL and Foster & Kleiser outdoor advertising operation . . . Joe Franklin's "Memory Lane" giving a 70th birthday salute to Eddie Cantor today (Wed.) on WABC-TV . . . Zachary Scott hosting the "Expedition: New York" show on WABC-TV Feb. 5 . . . Hy Gardner, Herald-Trib columnist, reporting theatrical chitchat on ABC Radio's "Flair" next month . . . Richard Thomas, Jack Lescoulie and Jack Kuney left for the Coast to film four of NBC-TV's, "1, 2, 3—Go" kidvid stanzas—on air-sea rescue, a test of the X-15, a whaling expedition and a preview of Seattle's World Fair . . . Louise Allbritton replacing Betsy Palmer on the N. Y. TV Academy's board of governor's . . . Theatrical lawyer Andrew D. Weinberger, who appeared last week on Bea Kalmus' WNTA Radio interview stanza, appearing Thursday (Feb. 8) on Casper Citron's WRFM talk show, to yak about Civil Liberties . . . Hugh O'Brian starting Sunday (Feb. 11) on "Theatre '62" remake of "Spellbound" over NBC-TV . . . Les Keiter to start announcing ski conditions in east Thursdays and Fridays via WINS . . . Art James (of "Say When") emceed the 18-hour March of Dimes telethon last weekend over WSLS, the NBC affil in Roanoke, Va.

Raymond Burr to narrate "Peter and the Wolfe" and Aaron Copland's "Lincoln Portrait" in an appearance with the Tucson Symphony Orchestra Feb. 18 . . . George Chandler, costar of CBS-TV's "Ichabod and Me" back to Coast after a week in town . . . Rod Serling, creator and host of CBS-TV's "Twilight Zone," makes acting debut in an "Ichabod and Me" episode filmed last week for later airing . . . Carol Burnett was guest of honor this past weekend at the Austin, Texas Headliners Club. She was cited as outstanding tv performer of '61 . . . Pamela Ilott, CBS-TV's director of religioso broadcasts, back from Washington where she spoke at the 19th annual convention of National Religious Broadcasters . . . CBS Reports producer Arthur Morse back from Atlanta where he was guest at award ceremonies for Atlanta's Woman of the Year . . . Larry White, CBS-TV v.p. of daytime programs on Coast . . . CBS Newsman Allan Jackson addresses the National Assn. of Purchasing Agents in Albany, March 22 . . . Next in a series of pilots planned by Sherril Taylor and Jory Nodland, of Taynod Productions, is a medical series . . . Robert Cochran and Thomas Stanton joined CBS Television Stations National Sales as account execs. Cochran has been assigned to San Francisco, Stanton to Chicago . . . Trio of National Educational Television execs, Warren A. Kraetzer, Chic Cherkezian and Bruce Howard on Texas swing this week with stops at affiliates KUHT, Houston; KERA, Dallas; and soon-to-air KRLM, Austin . . . Music Makers prexy Mitch Leigh (radio-tv blurb scores) will compose and conduct background music for NBC-TV's special, "The Debutante," featuring Cornelia Otis Skinner and set for Feb. 9 . . . Video producer Al Pearlmutter authors a piece evaluating broadcaster editorializing in current Overseas Press Club Bulletin. WQXR, New York Times radio indie, this week (Thursday) begins stereo broadcasts of the Philadelphia Orchestra from 8:05 to 10 p.m. . . . WPIX-TV, Daily News indie, has received pubservice award from the Catholic War Veterans (Queens County Chapter) for the series of anti-communist telecasts that included "The Eleventh Commandment," "Castro, Cuba and Communism" and "Hollywood's Answer to Communism."

## IN HOLLYWOOD

Art Linkletter and his partners, John Guedel and Irv Atkins, laid out $1,342,630 for 632 acres of Arizona land near Phoenix . . . Milt Grossman has bypassed sponsors interested in Dick Boone for the valid reason he's not free to negotiate. CBS has a hold on the western star for another year . . . Vic Mizzy brought out from N. Y. to score NBC-TV's "Outlaws" . . . KTTV will do a full daytime telethon Feb. 25 for Arthritis and Rheumatism Foundation . . . Robert Humphreys moved over to Grey Advertising after 11 years with Foote, Cone & Belding . . . C. P. "Pete" Jaeger, vet sales exec of radio and tv, named director of national programming for Allied Artists-TV . . . Don Fedderson sized up Australia's idol, Digby Wolfe, and liked him well enough to inquire about his commitments. Wolfe's biggest booster—Helen O'Connell, who saw him work in niteries and on tv . . . Joe Bigelow and Jay Sommers developing "I-R-V-I-N-G" for Screen Gems now that their "Medicine Man" has been postponed.

## IN CHICAGO

Carter Davidson will make a three-week trip to southeast Asia next month to film another news documentary for WBBM-TV, like his Congo and Berlin opuses last year. Newsreel cameraman Paul Bruck goes along . . . Allen Ash left National Telefilm Associates for Official Films . . . John Burns was upgraded to asst. program manager at WNBQ, succeeding Stan Brightwell, who went with NBC International . . . Bernard W. Schnapp, ex-WJZ-TV, Baltimore, joined WIND as business manager . . . Bernie Allen shifted from WIND to take Jim Lounsbury's deejay spot at WJJD. Latter station has moved Ernie Simon into the early morning slot . . . Lou Jacobson, formerly of EWR&R and Leo Burnett, has opened his own blurb shop, Commercial Broadcasting Services . . . FCC chairman Newton Minow, who'll speak at a Jewish Community Centers banquet here tomorrow (Thurs.), will also address the Executives Club luncheon on Friday . . . Northwestern U. broadcast dept. has snared Farley Granger and Phil Silvers for the Feb. 11 outing of "Your Right To Say It" on WGN-TV. Panel discussion will be on the legit theatre today . . . John Norman joined Jim Hanlon's ad-promo staff at WGN Inc. . . . WFMT will do a live stereo broadcast of the Fine Arts Quartet from its studios this Friday (2).

## IN WASHINGTON

It's a rare situation when a member of the President's Cabinet gives a party in his home in honor of the production staff of a tv show, but that's what Health, Education and Welfare Secretary Abraham Ribicoff did Saturday (27) for those who toil on NBC's "The Nation's Future" . . . New prexy of the D.C. Broadcasters Club is Joseph Goodfellow, NBC v.p. and general manager of WRC-AM-TV; he succeeds Ben Strouse, WWDC prez . . . American Women in Radio and Television local chapter planning a Feb. 6 reception honoring Senate Commerce Committee members . . . Metropolitan Broadcasting's Mark Evans was

(Continued on page 44)

# VOL.3-"FILMS OF THE 50's"- NOW FOR TV

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# APRIL IN PARIS!

# Treyz on Carpet for Fabian Seg As Dodd Takes on the TV Prexies

By LES CARPENTER

Washington, Jan. 30.

The Sen. Thomas J. Dodd Subcommittee investigating sexy violence and violent sex on television is back in business, and the current motivation appears to be to make network presidents put the finger on who's responsible for allowing such things to go out on the air.

This leaves web toppers the alternative of assuming the blame or taking the position that things go on at lower levels in their companies which they don't know about.

ABC-TV Oliver Treyz has already been called on the carpet, with all the quesitoning centered on the Dec. 3 "Bus Stop" segment, "A Lion Walks Among Us," starring Fabian and dealing with lust, brutal murder, adultery and suicide.

Treyz elected to take the blame under questioning by a college psychologist, of all people. The Dodd Subcommittee has hired as a consultant Dr. Ralph J. Garry, Boston Univ. expert in educational psychology. Garry did all the quizzing of Treyz. And while the Thursday (25) afternoon session drew a number of highranking broadcasters away from the Federal Communications Commission network hearings (which ran simultaneously) to see what Dodd had up his sleeve, the hearing seemed to be of little interest to U.S. Senators. In fact, Dodd was the only Senator who attended the session.

Treyz said he had the power ot keep the Fabian episode off his web, and the decision on what to do was one of the most difficult he ever had to make. He took the unusual step, he recalled, of screening the program for all alfiliates in advance to permit each to decide whether to carry it. Roughly 75% fo them said they would carry it.

This, he said, strongly influenced his decision, along with a desire not to undercut the creative talent which had put together the story of passion and brutality. The beginning and end of the Fabian program were screened in the subcommittee's hearing room.

Disclosed for the first time was a last-minute maneuver by Television Code officials on the Dec. 3 program. Code director Robert D. Swezey rushed off a telegram to Treyz 48 hours before the Fabian program went on the air saying Code officials had been denied the right to see the show in advance by ABC's New York office. Treyz, who was in San Francisco at the time, didn't reply to Swezey until after the segment had been telecast nationally.

Later, Edward H. Bronson of the Code staff notified ABC that the "Bus Stop" segment "seemed to us to be outside the spirit and intent of the Television Code in theme, execution and characterization."

ABC didn't agree. But by that time, the program had been seen nationally and there wasn't much left to argue about.

Dodd took occasion to remind Treyz when he had been before the same subcommittee some six months before, he had argued that additional federal regulation of programming was unnecessary.

"You said," Dodd remembered, "tv could clean its own house if we left everything to the industry. You particularly stressed the work of NAB and the Television Code. Now, we have an instance where you wouldn't even permit the Code people to see a show about which they had received complaints."

**David Levy a Witness**

David Levy, former NBC-TV programmnig v.p. who lost his job last August, was another witness, but he had nothing critical to say about anyone and wasn't asked any questions about his days with NBC. But it was Levy's second appearance before the Dodd group, and no one knows exactly what he had to say the first time.

On Sept. 6, Levy appeared before the subcommittee in closed se . . . The transcript has not been released.

His testimony in the public session spoke generously of his talents and accomplishments and noted pointly that no reason has even been given for his dismissal by NBC.

Another session of the Dodd group will be called in a week or two with toppers from CBS and NBC to be supoenaed. Dodd wants men with the title of president.

## Ike Tops Celeb List On TV-AM Spots For Heart Assn. Campaign

General Dwight D. Eisenhower tops a list of celebs appearing in film and radio spots for use during the annual Heart Fund campaign, Feb. 1-28.

The former President and honorary chairman of the American Heart Assn. board of directors had his message filmed at his home in Gettysburg.

Other radio, tv, deejay and special audience materials were recently reviewed at a Friars Club meeting of the Heart Committee of the Broadcasting Industry, chaired by Sylvester (Pat) Weaver, of McCann-Erickson; James Aubrey of CBS-TV; and Joe Floyd, of KELO, Sioux Falls, S.D. These Heart Fund productions include eight 15-minute "Heart Circuit Interviews" which star, LaVern Baker, Tony Bennett, Van Cliburn, Rosemary Clooney, Bobby Darin, Eileen Farrell, Ella Fitzgerald and Connie Francis. The informal interviews are packaged with scripted questions for use "live" by local DJ's.

Hal Marc Arden is radio-tv-film director of the organization.

Another campaign series, "Heart of a Song," contains six five-minute transcribed programs in which individual personalities narrate the behind-the-scenes stories of how some of our popular songs came to be written. Narrators on the dramatic stories behind the hits are Bobby Darin, Eileen Farrell, George Jessel, Robert Preston, Patti Page, Meredith Wilson and George Burns. Program hosts for the series are Vincent Price and Maurice Evans.

Other headliners who have recorded spots for the radio-tv Heart Fund campaign include: Marlon Brando, Richard Burton, Deborah Kerr, Peggy Lee, Mary Martin, Paul Newman, Polly Bergen, Milton Berle, Shirley Booth, Jimmy Durante, Garry Moore, Jose Ferrer, Jane Fonda, Jackie Gleason, Jack Lemmon, Gordon MacRae, Richard Rodgers and Shelley Winters.

A Spanish language kit for stations featuring Spanish programs, also has been prepared and distributed by the Heart Assn. Another kit, designed for stations which specialize in programming for Negro audiences, features spot announcements by Harry Belafonte, Lena Horne, Nat King Cole, Brook Benton, and others.

## Still Another Aspirant For British Com'l Radio

London, Jan. 30.

With still some months to go before the committee looking into the future of British broadcasting under Sir Harry Pilkington makes its views known, yet another company has been formed which hopes to supply London with commercial radio.

Michael Claff, prime exec in the company, Radio London, states that he hopes to set up a main station in the Capital which would feed programs of national interest to local commercial stations. Advertising on the station would be limited to 7% of broadcasting time.

Meantime, BBC has completed a further "dummy run" of local broadcasting, this time in Durham, a northern city, to establish a pattern for local radio programming in the hope that the government will grant it an extension of sound broadcasting in 1964 when the present charter expires.

## McGannon Opens Drive For Radio Free Europe Kitty of $11,000,000

Charlotte, Jan. 30.

With Soviet Russia stepping up its propaganda offensive to all parts of the world via radio, Donald H. McGannon, Westinghouse Broadcasting Co. prexy, urged extension of the "Radio Free Europe concept of privately supported, people-to-people radio to include Africa, the Near East, Asia, Southeast Asia and Latin America." McGannon spoke here yesterday (Mon.) at a Radio Free Europe fundraising dinner.

He pointed out that by 1959, the Communist bloc had increased its broadcast hours to Western Europe from 238 hours in 1948 to 837 hours per week. But large as this boost is, McGannon stated that Communist propaganda to Europe now represents only 29% of their total effort, whereas in 1948, it occupied 40% of their total propaganda effort.

McGannon noted that the Soviets were using some U.S. broadcasting techniques in its pitch. "Foremost in their arsenal of devices is the big radio quiz contest," he said. This angle, used originally in 1957 in a show aimed at the Arab areas, has now been extended throughout the world.

McGannon said that the Voice of America broadcasts were not enough to stem the propaganda onslaught of Soviets. The fund drive for Radio Free Europe is aiming at an $11,000,000 kitty.

## LIBERTY MUTUAL'S 500G SPORTS BUY

Liberty Mutual Insurance Co. has come into television for the first time via a buy into ABC-TV's "Wide World of Sports," starting Sunday (4). The company's 10-week participation will consist of a series of commercials, ranging from one to two minutes, featuring real automobile crashes staged by daredevil stunt driver, Joie Chitwood.

It's a $500,000 buy for the insurance company, making it the major sponsor on the 90-minute show. Biz was placed through BBDO.

## Radio Review

**GOLDEN AGE OF POPULAR MUSIC**
**With William B. Williams**
**Producer: Vincent Rowe**
**60 Mins., Mon., 7 p.m.**
**WNEW, N.Y.**

Through the past decade of rock 'n' roll supremacy, there has been a growing nostalgia for the recorded music of the 1930s and 1940s especially among the plus-teeners. The nostalgia for the good old days, or "The Golden Age of Popular Music," as WNEW has labelled its new 13-week series is warranted as attested by the solid sound that came over the airways on the kickoff show.

The bands, the singers, the arrangements and the tunes were based on a strong musical foundation and hold up on a programming schedule 20 and 30 years later. The vintage disks aren't freak items either, and offer more than just a trip down memory lane. They have long-lasting value and lots of appeal.

Opening show, for instance, spotlighted Helen Forrest with Artie Shaw's orch, Martin Tilton with Benny Goodman's combo, Kay Starr with Charley Barnet's orch, Ella Fitzgerald with Chick Webb, and Doris Day with Les Brown. That's a string of vocalists and bands that's hard to beat and easy to listen to over and over again.

The program also had some neat pace-change with such personality singers as Fred Astaire and Jane Powell, Irene Dunne, and Bonnie Baker. William B. Williams is the perfect host for this series. He's always shown good taste in his programming material and this sort of show is right up his alley. His palaver adds much to the overall effect.

With such a wealth of disk material to select from the output of the '30s and '40s, the series can't help but be continually enjoyable.

*Gros.*

# From The Production Centres

Continued from page 42

the scouting leader who took Boy Scouts to the offices of Vice President **Lyndon B. Johnson** and Attorney General **Robert F. Kennedy** to "pin" them as a plug for National Boy Scout Week . . . **Robert C. Anderson** of Auburn Univ. named the '62 chairman of the Joint Council on Educational Broadcasting headquartered here.

## *IN LONDON*

According to Telefis Eireann advertisement chief **Niall Sheridan**, the newly-started web may take sponsored programs at a later date. Currently, it works on the British "magazine" type concept . . . **David Johnstone** appointed Director of News and current affairs for Scottish-TV . . . **Vera Lynn**, fave thrush before rock 'n' roll, is to present Tyne-Tees Television's awards for personalities of the year on Friday (2) . . . As BBC-TV starts a monthly customer-advice program called "Choice," the Corp.'s radio arm is planning to do the same on a weekday basis . . . Ulster-TV topper **R. B. Henderson** has offered financial support to the Association of Ulster Drama Festivals . . . Playwright **John Osborne**, after some highly publicized anti-British feelings, was grilled by **John Freeman** in BBC-TV's "Face To Face"

## *IN BOSTON*

**Jerry Williams**, "Jerry Williams Show" WMEX, raised over $7,500 for cerebral palsy during WMEX's "Talkathon" held at Statler Hilton hotel . . . WHDH-TV televising opening of Goldovsky Opera Theatre's Rossini Festival at the Wilbur Wednesday (31) . . . College studes are more interested in learning Russian today than ever before, but there's a shortage of qualified instructors WBZ' radio program dept. found in a survey with 100 New England colleges and universities broadcast on **Bruce Bradley's** "College Cast" . . . Second in four par series of ed broadcasts produced by WBZ asst. program director **Jack Willians** had **Fhalida Matin** of Pakistan as guest interviewed by **Dick Levitan** on "Tomorrow's World" . . . WNAC-TV programming just purchased batch of art films in the late movie spot

## *IN PHILADELPHIA . . .*

**Roger W. Clipp**, in charge of radio and television division of the Triangle Publications and general manager of the WFIL stations, received Temple Univ. Russell H. Conwell Award, for his active support of the college's radio, speech and theatre programs . . . **Roy Schwartz**, WIBG operations manager moves up to the same spot in the Storer chain's New York outlet, WMGM . . . Pro football star **Tom Brookshier** becomes a regular staff sportscaster on WCAU . . . **William J. Wheatley**, formerly with KGBS, Los Angeles, named program manager of WIBG . . . **Pete Retzlaff**, of the Philadelphia Eagles joins WIP as a sports commentator . . . **John Anton**, WFIL, WFIL-TV news reporter since 1960, named publicity director for the stations . . . **Joe Grady**, radio and tv personality, has joined the Sentimentalists combo, acting as emcee as well as instrumentalist . . . Commercial artist **David Greenberg** appointed assistant to **Nelson D. Hibbs**, general manager of WCAM, Camden, N.J.

## *IN PITTSBURGH . . .*

**Tad Reeves**, g.m. of KDKA-TV and Chief Barker of Variety Tent No. 1, presented his first evening of entertainment on Saturday night (27) . . . **Steve Gaynor**, a regular guest on WIIC's "Luncheon at the Ones," emceed the show of seven acts. The **Johnny Costa Trio** played for the show . . . **Ray Stewart**, head of public affairs at WIIC, is presenting a 12-week course at Mt. Lebanon High School on writing of documentary tv . . . **Chuck Moyer**, WIIC producer, is about ready to return to work after months of recovering from severe burns. He has gone through a long series of skin grafts . . . **Jim Seiger** is writing five half-hour documentaries on the heart for the presentation on KDKA during February . . . Vet sportscaster **Joe Tucker** of WWSW will receive a special award on Feb. 4 at the Dapper Dan Banquet for his 25 years in broadcasting sports. Banquet is the biggest of its kind in the country . . . KDKA-TV did camera coverage on last night's "Man of the Year" banquet at the Pittsburgh Hilton.

## *IN MINNEAPOLIS*

Hamm's Beer, sponsor of the Minnesota Twins baseball broadcasts here, released sportscaster **Bob Wolff** from his contract to work Twins' games during the 1962 season, permitting Wolff to join NBC-TV for which he'll handle the "Game of the Week" show this year. WTCN-TV sports director **Frank Buetel** is listed as a possible successor to Wolff locally . . . **Merle Edwards**, general manager of WMIN, left that station to become g.m. of KTCR, country-western music station slated to go on air this spring. Station is owned by **Al Tedesco** . . . Announcer **Bob Potter** has joined the WCCO-TV staff, replacing **Sherm Booen** who resigned . . . KEVE has introduced daily evening program devoted to music "from Bach to Mantovani." According to program director **Jerry Cunning**, it's "the only FM-type show on AM radio in the Twin Cities." . . . KMSP-TV's public affairs director, **Jim McGovern**, has been given green light by the 20th-Fox station to air editorials . . . WMIN has increased its powe output from 250 to 1,000 watts . . . Time-Life's WTCN-TV bringing back 'Play of the Week" in new time slot at 10:15 p.m. Sundays starting Feb. 4. Televising of Minneapolis hockey games caused preempting of "Play's" earlier Sunday hours.

## *IN BALTIMORE*

**Herbert B. Cahan** is new general manager of WJZ-TV. He was formerly with WBZ-TV in Boston and succeeds **John L. McClay** who has been named assistant to president of the Westinghouse Broadcasting Co. . . . **Pat Koons** has left promotion department of WBAL-TV to join KTVA in Anchorage, Alaska. She's been replaced by **Pat Woods** . . . **Glen H. Lahman**, named chief engineer at WJZ-TV, replacing **Ben Wolfe** who has joined KPIX, San Francisco as chief engineer. Lahman was assistant engineer . . . **Vernon Hixon** has joined WMAR-TV news writing staff . . . **Frankie Avalon**, along with manager **Bob Marcucci**, has been in and out of town doing spots for locally produced "Teens 'N Tens" now telecast on Sundays on WJZ-TV Stallion Productions, Inc., with **Ken Calfee** and **Bob Colburn** as heads, are packagers . . . **Buddy Deane** had to turn down offer to do role in "Real McCoys" episode. He had previously agreed to preside over local Auto Show and dates clashed . . . **Bob Jones** has returned to WBAL-TV. He'd left there for WJZ-TV. He resumes his five-night a week "Daybook."

## *IN CINCINNATI . . .*

WCPO daytime power upped to 1,000 watts, holding to 250 watts after sundown . . . WLW-T provided a Sunday a.m. quarter hour for weekly news, sports and weather shows of Junior Achievement's latest business experiment. The teenage partners in progress who staff the programs work in alliance with their counterparts on the station . . . Taft's WKYT-TV, Lexington, Ky., produced six half-hour programs on peacetime nuclear development in conjunction with the Atomic Energy Commission . . . Young Cincy contemporary comic **Jack Clements** doing one-minute comments on local and national events for hourly airings on daytimer WNOP.

# Inside Stuff—Radio-TV

Hearst's New York Journal American didn't take kindly to "CBS Reports-Death in the City Room." Under the headline of "Vast Wasteland Screams Back," tv critic Jack O'Brian lambasted the telecast for practically an entire column.

Said O'Brian: "What CBS conducted for an hour was in effect a wake organized by enemies, not to mourn but to try and elicit comfort cynical overemphasis on what CBS says is wrong with its economic enemy—the press."

On the eve of the telecast, "TV Key Previews" a feature of the New York Journal American, left out any preview of a 10 to 11 p.m. show and the special interest star in listings for the hour went to "Sing Along with Mitch" and "The Untouchables."

Demise of Hearst's Los Angeles Examiner was examined in CBS-TV's "Death in the City Room."

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White House news secretary Pierre Salinger has been added to the cast for the National Assn. of Broadcasters' two-day annual conference of State Broadcaster Assn. Presidents beginning Feb. 28 in Washington.

Salinger will speak at the morning session March 1 prior to the principal luncheon address by FCC chairman Newton Minow. Sen. John O. Pastore (D-R.I.), chairman of the Senate communications subcommittee, will be the speaker at the opening day luncheon.

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Taft Broadcasting Co. reported a net profit gain of 27% for the third quarter ended Dec. 31 compared with the same period in 1960. Directors declared a regular quarterly dividend of 10 cents a share and an extra dividend of 10 cents and a 2½% stock dividend.

Hulbert Taft Jr., president, said billings of tv stations rebounded in wake of "our change of affiliations to the ABC network, notably in our Birmingham and Cincinnati operations." He reported progress and earnings for a recently acquired bowling subsidiary in Cincinnati.

The company has 1,540,804 shares outstanding and Taft was authorized by the board to investigate the matter of listing its stock on the New York Exchange.

# Chi WGN's New Radio Image

Continued from page 31

first quarter, and (2) that it increased its ratecard in certain periods of the day around mid-year.

The programming format had followed closely that of the previous year, with only a single significant change. Wally Phillips was shifted from evening time to a morning berth, causing the ratings to virtually double from 9:05 to 11 a.m. Business, naturally, was bettered accordingly.

By what magic did WGN improve itself so tellingly in five years? Says Gates, "Only by effecting, rather than affecting, true balanced programming and a sense of service." To illustrate the former, he notes that the station's music ranges from the "Barn Dance" Saturday nights to the Texaco-sponsored Metropolitan Opera broadcasts; again, from the rural-oriented "County Fair" to the Illinois Opera Auditions of the Air. The greater concentration is, of course, on current and evergreen pops.

As Gates relates it, the station's image really began changing noticeably around four years ago when WGN spirited away the Chicago Cubs baseball schedule from WIND. Along with Chicago Bears football in the fall-winter season, that pretty well iced up its sports identity.

Slightly earlier, the indie hoisted its mainsail on the service front when it initiated traffic reports from a helicopter in this market. The flying machine became an advertisement for the station every rush hour, and the late Flying Officer Leonard Baldy, who died in a trafficopter crash a few years ago, almost immediately established himself as one of the most colorful and best known radio personalities in town.

The trafficopter reports soon made it a competitive necessity for other AM stations here to broadcast driving information. Each devised its own methods of obtaining the traffic dope, but WGN is still the only one that gets it firsthand from the air.

When WLS gave up its farm service broadcasting to go with a new "urbanized" sound, WGN picked up the rural programming, installing "Milking Time" in the morning, "Country Fair" at noon and "Barn Dance" for 90 minutes on Saturday nights. Says Gates, "We know that 'Country Fair' brings down our ratings at the noon hour six days a week, but we feel we owe that kind of programming to our area coverage."

Three years ago, an all-night show was incepted, putting WGN on a 24-hour a day operation. It has proved another shot in the arm, both for revenues and ratings.

Apropos balance, the station is second only to WBBM for the amount of live programs it originates, and its roster of personalities admixes such long-established names as Pierre Andre, Holland Engle and Franklyn MacCormack with such relative fresh talents as Jack Quinlan, Jack Taylor and the aforementioned Wally Phillips.

Its public service efforts include 39 newscasts and 14 trafficopter reports daily; "Time to Reflect," a five-minute inspirational program seven days a week; "Signal 10," which has won the Alfred P. Sloan award for three straight years; "Northwestern Reviewing Stand," one of the longest running discussion shows on radio; "Family Theatre," a Catholic half-hour; and weekly concerts by the Fifth Army Band.

P.S.—WGN, and its sister tv station, will receive the Broadcast Pioneers "Mike Award" for distinguished broadcasting in New York next month.

# Syndies Ghost

Continued from page 31

of the first-run biz is the diminished pool of regional and local advertisers riding syndication properties. It can be argued that this may be due to changing sponsorship patterns, the quality of syndication entries, etc. Time and again, though, agencies, advertisers and syndicators will rebut most arguments with a rather forceful contention that local and regional advertisers, even if they liked the show, can't and could not find a good prime evening time slots. It's the tight local time situation, more than any other factor, syndicators argue that has disenchanted regional and local sponsors away from syndie fare.

---

Honolulu—KGMB-TV, on an expanded news programming buildup, has won George Kerster away from KHVH-TV, with the voicer moving to the CBS affiliate Thursday (1). KGMB-TV and KGMB radio thus have a staff of eight assigned exclusively to news.

# 'Beany' & 'Hobo'

Continued from page 30

of getting Bob Clampett's "Beany" from live to animation with no success whatsoever. After investigating hundreds of available properties, Eells UAA's backing gave the half interest. Eells asked for a 60-day option, then went out and sold the show in the ABC-Mattel toy $2,000,000, two-year deal.

But before taking the option, Eells spent months in research, checking the show's local and syndie ratings (some 30 markets via kinnies) and advertising renewal record. He also discovered that "Beany" comic books had enormous sales in the video locations. It was a proven property on all grounds, and he had a good story when he approached the web and advertiser.

Eells feels his "Littlest Hobo" has the same proven qualities. It's a low-budget feature that clicked with critics and public. The feature about a German Shepherd named London (he'll be called Knight in the video version) was produced by McGowan Productions with which Television Artists & Producers has an exclusive contract. Eells says a good 30-minute pilot has been cut out of the feature, and he and the producers can bring in the regular half-hour for well under the going price—in color if desired. He figures the show a natural for the hard-to-program 6 to 8 p. m. hours.

The proposed strip for daytime with Renzo Cesana is currently on KTLA-TV, L. A., and Eells says for other markets are close to signing.

The deal with the giant Shaw Bros. theatre interests in Hong Kong is for color production of "Americanamation," stanzas based on American history. Other animated shows are in blueprint.

# West German Pastor Would Keep All Kids Under 6 Away From TV

Frankfurt, Jan. 30.

Pastor Heinz Wilhelm, of Kaiserslautern, one of West Germany's leading Protestant churchmen, has just levelled a blast against children viewing television in West Germany.

At a West German churchmen's meeting themed "In Boycott of the Modern Mass Media," Pastor Wilhelm noted that films, radio and television are teaching the young people immorality, cruelty, brutality.

Children under the age of six are forbidden to go to any films in West Germany, and the Protestant church leader urged that the same ban be applied to television—no viewing at all for the children under six.

He urged, too, that similar censorship for older children be utilized with the television. The films are censored for age groups in this country, so that they are banned for under 12, under 16, or under 18. He said that children under 14 should not watch any television for more than three-quarters of an hour daily, and that the evening shows be restricted to adults only.

# Mex Heat Off U.S. Crime Vidpix With 14 New Series Set for Preem

Mexico City, Jan. 30.

Although there still is some pressure and criticism of American made episodics featuring violence and other allegedly objectionable themes, the heat definitely is off.

Far from any threat of a possible reduction of American episodics, Mexican channels will be featuring more north of the border shows. At least 14 new series will preem over Mexican homescreens, with each having an initial run of 26 segments.

While the Chamber of Deputies rapidly pushed through reforms to the Radio and Television Law proposed by Deputy Carlos Loret de Mola (an ex-Televicentro commentator), the Mexican Senate was not in a hurry to approve the drastic changes. In any case, the Senate received the Deputy approved regulations Dec. 29, just two days before shutdown of the Mexican legislative year.

Reforms will come up for Senate debate this September when sessions are resumed, but insider betting is that de Mola's drastic proposals calling for suppression of shows featuring violence, immorality, etc., will undergo equally drastic revisions. Senate may approve some cutback in filmed series and an inside source indicated that senators are all for suppression of "vulgarity" over Mexican channels and a boosting of cultural values. However, there is no indication of any major bid to sweep clean American shows from Mexican channels.

In any case, distributors are supplying lighter and more wholesome fare in new negotiations, and there will be a gradual reduction of violence and realism.

Deputy de Mola, obviously gunning for suppression of around 40 American produced shows for one reason or another, does not have 100% backing from the industry. As Juan Duran y Casahonda, Televicentro publicity chief pointed out, crime, adultery and other social ills exist with or without the attacked series depicting violence, moral degeneration, etc. This is more or less opinion of sponsors and advertising agencies as well as officials. There has to be some toning down, it is generally admitted, but not along the sweeping lines proposed by de Mola.

A curious legal point in this controversey of American shows allegedly damaging to Mexican young and old alike is fact that de Mola has formulated reforms for a Law that has not yet been invoked. Already industry executives are asking: "how do you reform a Law which has not been put into practice?"

## Foreign Vidpix

Continued from page 31

able to the "pool" (not on how many hours the regions take). Further frustration for telepix sellers is that although Britain's local outlets must originate 15% of their schedule, foreign vidfilms bought independently do not count against this quota—except in two regions.

The two areas to which this rule doesn't apply are TWW and Scottish-TV and that's because of a contractual loophole which ITA tied up before issuing further licenses. TWW has taken advantage of the legal wrinkle and is currently screening "87th Precinct" against its 15% quota.

But, in the main, the area stations take their eight hours of foreign product from the "network pool" at an even cheaper rate than it would cost to buy direct.

# KTTV's $500,000 Modernization

Hollywood, Jan. 30.

A $500,000 modernization program for KTTV was disclosed here by Robert W. Breckner, veepee and general manager of the Los Angeles Times-owned station.

The program includes the purchase of new EMI image orthicon cameras from England, first to be used in the U. S. They will be operational early in February, and will be used for videotaping of blurbs and shows as well as for special live shows.

Station has acquired a "satellite" camera and transmitter unit for special events and sports coverage. The camera, transmitter and power batteries, weighing less than 100 pounds altogether, will be delivered early this month and will be in operation before the end of February.

KTTV's videotaping facilities will be thoroughly modernized, with newly developed AMPTEC equipment being added to the channel's four Ampex machines. The station's scattered control rooms are being moved to a central location. Equipment is being modernized.

A new communications center for use in special events coverage will be constructed, providing programming and engineering with shortwave communications with the station's six mobile units. KTTV is building a new four-wheel-drive mobile unit to reach areas not easily accessible. Stage six will be nearly doubled in space.

A station executive will be named this week to head the channel's expansion of videotape and film production fields.

Liggett & Myers and Great Western Savings and Loan Assn. recently signed with KTTV as year-round sponsors of its special events package.

## WITI-TV's Editorials

Milwaukee, Jan. 30.

WITI-TV, the Storer station here, next week will begin presenting editorials on a five-a-week basis. Each editorial will be aired three times daily, following the key newscasts. They'll be delivered by Carl Zimmermann, news and pubaffairs director for the ABC affil here.

The daily editorials are in line with Storer policy.

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# Television Reviews

Continued from page 39

10:30 p.m. prime time, then chronicled one after another to prove the area's supremacy in the field of medicine in the past century. Investigating the fields of clinical care, medical education and research, it pointed out that there are 108 hospitals, three leading medical schools, Harvard, Tufts, B.U., in addition to two dental schools plus several outstanding schools for medical technologists, X ray technicians, physical therapists and pharmacists.

Most dramatic highlight of the entire half hour was film of two actual operations, one an example of the new open heart surgery that corrects congenital defects while the patient is kept alive by the remarkable new pacemaker or heart machine; and the other, the even newer neutron therapy treatment of brain tumors.

Among leading medicos interviewed were: Dr. William H. Sweet, Mass. General Hospital neurosurgical chief, who described his own brain surgery technique; Dr. Samuel Proger, physician in chief at Pratt Clinic of New England Center Hospital, who correlated the roles of hospitals and education in the advance of medicine; and Dr. David Wallwork, prexy of Mass. Medical Society. It was an outstanding production for NNAC-TV. *Guy.*

**SEMINAR ON AMERICAN STRATEGY**
**With Rep. Walter H. Judd. Sen. Richard B. Russell, Sen. Thomas Dodd. Sen. Herman E. Talmadge, Dr. Frank Burnett, Maj. William B. Mayer**
**Producers, Editors: Buddy Ray, Dale Clark**
**Director: Bob Doty**
**60 mins., Wednesday**
**WAGA-TV, Atlanta; WALB-TV, Albany, Ga; WRBL, Columbus, Ga.; WMAZ-TV, Macon, Ga. (tape)**

WAGA-TV, Storer chain outlet here, recently carried Hollywood's Answer to Communism," and when Minnesota's Rep. Walter H. Judd came here to participate in a Seminar on American Strategy, sponsored by the Board of Regents of the University System of Georgia, it was only natural that the station should have its cameras on the scene to videotape proceedings.

They got enough material for this 60-min. program. Seminar at the Atlanta Biltmore Hotel was attended by some 800 educational and political leaders.

Rep. Judd was introduced by Georgia's Senior Sen. Richard B. Russell, who also acted as moderator. (Rep. Judd's address and the openings remarks of the seminar were carried live on WAGA-TV.)

Georgia's Gov. Ernest Vandiver participated and Lt. Gov. Garland Byrd introduced Frank R. Barnett, research director for Richardson Foundation, was a principal speaker at seminar.

Another program participant was Maj. William Mayer, United States representative at the Panmunjon negotiations with the Communists in Korea. Special guests at the seminar were members of Georgia's General Assembly, now in session.

Dale Clark, WAGA-TV's director of Public Affairs, did the spieling to give the program continuity.

While a show of this sort can be less than exciting, it's the kind of material that deserves presentation to fank and file America to awaken them to the dangers that Communism poses.

All speakers participating in the seminar sounded a warning that needs heeding and WAGA-TV and the participating stations deserve credit for carrying the message. *Lucc.*

**PROFESSOR TORANNE**
**With Mavor Moore, Tony Van Bridge, Marigold Charlesworth**
**Producer-Director: Mario Prizek**
**Writer: Arthur Adamov**
**30 Mins., Sun., 10:30 p.m.**
**CBC-TV, from Toronto**

This fantasy, based on a recurring dream theme received in Mario Prizek's production, some of the best technical dream effects since James Cruze's film of Kaufman & Connelly's "Beggar on Horseback."

A distinguished prof was accused by some children of stripping in front of them and was hailed into a police station. Various people he knew drifted in, but each failed to recognize him—except one, who said he was a rival prof—and one girl accused him of trying to pick her up. After all vanished in a dream swirl he was in another station, accused of loitering and littering a beach where he confessed he changed carefully in public, having forgotten his money. A notebook he said was fully turned out half-blank; he got a letter firing him for lecturing too long and boringly—just after he'd boasted how people stayed for hours to listen to him—and for plagiarizing his rival's material, which he fumblingly attempted to explain. Buffeted by low blows to psyche and id, he finally, compulsively, began to undress. Fadeout.

It was almost a one-man show, with one of Canada's top character actors, Mavor Moore, doing an amazing job as the prof—incredulous, bewildered, bragging, cajoling, devastated, demolished. Handsome blonde, Marigold Charlesworth, was admirably stylized and cold as his most articulate accuser, and Tony Van Bridge was solid as the detective who first questions him. An offbeat, limited appeal show but a honey, with camera and lighting eerily effective throughout.

Next show in the "Quest" series has an adaptation of Jack Kerouac's beatnik saga "On the Road," starring Bruno Gerussi. *Gard.*

**WHAT YOU DON'T KNOW**
**With Phyllis Knight; Dr. William J. Martin**
**Producer-Director: Bob Pilkington**
**30 Mins., Thurs. 10:30 p.m.**
**WHAS-TV, Louisville**

Tackling an important health problem, and with expert advice from a local proctologist, Dr. William J. Martin, this 30-minute report called a spade without any glossing over, and answered many questions which may have been in the minds of viewers. Point was made in this program, that colonic cancer is the biggest cause of cancer deaths. Last year, 69,000 men and women contracted this type of cancer; 39,000 of whom will die because it was not discovered in time.

It is common knowledge that the word "cancer" immediately sends a freeze through persons who have a fear of the word. This program explained that a visit to a physician for an examination, which only takes a few minutes; is entirely painless, might discover the start of a condition which could eventually result in death.

Report also featured the world tv premiere of an American Cancer Society film, with actual demonstrations of examinations and cancers in various stages of growth. A patient (male) who had the examination made, and who detailed the simplicity of the procedure in discovering the beginning of the cancer cells, and the painless treatment, provided strong arguments for an early examination and treatment, should evidence of the beginning of a cancer be discovered. Considerable mail response has come in on the show, and Phyllis Knight, station's home director, tactfully and in a dignified manner questioned Dr. Martin, a recognized authority on the subject. Most of her questions were made off camera, with the emphasis on Dr. Martin's professional and knowledgeable explanations.

Station's policy is that social taboos which contribute to a problem of such importance, must not be allowed. This program could mean the saving of lives, and was a bold step in public service. Bob Pilkington was credited with production and director chores, and camera crew turned in a top notch job. *Wied.*

**CARTE BLANCHE**
**With Lloyd Robertson, Connie-Gail Feller, Brian Browne Trio, Guests**
**Producer-Director: Pierre Normandin**
**60 Mins.; 11:37 p.m., Wed.**
**CBOT, Ottawa**

For a local-only stint, the Canadian Broadcasting Corp.'s Ottawa office has poured plenty money and people into their late open-ender, and come up with the framework for a potentially solid revue-style stanza. Opener lacked spark and slickness, but that may come with experience. Evidently the show's budget is hefty. Pierre Normandin is to handle the producer-direction chores. Elaborate sets were designed in a nitery theme by newcomer Barabara Reilley, listed as just in from Ireland. String of guests covered music, comedy and sports to support regulars—staffer Lloyd Robertson, who held the show together with continuity gab and some interview; Brian Browne Trio, slick jazz threesome, and local looker Connie-Gail Feller who brings to the show notoriety collected last year when she was deposed as Miss Canada.

Carte Blanche replaces a previous late open-ender, Nightcap, which shuttered three weeks ago from an attack of screen anemia. Of the regulars, Miss Feller is obviously around to contribute youth, freshness and charm, and this she does admirably. Her interview with light-heavyweight champ Archie Moore (taped) indicated she should be restricted to the charm slot.

Ruth Walker, w.k. via niteries and networks, held star billing on the opener and contributed the show's only spot of professionally slick showmanship. Next to Miss Walker's performance ranked the warble bits of The Group of Four, local foursome debuting on video, exhibiting solid ability to make nice sounds. Judy McNally is the chirper, with males Charlie Kerr, John Laidlaw and John Raymond.

From CBC's French web were Jacques Normand and Roger Baulu, veteran toppers in French video. Their stint was confined to table talk with Miss Feller and Robertson, filled with gags using personal and French-web themes which fell flat on viewers. Better they had let the pair caper alone.

Bright item was a sports chore between Ed McCabe, w.k. locally as sports writer and gabber, and Hughie Riopelle, sportsman. They told witty stories of local golf and hockey people and Riopelle closed with a Twist.

Carte Blanche, with loose ends tidied and more spark added, will make a neat Wednesday night session. *Gorm.*

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. . . in marvelous Minnesota—each one with something to offer in the way of outdoor enjoyment.

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KSTP television 5
100,000 WATTS • NBC
MINNEAPOLIS • ST. PAUL


# TV Followup Comment

Continued from page 39

the Examiner; Virgil Pinkley, former publisher of the Mirror; Mark Ethridge, board chairman of the Louisville Courier-Journal; Louis Seltzer, editor of the Cleveland Press, and A. J. Liebling, press critic. *Horo.*

**NBC White Paper**

Al Wasserman, who once was a CBS-TV producer and now is a key producer on the "NBC White Paper" series, has a genius for collating and editing the pertinent into cohesive and interesting public affairs program material. He and his director-reporter Arthur Zegart did it again in a fine hour-long study of the welfare problem Sunday (28) on NBC-TV.

"Battle of Newburgh" studied a topic, now several months old and much discussed by other journalists—the get-tough public welfare policy of Newburgh city manager Joseph Mitchell—and yet the program was done astutely and with a surprising sense of drama. Surprising beeause viewers don't often get to see the kind of emotionalism displayed by some of the people who appeared as interviewees. One scene, of a young, able bodied father whose entire family was arbitrarily denied welfare aid even though he could not find a job, any job, was a classic. Ordinarily, watching a man break down and cry is a bore and this might have been too, even though the man had obvious cause to cry (his children were starving) yet Wasserman managed to append this scene at just the right place in Zegart's pictorial thesis so that it packed tremendous punch.

About six months ago, under producer Gordon Hyatt, WCBS-TV, N.Y., did a half-hour study of the situation, "The Newburgh Dilemma." The station reporter Robert Schakne did a brilliant job, but it seems he had no trouble finding people to interview. Zegart did, because he started later, and it took him six months to do his job as a result. The time and the effort were well worth it. Incidentally, Zegart, like Schakne before him, found fault in Mitchell's program, not so much because it's easy to side with the little guy but instead because digging only suggested a high degree of malevolence, cupidity and stupidity in the way Newburgh set about cutting down its welfare roles.

A great deal of intelligence and bravery was poured into this "White Paper." Indeed, there have been intelligence and bravery in most of the previous ones. *Art.*

**The Ernie Kovacs Special**

Ernie Kovacs' final show, taped a few weeks before he was killed in an auto accident on the Coast Jan. 12 and shown on ABC-TV last Tuesday night (23) was a perfectly appropriate memorial to his protean talent.

In an era of conformity, Kovacs was an authentic original who tilted at cliches and complacency with his zany comic vision. Actor, writer, director and producer of this season's tv shows, Kovacs had no alibis and needed none. If each bit was not always successful, Kovacs at least was always fresh. The only thing one could expect from him was a surprise.

His last show was a good sample of the Kovacs style. A playful sequence with the fluttering of an oscilloscope to the sound of music led into a takeoff on an oldfashioned melodrama in which the rich heavy triumphs over the bohemian hero for the damsel's hand. A sketch with a double-talking poet thrust sharply at longhair pretentiousness, while a routine with a rustic female painter was a nifty abstract expressionist takeoff on Grandma Moses. A sketch with a mad sculptor, played by Kovacs, was in a more slapstick vein. Quickie blackouts like the detergent dissolving a kitchen sink, were a consistent Kovacs specialty.

Because Dutch Masters Cigars, sponsors of the Kovacs specials, eliminated all commercials, there was time for a final look at the comedian's famed Nairofi Trio. As usual, the final credit roll was a brilliant exercise in the offbeat. *Herm.*

**Perspective on Greatness**

Charles A. Lindbergh and his turbulent times were the subject of the second outing of "Perspective on Greatness," telecast Friday (26) night on WOR-TV, N.Y., from 9:30 to 10:30.

In many ways, "The Crowded Idol—Charles A. Lindbergh," was a fascinating glimpse at a man and his times. It could have been a better hour if the story had been less padded and the narration less glib. The soundtrack, as produced by Hearst Metrotone News, suffered the tired cliches so often heard in the narration of movie newsreels. The better tv documentaries have graduated from many of the movie newsreel cliches.

It was amazing what a lift the venerable H. V. Kaltenborn gave to the outing. Kaltenborn's few comments introducing segments of the program seemed much fresher and incisive than a good deal of the narration that followed.

The hour, though, proved interesting—and at some points exciting indeed. Covered in the hour were the three major phases of Lindbergh's life—his historic flight, the tragic kidnapping, and his isolationism role. Story picked him up as a young dare-devil pilot and left him being honored for his wartime efforts.

The most exciting part of the footage—and the most tragic—was the segment dealing with the kidnapping and the Hauptmann trial.

Liebmann Breweries is sponsoring this one-a-month series on WOR-TV. *Horo.*

# British Equity

Continued from page 29

proposals—which, says the union, could be put into operation without affecting the broader dispute on method of paying network fees—but are unable to do so because they are dominated by the majors.

This being the case, the actors say, the commercial tv outlets are not "wholly independent" of each other as required by law.

Economic burden of program costs has led to unofficial affiliations of regional companies to one or other of the four majors, sources reveal. For instance, ABC-TV "sponsors" Ulster-TV, Westward-TV and Grampian TV; Associated Tele-Vision does likewise to Scottish-TV and Southern-TV; Granada fathers TWW and Border. TeleVision does likewise to Scotent of such affiliation.)

From the contractors' point of view, it is understood they have gone as far as they intend to go with pay increase offers. One executive states: "It's now entirely up to Equity to make the moves. We would all like the strike settled but we are in no trouble for programming yet, nor will we be for a long time to come."

Certainly there has been only a slight decline in the network's audience since the dispute stopped all but 20 Equity members from working in the commercial medium. Old films seem to have filled the gap while the popular light entertainment shows are still top o' the tree.

And the deadlock is still very much on.


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REHEARSAL HALLS
40 ROOMS 25x24 to 90x80
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# Bob Custer Rides Again

Hollywood.

Editor, VARIETY:

Re your recent story about Frank Butler and the old Bob Custer pictures, by Herm Schoenfeld, I thought you might be interested in the following information.

The pictures WERE released theatrically by FBO and the titles of Bob Custer's FBO westerns were:

1925

"FLASHING SPURS" "THE BLOOD HOUND"
"RANGE TERROR" "NO MAN'S LAW"
"TEXAS BEARCAT" "A MAN OF NERVE"
"THAT MAN JACK"

1926

"BEYOND THE ROCKIES" "THE RIDIN' STREAK"
"THE FIGHTIN' BOOB" "MAN RUSTLIN'"
"THE DUDE COWBOY" "BORDER WHIRLWIND"
"HAIR TRIGGER BAXTER" "THE DEAD LINE"
"VALLEY OF BRAVERY"

1927

"CACTUS TRAILS" "BULLDOG PLUCK"
"FIGHTING HOMBRE" "GALLOPING THUNDER"
"TERROR OF BAR X"

As a western movie fan (and producer of some) who has seen over 5,000 western movies, I felt I just had to sit down and mention this!

*Alex Gordon.*

# CBS' Moscow Man at Canaveral

Continued from page 1

society that would not do it any other way, even if it had the choice. The other, in Baikonur, deep in Soviet Central Asia, is a reflection of a closed society. Even if the Russians would prefer to open their missile testing site to reporters from foreign lands, they still have preferred not to—probably because they are more concerned about a neatly-tailored propaganda image of flawless scientific perfection than about an uncut look at the complicated and fascinating process leading up to the launching of a Yurf Gagarin or a Gherman Titov.

It is the American reporter, sitting in Moscow, glued to his radio, entranced by his Tass machine, who serves as a wind of transmission belt for conveying this image to his public. Unfortunately, he cannot check anything Pravda or Moscow Radio says; fortunately, he can interpret Pravda and hopefully bring some perspective and balance to its reports.

No western reporter, permanently accredited in Moscow to the Foreign Ministry, has ever had a chance to witness a Soviet launching. But, a few days before a launching, hints begin to appear. Communist reporters, who coexist (sort of) with their Western colleagues get the word to stay close to their radios for an important announcement. "Space?" they are asked. "Who knows?" they answer affirmatively.

Buck Rogers-type stories appear in the Soviet press frequently; about flights to the moon, week-long journeys around the earth, about life on Mars. These stories excite curiosity. Checks are made at the Moscow Planetarium for any new space exhibits. The Academy of Sciences is bombarded with inquiries, but, characteristically, you are provided with very little enlightenment. Finally, a reporter's intuitive juices begin to flow. He can almost sense that something's in the air. He might even be lucky—and get tipped off by a Russian friend to stay "very close" to his radio "tomorrow morning."

When the Russians decide the time is right, they give the nod to Moscow Radio to make the announcement. And, from then on, the reporter had best keep a radio close by to keep abreast of Tass' running reports on the cosmonaut's progress as well as a close eye on his television screen to catch a glimpse—and it's only that—of the cosmonaut from a still picture flashed across the screen. Unsurprisingly, the reporter then quickly gets submerged in an ocean of Tass releases—many prepared in advance—all devoted to strengthening the image across the world of Russia's scientific prowess.

The contrast between reporting on space in Russia and in the United States is overwhelming. For a reporter accustomed to the extraordinary secrecy surrounding every Soviet space effort, it seems almost indiscreet to be so close to Astronaut Glenn's Mercury-Atlas space vehicle. Something might go wrong. In Russia, you'd never know. Only the triumphs are reported—and they are reported in the way that Moscow Radio or Pravda wants to tell it.

You can check nothing. You cannot go to the launching sites located 2,800 miles from Moscow. Secrecy is the order of the day. No one ever knew who Gagarin or Titov were—before Pravda introduced them.

Moscow is really the worst kind of preparation for Canaveral — where everything is wide-open — a reflection of the open society that this is.

# Radio Jingles

Continued from page 27

separate commercials during peak listening time; to cue in d.j. shows and individual tunes and in other ways. Another wrinkle is to use just the musical "bed," without vocal, behind spoken announcements, i.e. pubserv spots, weather spots, t.d.'s, etc.

Within the last year, an entirely new approach has been given jingle production, that of tailoring the jingles to specific program formats. Largest selling jingle package in the industry, Golden Era Jingles, produced by IMN Productions, for example, features jingles done to the top pop sellers of all times and going a step further, produces each jingle arrangement in the same musical style as the orchestra or vocalist who made the tune a standard.

**Specialization**

Another development was jingle specialization. Producers introduced a wide variety of gimmicks—jingles written for specific holidays, i.e. July 4, Memorial Day, for Negro stations; for r & r stations; middle of the road programmers and the like.

Going a step further, Target Jingles has just introduced its "Hit Intro Package" (HIP). HIP takes 10 of each month's top sellers and writes a jingle specifically designed for each tune, allowing platter spinners to start of with the jingle, segue directly into the tune and speed the station's program tempo. HIP even has a twist jingle.

As is true of most jingle packages, HIP not only "tailors" its jingles to individual station call letters but frequently to local schools, sports teams or civic orgs, enabling the station to effect major local promotions. HIP is also the first jingle package to "tailor" on a monthly basis.

Largest company in the jingle field is the Peter Frank Organization, Inc. (PFO), which owns Stars International, producers of "The Big Sound;" "Target Jingles; IMN Productions; Formatic Radio, combination syndication and jingle service, and Richard H. Ullman, Inc., distribution subsidiary. Ullman, as sales org for the various jinglerias, last year introduced the greatest number of such packages in the field, including a new Golden Era package; One-Derful Radio; A Country and Western package for blue grass stations; Soundsational and Jet Jingles, among others.

Most other jingle producers average around four packages a year. Other leaders in the field include Pams, Futursonic and CRC; all headquartered in Dallas; Sande & Green on the Coast and Roy Ross in New York.

A vital factor in jingle sales success is that few stations can afford to lay out the kind of coin it requires to produce their own exclusive jingle packages. Exceptions are WNEW, New York; KFWB, Los Angeles and a handful of others. Such special one-station packages range in cost from $15,000 to $30,000, also the price tag on a syndicated jingle package. After initial production, syndicators still must pay the vocal groups for individual station "tailoring." Another key to the jingle success story is that syndication permits the producer to lay out large production costs, recovering by individual market sales, same theory as holds true for tv syndication. Only difference is that jingle syndication is going up—and no one knows for sure where vidpic syndication is headed.

# Restore Braden To British Equity Fold

London, Jan. 30.

Bernard Braden, actor who was expelled from Equity after signing a contract with Associated Television for work after Nov. 1, when the union's layoff officialy began, is back in the Equity fold. Decision to reinstate Braden as a fully fledged member came after he presented his case to a mass meeting of actors in London's Theatre Royal.

Equity general council decided, however, that the net amount of Braden's earnings from some 10 appearances in ATV's "The Time, The Place and The Camera"—estimated at about $4,000—should constitute a fine for his action. Money is almost certainly destined to swell the "strike fund" kept going by voluntary donations from in-work artists.

Even though his expulsion from the union has cost him two film and one play offer, Braden considers's penalty to be "eminently fair."

**Atlanta**—First annual Public Safety Award of Atlanta Chapter Sigma Delta Chi, journalism fraternity, was presented to Elmos Ellis, program director for WSB Radio, South's oldest radio station. As manager of programming, production and news, Ellis was cited for his contributions as a newsman for the benefits of public safety during 1961.

# What Will TV Networks Do For An Encore on Canaveral Manshoot?

If Col. John Glenn Jr. and his Atlas aren't impeded again by poor weather over Cape Canaveral and the networks do get their picture stories of the orbital flight, it will be fascinating to see if the internetwork tv rivalry develops further along the lines it set for itself last Saturday (27) morning before the shot was called off.

By shifting the dial frequently, a viewer got the impression that from 6:30 a.m. on, all three networks, ABC-TV, CBS-TV and NBC-TV, were doing their utmost to cover the manshoot preparations as interestingly as possible. There was no shirking. Everybody had cameras and reporters everywhere. It was like a regimental competition for a prize in military logistics. But for all of the compatibly arrayed masses of strength, the networks, in strange ways, did express their individual characteristics, at least two of them did prominently: NBC and ABC.

It is no secret that NBC, having 'won" the other manshoot stories by dint of favorable critical evaluations and larger audiences, was trying to protect its frontrunner status. More of a secret, but still discernible, is that the other networks were trying their best to mitigate against anybody being a frontrunner by simply stressing the pool aspects of the affair. But back to NBC: It was obvious that the network was trying to stay out front, which it may well have through audience conditioning, but it got a little pathetic at one point. Pressed by its rivals, NBC had reporter Elmer Peterson, situated in San Diego at a General Dynamics Astronautics tracking station, declare, in effect, that this portion of the coverage was NBC's but that the network was being kind enough to let the other networks participate.

If this self-plug seemed a bit childish, what ABC-TV did was more childish. Faced now with maintaining a purity because of what ABC News vicepresident Jim Hagerty has had to say against faking, the network carried purity to the extreme of puritanism. At about 7:25 a.m., ABC showed a short film four or five minutes, maybe. With its heavy shadings and scenic mobility, it was obviously film. Nobody would have doubted it for a minute, yet the network insulted the intelligence of the viewer by running a continuous caption which said, "Prefilmed." It was not only there every second of the time but it was in the way. Being obvious is not the antithesis of fakery.

The news teams were all on the ball. The best manpower available to each web was used. There were minor technical goofs at various times Saturday morning, only one worthy of mention, however. Walter Cronkite, the CBS anchorman, for a split second, ended up on the NBC feed, when somehow the transmission lines fouled . . . Double-exposure, even so briefly, never hurt anybody.

Now that all of the advance footage has been consumed once, the stuff on Glenn's preparations, the track of his planned orbital flight and so on, it should be fun watching network ingenuity in finding new and exciting ways to build up for the scheduled blastoff, now set for Feb. 13.

*Art.*

**Binghamton, N.Y.** — Harold Graves was named general manager of WENE, the Ottaway radio outlet that covers the Binghamton-Endicott market.

## British TTT's Scoop

London, Jan. 30.

Tyne-Tees Television, local independent contractor for North East England, stepped into the scramble for non-Equity performers in a big way when it secured Bobby Vee, click U.S. singer, for a local show "Young At Heart."

Program will be Vee's first U.K. video appearance and the signing marks the first time TTT has scooped the British majors. "Young At Heart"—described as a teenage program with mum and dad appeal—teed off earlier this month with Shirley Bassey in the star spot.

# TV to Preem In Singapore Oct., '62

Singapore, Jan. 30.

Television would be in Singapore by next October, revealed the Minister for Culture, S. Rajaratnam, in the Legislative Assembly.

Negotiations had begun with the Marconi Wireless and Telegraph Co. and the Marubei Ieda Co., Ltd. of Japan for the supply of equipment for the tv station. Order, when made, to be fair, would be split between the two companies.

The government proposed to purchase a piece of land adjoining the Radio Singapore building at Thomson region to put up television studios. Construction of these studios would take about two years and until their completion semi-permanent buildings would be used.

The Ministry for Culture would spend about $1,955,100 ($5,865,300 Malayan) or £651,700 sterling in the next four years on tv development. Which is more than half of the U.S. $3,599,233 ($10,797,700 Malayan) or £1,199,744 sterling allocated for its expenditure during the four years. Singapore Government is laying great emphasis on television because "it will break the language barrier and fight illiteracy, supplement instruction in schools and help in developing a Malayan culture."

Rajaratnam, in stating the Government's policy regarding the implement of tv here, was answering a query by the Alliance leader, Tun Lim Yew Hock, a former Chief Minister of Singapore of a vote of $600,000 ($1,800,000 Malayan) in the development budget for the coming year 1962 for works, buildings and land acquisition connected with television.

## Savants Adler, Hutchins Pitch Up 'Great Idea'

A couple of Chicago University savants, Dr. Mortimer J. Adler and Dr. Robert Hutchins, are pitching a highbrow talk show, "It's A Great Idea," as a commercial tv possibility. Series is based on the "100 Great Books" which Hutchins and Adler introduced as the foundation of the curriculum at Chicago U.

Encyclopedia Britanica Inc., which publishes the "100 Great Books," is packaging the series. The William Morris Agency is trying to sell it.

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NEW YORK DETROIT CHICAGO DALLAS HOLLYWOOD ATLANTA TORONTO

# Everybody Wants Crack at Big, Wide Wonderful World of Pubaffairs

It seems now that everyone would like to get into the tv pubaffairs act. That's attested to by Perry Wolff, pubaffairs producer at CBS-TV. Wolff says that hardly a week goes by now that he doesn't get a call from an outside packager with an idea and a proposition.

Wolff, producer of the Feb. 14 special, "A Tour of the White House with Mrs. John F. Kennedy," now is editing the footage. The Valentine Day special will be telecast by all three webs, NBC-TV on the same night and ABC-TV on a delayed basis two days later. Wolff denied that he was a "pool" producer on the show, saying he worked strictly for CBS-TV. He added that NBC-TV and ABC-TV had observers at the White House during the shooting to see—as he put it—that we didn't sneak CBS' eye symbol in the footage.

As far as moving out of the network fold and joining outside pubaffairs packagers, Wolff said "no; thanks." To the network, pubaffairs specials and series are of consequence and the monies spent for them relatively unlimited, Wolff said. To many outside packagers, the pubaffairs field is an auxiliary biz, of no great consequence, he contended. Wolff further predicted that outside packagers will have trouble securing footage for shows, with the Hollywood film companies preparing to enter the pubaffairs field themselves.

Wolff also is working on CBS-TV's projected series on "Communism, Democracy and the Fate of the Free World," a working title, as well as other projects.

# British A-R Wins Six-Year Dispute

London, Jan. 30.

A six-year-old dispute was ended in the Court of Appeal last Monday (22), in favor of Associated-Rediffusion, after a seven-day hearing. Three judges held that the company had not repudiated heads of agreement made with Wick Films Inc., for a series of tv films featuring, among others, Eartha Kitt, Lena Horne, Joni James and Jean Sablon.

Giving judgment, Lord Justice Ormerod held that A-R did not break the contract when it suspended shooting arrangements on learning that Lena Horne might not be available on the day which had been fixed for the start of her films. He further decided that heads of agreement had never come into force, because a condition with the stars in question produced by Wick Films did not comply with those heads of agreement. Concurring judgments were delivered by the other two judges.

Wick Films was ordered to pay the costs of the appeal, and also of the two week's hearing of the first trial in December, 1960.

## HTS Bundle to Elk City

Elk City, Jan. 30.

KSWB-TV, Elk City, Okla., has contracted for the entire film library of Hollywood Television Service.

The vault of more than 1,200 films includes 13-minute serial stanzas ("Adventure Serial Theatre of the 50's"), post '50 western feature pix and a large bundle of features, some released theatrically as late as 1959.

HTS general sales manager David Bloom says the firm has sold the entire catalog to single stations before, but never in a lump sum contract.

## 'Get Neuss'

Continued from page 29

the officials to get home and in front of the television screens.

Restaurants, guesthouses and beer joints without television were nearly empty, as even the regular club and pub meetings went unattended; while the places with television were packed, although bar service was generally shut down during the tense minutes of the play.

And local newspapers interviewed their police officials as to which one of the 24 members of the cast had committed the two kerchief murders.

But then came the unexpected ending.

Berlin cabarettist and movie producer Wolfgang Neuss took a $250 ad in the Berlin afternoon newspaper Der Abend the day before the final television outcome was played.

His controversial ad read "Advice for tomorrow: Don't stay at home, what use is it? The Kerchief Murder is Dieter Borsche. So, go to the movies Wednesday night. Signed, a cinema fan "Genosse Muenchhausen"!

Neuss' new film, incidentally, is titled "Genosse Muenchhausen" (Comrade Muenchhausen).

But with that little insert, the entire fit started. Every major West German newspaper, including the top circulation tabloid Bild brought headline and front-page stories, asking "Does Wolfgang Neuss know? Is Dieter Borsche the killer?" and repeating the entire ad with info about the television series.

Neuss proved right, but everyone connected with the television series took time out to object to his prediction.

Director Hans Quest who handled the crime show complained, "What Neuss did was absolutely unallowed." Heinz Drache, who played the police inspector, complained, "Neuss sabotaged the work of his colleagues." And "killer" Dieter Borsche (who played the part of the artist in the series) objected, "Such a thing simply isn't done."

Meanwhile, of course, every West German paper played up the battle between the Berlin cabarettist and wit Neuss and the participants of the television program.

Officials of West German television at Cologne, who had prepared the three hours and 35 minutes of the series, speedily announced that they were shortly offering another television series by author Durbridge, titled "Die Welt von Tim Frazer" (The World of Tim Frazer).

Tickets were sold out for every performance of Dieter Borsche's current play in a Hamburg theatre. And film producer Neuss found himself with another gold mine of publicity. He clicked several years ago with his unusual televersion film "Wir Wunderkinder" (We Wonder Children), a pic about several young Germans who managed to survive under the Nazis, the Russians, and the Americans. Because of lack of financing, he made the film first for television, then in a switch generally not allowed in Germany, sold the movie in cinemas, and even sold it in the States.

His final word on the whole squabble—"The people have no humor any more."

But Munich's Infratest poll showed that as many as 75% of West Germany's close to 6,000,000 television screens had been on during the final strenuous murder

# Canada Throws Curb At Multi-Lingual Stations; Gotta Prove Circulations

Ottawa, Jan. 30.

Great influx of immigrants to Canada over the past 15 years has cued Board of Broadcast Governors to set up "ground rules" for stations applying for BBG's okay to air shows in other than Canada's two official tongues, English and French.

Licenses can be only issued in three categories: English, French, bilingual; there is no provision for a multi-lingual license to broadcast. Under its new rules, the board can recommend an extra notation on one of those licenses permitting the broadcaster to devote from 25 to 40% air time, between 6 a.m. and midnight, to special programming aimed at ethnic groups.

Canadian AMers have been airing foreign-language shows for some years. Main purposes seem to have been public service for immigrants and possible new sources of revenue, via advertising.

Catch in new rule is that BBG will not consider okaying a foreign-language notation on a station's license unless the station can convince the board it has a potential of 150,000 to 200,000 dialers with a tongue other than English or French. BBG presumes Montreal and Toronto are the only such locations.

# Film Houses Hurt By TV in Portugal

Lisbon, Jan. 30.

TV in Portugal is taking the public away from the cinemas, especially in the provinces, while in Lisbon it has made very little dent in other forms of showbiz. In provinces they used to have two film shows a week, generally on Saturday and Sunday. It is at these weekly performances that the diminishing public is noticeable.

While one can see a tv program in the local cafe for the price of a cup of coffee (six cents) the lowest admission price to the local cinema cannot be less than 15 cents. A law of 1958 forbids the sale of entrance tickets in cafes where there is a tv set for the clientele, also forbids the installation of a tv set in any open air cafe, where it can collect an audience of hundred people or more. According to journalist Jorge Pelayo, in the provinces cafe owners just increase slightly their prices and the public pays without protesting and all through the summer open air cafes install tv set without the local authorities forbidding it.

If it happens that on a Saturday or Sunday tv presents a popular program the local cinema remains almost empty. For this reason less and less films are presented in the provinces and no new cinemas are being built. In Lisbon attendance at cinemas and theatres is diminishing only in the case of very exceptional tv programs, like an international sport event in which Portugal is particularly interested. In general the Lisbon public takes a rather snobbish view of tv.

TV in Portugal is a private enterprise owned by a limited company of which the government holds 50% of the shares. The technical installations are for the most part provided by Phillips and in a small proportion by RCA. Portuguese technicians have gone abroad: to Italy, France and England to learn their job and practically all the personnel comes from the state-owned Radio Nacional.

Atlanta—Frank Gaither, general manager of WSB Radio has announced addition of four new workers to station's ranks. Phil Harrison, former editor of LaGrange (Ga.) Daily News, has joined station as director of public relations. Phyllis Grollman, former continuity acceptance editor at KADC, Los Angeles, has joined radio sales department as script writer. Sandra Alley, recent graduate of Univ. of Georgia, has been made radio music librarian. Kermit Hamby, formerly with WMIT, Mount Mitchell, N.C., now is a WSB radio engineer.

## Screen Gems

Continued from page 29

the SG picture. There are other factors that company experts feel will enlarge the profit margin in the next fiscal year.

SG is basically a three-way operation (with important sidebars like the recently added Cellomatic establishment). There is John Mitchell's previously discussed network sales operation, Bob Seidelman's syndie operation and Lloyd Burns' international setup. They all report to general manager Jerry Hyams, and, as proof of their importance, these are the four men in SG who also own substantial stock options, etc., in the new independent SG.

Burns' international group is said to be ahead of the game. First off, there is a small, but profit-making (say company sources) Canadian production operation. But that's not Burns' big concern at this time. His big concern is foreign sales, and in this department, he's said to be going great guns. Actual sales breakdowns are not available outside the company, but they reportedly show a neat profit and probable increases over the last fiscal year.

Theoretically, if there is any manner of financial 'disappointment' to SG, it'll be syndication, simply because that end of the tv business these past couple of seasons has shrunken all over in its earning potential. However, Seidelman's operation is blessed with 210 post-48 Columbia features, which are very important sales items in market-by-market sales; they're already reportedly sold in nearly 70 markets.

SG will probably add more coin via syndication soon by going ahead with another two years of replays on "Tightrope." Today it requires a hot sales potential before a syndicator is willing to contemplate paying heavy actor residual payments on third and fourth runs, because often the payment to thesps outweighs the sales returns.) This onetime network show hit 110 markets in its first two syndie runs, and SG says many stations already are seeking the additional runs.

It's true that the syndication biz is not what it once was, but SG sources maintain it made money for the company last year via "Tightrope" and other replays (SG owns a large catalog). "Shannon," a first-run syndie skein, is not yet a profit-maker, but the sales have been coming through sufficiently well so that SG experts are predicting it will actually show black ink on its own, probably by the end of the present fiscal year. "Shannon" is in 109 cities, five added this week. The Col features too are bound to help the present profit picture.

This is the SG money picture in broad terms. To add one more thing, SG has a large merchandising operation that has been making "gratifying" profits, largely out of merchandise based on the SG kidvid stanzas like "Dennis" and "Flintstones." That department is presently expanding.

## Schreiber

Continued from page 28

to the persons directly involved in the proceedings . . . and that the general public be excluded."

In line with this, MCA attorney Allen R. Sussman, commenting on the order said: "I feel that it is premature to discuss the matter of an appeal because the findings and order remain to be settled. In that regard we have noted the recommendation by the court in its opinion that the testimony be given in closed session."

Obvious implication was that MCA would not object if Judge Yankwich's suggestion is complied with by the FCC. No indication as to the course the Government agency will take on this matter has been made yet by the Justice Dept. which is handling case.

In his announcement, Whalen stated complaint alleged that the object of the FCC investigation was to determine principally whether tv networks, commission licensees or others may be arbitrarily restricting or excluding the broadcast of otherwise meritorious programs or advertising material.

# Mex TV's Yen For Local Dramatists

Mexico City, Jan. 30.

Emphasis in Mexican television this year will be placed on expansion of existing installations, and hypoing of programming, including more attention to live shows, especially presentation of plays by Mexican dramatists.

Emilio Azcarraga indicated that the long-deferred tv channel in Acapulco will become a reality this May. And another key deep south station in Mexico will be completed in Merida.

The Department of Communications is studying over 20 applications for new stations, and is expected to grant initial operational permits to a half dozen new stations within the early months of this year.

This apparently will be a good year for Mexican writers, playwrights, novelists, humorists, etc., since programming appears to be shifting to accent on constructive, well worked out Mexican themes, using services of professional capable writers.

In past Mexican writers have remained aloof from the tv medium in general, partly because of low pay and chiefly because they felt they were being "ignored" for material from abroad.

## Phoenix, Tucson TVers Form Arizona Network

Phoenix, Jan. 30.

KOOL-TV, Phoenix, and KOLD-TV, Tucson, both CBS affils, have formed the Arizona Broadcasting Network, offering advertisers and agencies a single buy via ABN.

Arizona Broadcasting Network claims to cover the entire state of Arizona, plus parts of California and New Mexico, with tv homes equal to the number of homes served to the 14th market of the U.S.

Les Lindvig of KOOL-TV was named national sales manager of ABN. Other officers include Gene Autry, Tom Chauncey, E. S. Mittendorf and Homer Lane. ABN stations are represented nationally by George F. Hollingbery offices.

## CBS-TV Casualties

Continued from page 27

"Marshal Dillon," in the 7:30 slot next season. Filling out a possible half-hour that night is the planned expanded "Red Skelton Show" to a full hour, if a final okay can be secured from Skelton or else Benny.

Dick Van Dyke, shifted from a Tuesday slot to its present berth at 9:30 Wednesdays, seems to have won a rating reprieve for itself and looks toward a return next season. Out Wednesdays next season are "Alvin & Chipmunks," the cartoon show, and reruns of "Father Knows Best." "Checkmate" and the alternating "U.S. Steel Hour" and "Circle Theatre" are due to return.

"Father of the Bride" next season is out. Another Friday night entry, "Twilight Zone" will return next season, but may be shifted to another night. New Alfred Hitchcock hour entry probably will be scheduled Friday night.

Saturday night's program lineup next season is slated to remain as is.


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# TECHNOLOGY LAGS IN DISK BIZ

## MGM Rounds Out Repertoire Via Deutsche Grammophon Classical Tie

MGM Records is stepping into the classical field via a tie with Deutsche Grammophon Gesellschaft. MGM will distribute the DGG and Archive Production labels in the U.S., Canada, Newfoundland and the Philippines.

The arrangements for the tie were set last week by Arnold Maxin, MGM president, who has just returned from Europe where he and Robert H. O'Brien, exec veepee of Metro-Goldwyn-Mayer, diskery's parent company, firmed the deal with DGG officials.

Distribution of the new DGG releases will be handled exclusively by MGM beginning April 1. The entire classical catalog will be handled exclusively by MGM beginning Jan. 1, 1963.

Leo H. Kepler, formerly director of the Angel division of Capitol Records, has been brought in to handle the distribution and promotion of the DGG labels under the supervision of Maxin. Kepler, who's been in the record business for the past 20 years, has been associated with Capitol as national merchandise manager of its classical department. He later was named director of the Angel division after Cap purchased Angel from its parent company EMI (Electric & Musical Industries).

The addition of the DGG lines now rounds out MGM's record repertoire so that the company will be represented in every field of recorded music. Acquisition of Verve Records a year ago strengthened the company with its roster of artists in the jazz and comedy fields.

Deutsche Grammophon, the largest diskery in Continental Europe, is the oldest record company in existence.

## L. A. Tunester Members Of AFM Slice $600,000 Melon From '61 Jingles

Hollywood, Jan. 30.

Over $600,000 was raked in by Los Angeles tunester members of the American Federation of Musicians in 1961 from tv and radio jingles and reruns of jingles, spots, kines, themes and videotapes. It's a record figure, and so is the $213,322 portion of it which came from residuals—300% over the previous year. The approximately $400,000 from new work was still another mark, about $100,000 over 1960.

Helping to raise the rerun total was a policing system on jingles residuals initiated last year by AFM prez Herman Kenin. This policy, conducted here under the supervision of international studio rep Phil Fischer, uncovered $51,096 in "new use" and reuse payments from Aug. 7, 1961 to Dec. 31. Of this sum, $12,917 had been paid direct to tunesters without AFM knowledge.

The policing drive disclosed tunesters earned $24,330 in reruns of tv jingles and spots and $13,848 in radio jingles. This is income the AFM wouldn't have known about without its drive.

In other 1961 collections, $33,640 came from reruns and new use of tv-radio jingles and spots; $128,586 from reuse of themes, kines and videotapes, for a total of $162,226. Overall, the rerun figure was $213,322.

Fischer said the majority of ad agencies were blameless, that they were not refusing to recognize rerun payments due AFM members. "In most instances the ad agencies are not signatories to our agreement and were not aware of the reuse payments due. However, on being advised of this by us, they have proved to be very cooperative in supplying information and seeing to it that new use and re-use payments are made," he said.

New use is when ad copy or the picture on a blurb may be changed at a later date, but the music retained. In such instances, the tunesters are paid again.

## 20th Preps Trackers From Parent Co.'s Pix

20th-Fox Records is prepping two soundtrack albums from upcoming pix on the parent 20th-Fox Pictures' slate. Both scores are by Manos Hadjidakis whose title tune from the pic "Never on Sunday" copped an Academy Award last year.

Hadjidakis has written the music for "It Happened In Athens" and "Lion of Sparta," both of which have been completed by the studio and are awaiting release. According to the diskery's prexy, Henry Onorati, singles of the title tunes from both pix will also be released.

## Unique Deal Has Randazzo Tune On Two Labels

There seems to be no end to wheeling and dealing in the disk business. Things have reached a point now where one song, recorded by the same artist is on the market on two labels. Even the renditions are the same. But its not a case of piracy or anything like that — contractual arrangements allow for it.

The situation involves a waxing by Teddy Randazzo called "Mother Goose Twist." It can be found on both the Roulette and ABC-Paramount label. The reason for the duplication is that Randazzo made a pic in which he sings the tune.

Although Par (ABC-Par parent) produced the film, "Hey Let's Twist," the soundtrack LP deal was made with Roulette, mostly because of Morris Levy's involvement with the Peppermint Lounge, where the film was shot, and Joey Dee who gets top billing in the pic. Levy is Roulette's prexy.

Randazzo is under contract to ABC-Par, however, so in bargaining for the track package a deal was made whereby any songs he performed in the film could be released by ABC-Par as well as Roulette. There are no other contract conflicts in the soundtrack, Joey Dee being already signed to Roulette, Kay Armen not pacted with any label and Jo-Ann Campbell being accounted for.

## TOWN HALL, N.Y., NABS LOTSA LEVENTHAL BIZ

Town Hall, one of New York's most active concert and recital houses, will be getintg a lion's share of business from Harold Leventhal in the next few months. As it stands now, the concert promoter has six dates lined up between February and May; five of them are in Town Hall. The sixth gig is slated for Carnegie Hall.

Leventhal's1962 season begins on Feb. 10 with Leon Bibb, followed by presentations of Odetta on March 3, the Clancy Bros. & Tommy Makem on March 24, Theodore Bikel on April 1 and Pete Seeger Children's Concert on April 28. All of these dates are at Town Hall. On May 18, Leventhal will present Joan Baez at Carnegie.

This slate represents a potential gross of around $35,000 for Leventhal and to Town Hall it means about $3,000 in rentals.

### MARV BROWDY JOINS UA

Marvin Browdy, for the past two years sales manager of Trans-American Distributing Corp., has moved over to United Artists Records as eastern regional sales manager.

Browdy, who's been in the recording field for the past 12 years, will report to Jerry Baker, UA's national sales manager.

## LIGHT DEPLORES RESEARCH LACK

A situation has developed in the record industry whereby technology has not kept pace with artistic achievement. So feels Enoch Light, executive director of Command Records, an ABC-Paramount Records division. "About 50% of the expensive work done in creating and producing better product is thrown away by manufacturing backwardness," he feels.

"It is a terrible situation," Light insists. "Recording is improving but pressing, plating and cutting processes are 10 years old," he points out. To eradicate this situation Light feels that the "industry must conduct greater research and develop greater technology," but he adds, "there is no cooperation in the industry."

"The most important thing is that the industry should have a strong organization with a board of directors to improve technical and other conditions," says Light. This should be an overall group with representation by equipment manufacturers and creators, disk manufacturers, distributors, dealers, a&r men and all those who play a part in the production, creation and marketing of records.

There are several problems which face the record industry, as Light sees it, and this type of organization would be in a position, through industry-wide cooperation, to possibly right some of these wrongs. The organization, if a united one, would resemble those of major manufacturers in the nation.

**Urges Better Planning**

The associations participated in by other manufacturers usually also have some power outside their own confines, and Light feels that the record industry could use such cohesive planning. By the unity of such a setup, Light believes that problems like counterfeiting and piracy could be more effectively fought and technical progress, which he contends is not justifying a&r progress," could also be brought into more proper perspective.

This organization could also serve to regulate, because it would include all facets of the industry. The stability of the distributor and the dealer would be improved by setting plans and policies through which diskeries could again return to a greater margin of profit. These aims would be accomplished by establishing some yardstick by which to operate as an industry instead of the many-headed creature the business now is, in Light's view.

The advent of stereo has increased the public's interest in disks immeasurably, Light feels. But this interest will not be continued unless the technical procedures in manufacturing disks improve with the artistic develop-

(Continued on page 52)

## Mercury to Sell Phonograph Line

Mercury Records will have a phonograph line out soon. The introduction of the machines stems from the diskery's affiliation with Philips Records of Holland which will have its disks marketed by Mercury in the U.S. and wants to market some record players here as well.

The machines will be manufactured in Holland by Philips but called the Mercury Phonograph here. The first unit to be marketed will be a portable stereo outfit with two detachable speakers and an overall lightweight construction, similar in design to some domestic brands.

The introduction of the Merc phono line is the first time in years that a disk outfit not in the phono-graph business has put out its own record player line.

## Jazz Rising Anew in '62 as Diskeries Build Lines to Grab the Hip Market

It's getting to look like 1962 will be a big year for jazz on wax. Several diskeries, large and small, have announced plans to bolster their jazz lines either by distribution deals or actual production plans. The latest entry into jazz buildup sweepstakes is the Mercury-Philips combine which recently signed several jazz artists to the respective labels as part of a concerted effort to grab a piece of the hip market.

So far Merc has tagged Roland Kirk, Buddy De Franco and Billy Taylor. The label already has the services of Quincy Jones. Philips, which is releasing product via Merc channels, has inked Woody Herman, Julius Watkins and Georgie Auld.

Recently RCA Victor proclaimed a jazz buildup. MGM Records took over distribution of Charlie Parker Records in addition to its Verve jazz imprint and such jazz indies as Riverside (and subsids), Prestige (and subsids) Atlantic and others have been working for strength in the jazz market.

Mercury at one time was an important label for jazz but let it slip "because the returns weren't large enough." Apparently it's figured that the returns are large enough now. Both Merc and Philips, which is anxious to get into the U.S. disk scene, are priming for a push.

Over the past year some of the majors saw rewards from jazz artists, even though this element of music has fallen largely within the province of the indies which have more time and need less returns to make a success of jazz product.

Mercury for a time had abandoned its Emarcy jazz imprint but re-established it last year as a special logo which it printed next to the Mercury name on its jazz platters and covers. In the current program it will continue to use the Emarcy name that way while the Philips jazz product will simply be on the Philips label along with all of its other disks.

The Philips jazz waxings with U.S. artists will be recorded in the U.S. at Merc studios but released on Philips. The Dutch label will also set for release here such jazz waxings as it now has in its Holland catalog, thereby making its position more affirmative.

Merc and Philips are currently conducting talent hunts to unearth new jazz artists, both Yank and European. There will be new jazz packages from both labels beginning with their February releases.

## Name Chas. Richmond Reliable Label Prexy

Charles A. Richmond has been named president of the Reliable Record Corp., the recently formed specialty album firm headquartered in New York.

A schedule of releases has been set for a six-month period beginning in February, to be led off by Jeannie Thomas' "Jeannie Thomas Sings His 'N' Hers." Other categories to be handled by the label include moppet activities, self-improvement, folk, classical and pop.

## British Diskeries' Sales Climbed To $5,185,600 in Nov.

London, Jan. 30.

Manufacturers grossed $5,185,600 from disk sales during November, says a Board of Trade statistical report, a rise of 9% over the previous November. Also on the upbeat were domestic sales which, at $4,552,800, were some 20% more than for the same period in 1960. Exports, however, slipped by 34% to $632,800. Over the 11-month period in 1961, home sales rose by 14% but exports dropped by the same percentage.

In November last year, a total of 2,712,000 albums were produced, repping a 36% hike over figure for preceding November. Output of the ended-play, four ext-track 45 rpm disks droped as did the production of 78 rpm platters. The former was down by 14% and the latter by 21%.

Total production over the 11 months, however, was up by 5%. This breaks down to a 15% increase in albums, a 5% increase in 45 rpm disks and a 41% dip in 78s.

## ONYSKO NEW G.M. OF CINCY SUMMER OPERA

Cincinnati, Jan. 30.

John Onysko has taken over as general manager of the Cincinnati Summer Opera, succeeding Dion Yannopulos, who stepped up from artistic director in 1960 and withdrew for "personal reasons," according to John Margo, chairman of the opera board steering committee.

Onysko will continue as business manager and treasurer of American Ballet Theatre, N. Y., taking summer leaves for his Cincy duties. In assuming his new post last week, he directed the balloting of association members and Cincinnati and out-of-town patrons for choice of eight of 20 standard operas "to give them what they want to hear."

He said there will be no "new look" staging of operas, as in the past three seasons, and that old sets will be used to keep the 1962 season within budget. There will be a four-week season starting June 20 at the Cincy Zoo outdoor theatre with two operas a week. Prices remain the same as last year.

A new music director and artistic director are to be appointed soon by Onysko.

### LILY PONS' DALLAS BENEFIT

Dallas, Jan. 30.

Soprano Lily Pons, who now calls Dallas home, will sing with the Dallas Symphony Orchestra in a benefit concert Feb. 3 in McFarlin Auditorium. The orchestra will receive the proceeds.

Conductor Piero Bellugi will be guest batonist with the symph Feb. 1-2.

## Aged Musicians at Milan Rest Home Benefit From Verdi Copyright Extension

Copyrights on Giuseppe Verdi's music have been extended for another year by the Italian Parliament. The extension is cause for rejoicing among a hundred aged musicians in Milan, site of the Giuseppe Verdi Rest Home for Musicians.

The Home was founded as per a bequest in the composer's will and constructed after his death in 1910. He is buried on the grounds of the institution. The reason for the glee on the part of the resident musicians is that with each performance of a Verdi opera, 4% of the gross is contributed to the home. Proceeds from Italy's opera houses alone came to $36,285.80 in 1961.

According to Italian law, the Verdi copyrights were set to expire in 1951, 50 years after his death. The copyrights were then given a 10-year extension through last year. The new extension moves the expiration to the end of 1962.

The institution is supported by a $32,000 annual contribution from the Italian government, as well as from royalties from performances of Verdi's works abroad. The Milan publishing house of G. Ricordi, which publishes the composer's material, also collects a 4% royalty from each performance as the copyright holder.

# Mathis 'Live It,' Kingston's 'Concert,' Washington's 'Tears' Top News LPs

**JOHNNY MATHIS: "LIVE IT UP!"** (Columbia). Johnny Mathis is in a peppy mood dishing out energetic vocal sounds that really bounce across the grooves. It's a natural for big sales takeoff and lots of spinning attention. Backed up by Nelson Riddle's orch, Mathis has solid musical support all the way and really turns up the steam with "Johnny One Note," "I Won't Dance," "Love" and the comparatively new "Hey Look Me Over," which is growing in standard stature.

**THE KINGSTON TRIO: "COLLEGE CONCERT"** (Capitol). Caught in the act at a concert at UCLA, this disk captures the spark of the ever-buoyant, ever-entertaining Kingston Trio. John Stewart, Nick Reynolds and Bob Shayne have the folk plot down pat and deliver with a style and a humor that keep 'em on top. Included are some of their newer items such as "Where Have All The Flowers Gone" and "O Ken Karanga" but such as "M.T.A.," "Laredo," and "Roddy McCorley" continue to hold up.

**DINAH WASHINGTON: "TEARS AND LAUGHTER"** (Mercury). A consistently fine performer, Dinah Washington is in top form in this packaging backed by Quincy Jones' rhythmic crew. The arrangements are fresh and tasty which helps Miss Washington add new flavoring to such oldies as "Jeepers Creepers," "Secret Love," "Wake The Town and Tell The People" and "Bewitched." The title song is of recent vintage but it has long-lasting qualities.

**PAUL DESMOND: "DESMOND BLUE"** (RCA Victor). A part-time lammister from the Dave Brubeck Quartet, Paul Desmond really shines in his first excursion for RCA Victor. His haunting sax is spotlighted against a moody string backing arranged by Bob Prince that help color "My Funny Valentine," "Body and Soul," "Like Someone In Love" and "I've Got You Under My Skin" with new hues. Jim Hall's guitar work adds to the smooth flow. The pop programmers will even go for this one.

**DICKIE GOODMAN: "THE MANY HEADS OF DICKIE GOODMAN"** (Rori). Dickie Goodman has an antic humor that comes over extremely well in disk form. He's already scored with some single shots like "The Flying Saucer" and "The Touchables" (included here) and his newer gag angles sprinkled with pop tune excerpts give the set a fine selling potential.

**JOHNNIE RAY:** (Liberty). Although he's a veteran in the emotional vocalizing school, Johnnie Ray is still a singer to be paid attention to. In this wrapup, he's taken a flock of oldies and brings 'em to life with his potent approach. "Till The Clouds Roll By," "I'll Be Seeing You," "Long Ago and Far Away" and "What A Diff'rence A Day Made" are some of the songs he tackles that the programmers will go for. He gets a nifty assist from the Lois Winter Singers and an orch conducted by Belford Hendricks who also arranged the material.

**PAUL TAUBMAN ORCH: "BIG BRASS BAND"** (Epic). There always seems to be an audience for the spirited martial beat and Paul Taubman has the right idea for this crowd. The package is a rouser that runs from Victor Herbert to "Colonel Bogey." It's a band concert that's aimed for family appreciation and it will probably get it.

**SHIRLEY BASSEY:** (United Artists). Thus far, Shirley Bassey has had more impact on the English market than in the U. S. but she has the pipes to pull her through. Unfortunately this packaging display fails to give her too much leeway in beat and tempo changes and taken together the album gets to be a bit monotonous. However, there are reprises of her hits, "Reach for the Stars" and "Climb Every Mountain," which should keep her fans happy.

**GORDON JENKINS ORCH: "SOUL OF A PEOPLE"** (Time). The peg for this package is on Jewish music. Gordon Jenkins, conductor and arranger, has collected a flock of Jewish-oriented pieces and put them all together to make an effective musical display that's not limited in appreciation to the audience it represents. "Hava Nagila," "Roumania, Roumania," "Hatikvah," "Bei Mir Bist Du Schoen" and "My Yiddishe Mama" are some of the items that come across strongly in Jenkins' musical patterns.

**JOHN GIELGUD-KEITH MICHELL-LEO McKERN: "KING RICHARD II"** (Caedmon). A stellar cast gives Shakespeare's "Richard II" strong audio values and adds another important set to Caedmon's Shakespeare Recording Society spoken word catalog. Richard is an intricate character to portray but Gielgud takes it in his stride and brings a true dimension to the many-faceted personality. The three-disk set was directed by Peter Wood and G. B. Harrison has done a good job editing the text which is included in the package.

**WILL ROGERS:** (Distinguished Recordings). The spoken word buffs will have a field day with this collectors' item. It's a definitive display of the legendary Will Rogers' humor and it holds up even though it was recorded close to 30 years ago. Topics such as "Mother's Day," "Inheritance Tax" and "The Congressional Record" will go on forever but will seldom be handled with more wit.

**"HEY, LET'S TWIST"** (Roulette). Here's a "Twist" bonanza. It's the soundtrack from Par's "Hey, Let's Twist" and features performances by Joey Dee & the Starliters, Kay Armen, Teddy Randazzo and Jo-Ann Campbell. Henry Glover composed the music with the beat which dominates this package but there's also an occasional respite like Randazzo's smooth balladeering on "It's a Pity to Say Goodnight" and an alto sax turn by Bill Rammel. For the frantic set there's also a wild number by Miss Campbell and the percussive stylings of Dee & Co. It adds up to a good showcasing for the respective talents of those concerned.

**"MEYER DAVIS PLAYS THE TWIST"** (Cameo). Since society and the adult market is in full swing with the Twist, it's only appropriate that the king of society band leaders cut a Twist package. And Meyer Davis has done just that. The set has a big band flavor, complete with voices, and propels the beat in solid fashion, sometimes subtly and at other times with the unabashed directness of an rock 'n' roll combo. The result is an LP for Twisters of all ages which is sometimes earthy and other times just swinging. Teeners may, however, be disturbed by the occasional switch in tempo like the Latino "Sway," and the more melodic things like "I Can't Give You Anything But Love."

**"JAMES DARREN SINGS FOR ALL SIZES"** (Colpix). On his way to pic longevity via Columbia, James Darren this year also came up with a disclick for Colpix in "Goodby Cruel World," which is one of the tunes included on this stylish teen-aimed showcasing by the singer. There is a nice assortment of tempos in this package and Darren handles all the material in smooth and professional style that indicates that he is ready for stronger material and exposure than the teen-directed content in this set. Included in the album are a couple of numbers that could take off on their own for singles air play and sales. The LP itself is a solid outing for Darren, particularly in the ballad department like the slick "How Sweet You Are," with sales potential.

**ALDO BRUSCHI: "ALPS TO THE SEA"** (Cima). At In Boboli, a club on New York's upper east-side, Aldo Bruschi has devised a successful formula of blending operatic vignettes and romantic Italian cabaret music. He concentrates on the latter here, and with the aid of a strong-voiced ensemble, brings forth a flavorsome repertoire. It's a perfect dish for the In Boboli clientele. *Gros.*

**LAWRENCE WELK**

Presents His Newest Hit Album for Dot Records—"MOON RIVER"

### Col Shuffles Promo Execs

Hollywood, Jan. 30.

Chuck Gregory succeeds Bob Murphy as Columbia Records' promotion manager in the Los Angeles area.

Murphy has been upped to regional promo director for the 11 western states.

# Longplay Shorts

RCA Victor has scheduled 10 pop LPs for February release highlighted by the debut of **Paul Desmond** and Stereo Action sets by **Esquivel** and **Dick Schory** . . . Capitol Records will tie in **Stan Freberg's** new LP, "Face The Funnies," with the Chun King Corp., sponsors of his Feb. 4 tv special on ABC . . . The January issue of Harvard's Nieman Journalism Reports reprinted the testimony of **Marianne Mantell**, cofounder of Caedmon Records and the Shakespearean Recording Society, presented to the House Sub-Committee hearings on education recently . . . **Rusty Warren**, who does her comedy routines on the Jubilee label, opens at the Ranch House, Phoenix, Feb. 1 for a run through March 18.

**Erroll Garner**, whose latest album is "Closeup In Swing" produced on Octave Records for distribution by ABC-Paramount, stars in "Music Spectacular," a presentation on N. Y.'s WNEW (Thurs.) . . . **Chubby Checker's** new Parkway LP, "Twisting Round The World," has him singing in English, French, German, Italian, Spanish, Greek and Hebrew . . . **Sidney Frey**, head of Audio Fidelity, has been named "Mayor of 11th Ave." . . . Publisher **Ivan Mogull** accompanying **Vic Damone** on a promotion tour for the singer's new Capitol LP, "Linger Awhile" . . . **The Limeliters**, RCA Victor diskers, guest on **Bob Newhart's** NBC-TV show Feb. 14 . . . **Bud Dashiell & The Kinsmen**, who record for Warner Bros., currently filling a four-and-a-half week engagement at San Francisco's hungry i.

**Gloria Lynne**, Everest disker, guests on **Ed Sullivan's** CBS-TV show Feb. 11 . . . United Artists will release the soudtrack set of "Jessica," which stars **Maurice Chevalier** and **Angie Dickenson**.

**Eddie (Cat-Eye) Williams**, tenor saxist, joined the **John Wright Trio** on a new Prestige album, "Makin' Out" . . . Verve has set Cosnat to handle its distribution in L.A. and Philadelphia. Mainland Distributing will now represent Verve in San Francisco . . . Command adds four new LPs to its "Classics" line in February. Represented are the **Pittsburgh Symphony, L'Orchestre des Concerts Colonne, L'Orchestre National** and duo pianists **Leonid Hambro & Jascha Zayde**.

Kapp disker **Jack Jones** is heading out on a promotional tour of New York, Boston, Hartford and Washington to plug his single "Lollypops and Roses" and LP of the same name which was recently switched from the title "Thinks of Love" . . . **Rudy Vallee** cut a platter of drinking songs for Decca.

# Top Singles Of The Week

## *(The 'Best Bets' of This Week's 100-Plus Releases)*

**JOHNNY MATHIS** . . . . . **SWEET THURSDAY**
**(Columbia)** . . . . . **One Look**

*Johnny Mathis' "Sweet Thursday" (Elm Drive*) is a lilting ballad with a fine lyric which this singer projects for maximum results. "One Look" (Elm Drive*) is another pretty ballad also due for spins.*

• • •

**TOMMY EDWARDS** . . . **THE TABLES ARE TURNING**
**(MGM)** . . . . . **I'll Cry You Out Of My Heart**

*Tommy Edwards' "The Tables Are Turning" (Cedarwood†) is a topnotch ballad with a rocking Latin beat handled very slickly by this performer. "I'll Cry You Out Of My Heart" (Aldon†) is a pleasing ballad with a simple format.*

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**THE TOKENS** . . . . . **B'WA NINA**
**(RCA Victor)** . . . . . **Weeping River**

*The Tokens' "B'wa Nina" (Lionel*) follows through on their click "The Lion Sleeps Tonight" with another jungle native-type song on which they get some unusual vocal effects. "Weeping River" (Lionel*) is a slow-tempoed folk saga with less immediate impact.*

• • •

**THE DRIFTERS** . . . . . **MEXICAN DIVORCE**
**(Atlantic)** . . . . . **When My Little Girl Is Smiling**

*The Drifters' "Mexican Divorce" (Plan Two-Walden-Quartet†) is a catchy rhythm ballad with an offbeat idea delivered in top-flight style by this combo. "When My Little Girl Is Smiling" (Aldon†) is an okay rocking ballad with a more conventional idea.*

• • •

**JOHN LESLIE** . . . . . **FORTUNE TELLER**
**(ABC-Paramount)** . . . . . **Serves Me Right**

*John Leslie's "Fortune Teller" (Gilt) is a potent ballad aimed right at the teenage market via this rocking rendition. "Serves Me Right" (Southside†) is another good slice with chances.*

• • •

**THE PLATTERS** . . . . . **IT'S MAGIC**
**(Mercury)** . . . . . **Reaching For A Star**

*The Platters' "It's Magic" (Witmark*) brings back this oldie in a standout contemporary-styled version due for spins across the board. "Reaching For A Star" (B. F. Wood*) is another solid etching due for spins.*

• • •

**THE ESCORTS** . . . . . **GLORIA**
**(Coral)** . . . . . **Seven Wonders Of The World**

*The Escorts' "Gloria" (Benell*) is a swinging rocker belted by this combo in a style that sounds like a parody of The Marcels, but it's only the new type of vocalisthenics which the kids are going for. "Seven Wonders Of The World" (Maureen†) is a slow ballad with an okay lyric idea which is sold with commerc'l appeal.*

• • •

**EDDY ARNOLD** . . . . . **TEARS BROKE OUT ON ME**
**(RCA Victor)** . . . . . **I'll Do As Much For You Someday**

*Eddy Arnold's "Tears Broke Out On Me" (Pamper†) is a bouncy number that adds up to one of the best sides this country singer has had in some time. "I'll Do As Much For You Someday" (Milane*) is a sentimental ballad in a routine groove.*

• • •

**IVORY JOE HUNTER** . . . . . **THE LIFE I LIVE**
**(Capitol)** . . . . . **Great Big Heart of Love**

*Ivory Joe Hunter's "The Life I Live" (Beechwood†) is a standout rhythm number that fits right into The Twist cycle. "Great Big Heart of Love" (Lucky Hit-Milharen†) is another strong side delivered by a firstrate blues performer.*

• • •

**JACK B. NIMBLE** . . . . . **NEVER ON SUNDAY**
**(Dot)** . . . . . **Nut Rocker**

*Jack B. Nimble's "Never On Sunday" (Skidmore†) is a cleverly managed Twist instrumental which will give this picture tune a new lease on life. "Nut Rocker" (Fowley†) is a fast-moving side hammered out on the piano.*

• • •

**THE CRENSHAWS** . . . **MOONLIGHT IN VERMONT**
**(Warner Bros.)** . . . **He's Got The Whole World In His Hands**

*The Crenshaws' "Moonlight In Vermont" (Goldsen*) is a wild-sounding rocking slice which doesn't sound like anything like a song should, but it's slanted to the Coke set. "He's Got The Whole World In His Hands" (Granite†) brings back this religioso in an okay rocking arrangement.*

• • •

**THE RONDELS** . . . . . **CALDONIA**
**(Amy)** . . . . . **110 Pounds Of Drums**

*The Rondels' "Caldonia" (Cheeriot) is a frantic, allout instrumental with, natch, a Twist beat that keeps on driving all the way. "110 Pounds Of Drums" (Republic†) is another pounding instrumental with chances.*

• • •

**WYONNA CARR** . . . . . **SO LONG**
**(Reprise)** . . . . . **Down By The Riverside**

*Wynona Carr's "So Long" (Shapiro-Bernstein*) is a good torch number delivered stylishly by a fine songstress. "Down By The Riverside" (Beaver*) is a fair adaptation of the old religioso.*

• • •

**KENNY COLMAN-LANA SISTERS** . . . . **HEART DIVIDED**
**(ABC-Paramount)** . . . . . **Down South**

*Kenny Colman-The Lana Sisters' "A Heart Divided" (Dorsey Bros.*) is an attractive ballad with a light beat and a pleasing vocal arrangement in a sing-along groove. "Down South" (Consolidated*) is a routine.*

• • •

**GARY CROSBY** . . . . . **WHO**
**(Gregmark)** . . . . . **That's Alright Baby**

*Gary Crosby's "Who" (Aldon†) is a ballad delivered in fine blues style. "That's Alright Baby" (Gregmark-Text†) is familiar rocking stuff.* Herm.

*ASCAP. †BMI.

# Pix Tunes Paying Off for Brit. Pubs Who Credit Better Writing for Upbeat

London, Jan. 30.

Following an upsurge of film music in 1961, publishers here are reporting that pix and their scores will be featured more strongly in their plans for 1962. Chappell's, which publishes the smash "Exodus" theme and "Moon River," another strong sheet-seller, is eagerly anticipating "Flower Drum Song" and "West Side Story" to which it has the music rights.

Similarly, Feldman Music, in the Francis Day & Hunter group, is expecting boff returns from numbers featured in feature films. Waxings have been arranged for songs out of such pictures as "A Change Of Heart," "The Roman Spring Of Mrs. Stone," "The Inspector" and "The Lonely Ones."

The Belinda group has several Elvis Presley pix to which it has grabbed the lion's share of numbers. Sheetmusic-wise, Presley is fickle property — one number will sell only 4,000 while another may climb over the 20,000 mark. Belinda also has 26 numbers out of "It's Trad, Dad," a film starring many hit songsters which may have several potential click songs.

At Filmusic, owned by the Rank Organization whose music it releases along with Anglo-Amalgamated's and other independent film companies', there are signs of optimism. Hyped by the success of Helen Shapiro's "Walkin' Back To Happiness"—the company's biggest hit to date—the feeling is Filmusic is now going to move into top gear after two years of "finding its feet." Major items will come from yet another pop music pic, "Play It Cool," which stars Billy Fury, Miss Shapiro and Danny Williams.

According to Cyril Baker, chief of the Belinda group in the U.K., the resurgence of film themes and songs is due mainly to improved standards of theme writing. Producers' selection of theme music has become more astute, he says. Film music now is often able to stand on its own as a commercial product, hence the popularity of themes from "Ben Hur," "King of Kings," "The Big Country" and "Exodus."

# Telefunken's Tribute To Berlin's 'Golden '20s' A Praiseworthy 4 LP Pkg.

Berlin, Jan. 30.

Historical records are gaining more and more popularity among Germany's nostalgia-conscious music lovers. Berlin's "Golden Twenties" have been preserved by Telefunken in a special album entitled "Das gab's nur einmal" (That Only Happened Once) which consists of four LP's dedicated to opera, operetta, film songs and cabaret chansons. It's a praiseworthy production.

In all, there are 64 items on these four platters. Noteworthy about them is that nearly all originate from private sources. (The greater part of the old Telefunken archives didn't survive World War II). Technical deficiencies of several titles are secondary in view of the high artistical quality of interpretation and their historical value.

The names of the singers speak an eloquent language. Many have long passed away, others (the Jewish artists) became victims of the brutal Nazi regime and some have retired. The opera LP features the voices of such former greats as Kar-Schmitt-Walter, Michael Bohnen, Joseph Schmidt, Louis Graveure and Peter Anders, just to name a few.

The operetta disk includes such names as Rosita Serrano, Erna Sack, Eran Berger, Gustav Waldau, among others. The cabaret chanson LP is a particularly sentimental disk. Among those heard are Kurt Gerron and Paul Morgan, both of whom ended in Hitler's hell camps; Marlene Dietrich, with her famous "Johnny" song; Curt Bois, Hilde HHdebrand and the late Rotraut Richter.

This album brings back memories of a time which, showbiz-wise, was the happiest Berlin ever had.

*Hans.*

## Spanka Inks New Writers, Acquires Stuart Catalog

Spanka Music Corp., one of singer Paul Anka's publishing outfits, has signed writing pacts with Barry Richards and the brother-sister scribe team of Jean & Don Thomas. Richards, like Anka, records for RCA Victor while Jean Thomas is on the Cadence label as a singer.

Spanka has also acquired the Stuart Music catalog, with contains among its copyrights "Swing Low, Swing Clarinet," recently cut by Woody Herman Quartet on Philips.

# Cadence's Candid A Fabulous Invalid

Lest there be any doubt that Candid Records is in operation, its parent label, Cadence Records, has moved a man from its production staff and named him general sales manager of the Candid jazz line. He's Peter Hess and he says that there will be two new Candid releases out in February, with another eight set for distribution within the next three months.

The first two releases since the company's personnel shakeup two months ago will be a package by Memphis Slim and an anthology LP called a "Treasury of Field Recordings." Produced by Mack McCormick, the latter set contains recordings collected in the fields, swamps and jails around Houston, Tex., taped between 1951-59.

Some 30 artists are included, and all but Lightning Hopkins (who was unknown at the time) are obscure local singers. An insert explaining the material and singers will be enclosed. The field trips were sponsored by the Texas folklore Society and the Houston Folkore Group. The Memphis Slim set was produced by Nat Hentoff, who produces all of Candid's regular jazz packages.

Candid has eight disks in the can, which Hess expects to be released in the next three months. Plans call for more waxings after this batch is released, probably produced by Hentoff if he's available. Hess is still working in Cadence's productcion department as well as handling the Candid line but expects to be devoting full time to Candid shortly.

There will be no additions to the Cadence staff when the switch is completed, according to Hess, who figures that existing personnel will be able to handle the Cadence production chores.

# NARAS SETS ALBUM COVER EXHIBITIONS

The National Academy of Recording Arts & Sciences has set up exhibitions in New York and Chicago of album covers nominated for the organization's 1961 Grammy Awards in the LP cover category. The showings will be held simultaneously in both cities and are being held in cooperation with Mead Papers Inc.

The New York display will be shown at the Library of New Ideas, Feb. 6-23, on Mondays through Fridays from 9 a.m.-5 p.m. The exhibition is open to the general public and there will be no admission charge. A special preview for the trade and press will be held Feb. 5 with Mead Papers hosting the event.

The exhibitions have been established with two ideas in mind. One is to demonstrate to the general public the quality work being done in disk packaging and the other is to give voting members of NARAS an opportunity to view the Grammy Award nominees.

**Densue Music** has been set up by Joe Lubin, proxy of Denny Records, as a publishing comonly for the Hollywood label's tunes.

## Dangerous Trend?

For those who like to worry about trends in the lyrics of pop singles, there are now four big-selling tunes whose subject deals with marital infidelity or rendezvous between partners of different marriages.

The numbers are "Walk On By" by Leroy Van Dyke on Mercury, "Go On Home" by Patti Page, also on Merc; "Smoky Places" by the Corsaires on Tuff and "Mexican Divorce" by the Drifters on Atlantic.

# Wally Schuster Joins Pub Firms of Morris Levy As Kahl Makes Diamond Tie

Wally Schuster has been named general professional manager of Planetary, Patricia and Frost Music, Morris Levy's publishing firms. His appointment follows the exit from the pubs last week of Phil Kahl who had been partnered with Levy in their operation. Schuster has no such partnership arrangement, however.

Active in the music business for the past 21 years, Schuster had previously been associated with Levy in his publishing activities from 1957 to 1959. He then went with George Paxton's publishing interests and was with that operation until a few weeks ago. In his new post with Planetary, Patricia and Frost, Shuster will hunt new material and do extensive promotional work for Levy, who is also the president of Roulette Records.

Phil Kahl, who last week ended an eight-year tie with Morris Levy, has joined his brother Joe Kolsky in the operation of Diamond Records. Kolsky formed Diamond several months ago after leaving his post as veepee in charge of sales at Roulette Records which is owned by Levy.

As an adjunct to the disk operation, Kahl is setting up two new music firms, Tobi-Ann (BMI) Richard Irwin (ASCAP). (The firms are named for Kolsky's daughter and son.) In addition to picking pop material for the firms, Kahl expects to move into the pic and tv soundtrack areas. He'll make periodic visits to the Coast for these acquisitions.

Kahl, who'll also work in artists & repertoire, expects to hire freelance a&r men on assignment. Among those lined up are Paul Vance, Billy Mure, Bob Crew and Sid Bass.

# Riverside Readies LP Re-enacting Civil War

Having previously released a documentary on World War II, Riverside Records has dipped into history again and is now readying a package on the Civil War.

Unlike the World War II set, which was a two disk deal and contained actual voices and events of the conflict, the new set will be a one LP package called "Sounds of the Civil War." Produced by Barrett Clark, Riverside's special projects producer, the album was recorded at West Point where a group of Civil War buffs, not West Point personnel or cadets, go every now and then to re-enact various battles of the War Between the States in realistic fashion.

As recorded, these war games include sounds of fire arms, bugle calls, rebel yells, fife and drum performances, marching songs and other elements typical to the action, all performed as simulations of actual battles. Accompanying the disk will be special descriptive text by Clark and several full-color pictures of battles.

## Cap Ups Kenyon to Mgt. Services Administrator

Grant Kenyon, formerly personnel director for Capitol Records, has been upped to the newly created position of management services administrator for the company's electronics and mail order activities. He'll report to v.p. Daniel C. Bonbright.

In his new spot, Kenyon will supervise numerous corporate activities — including business and profit planning, legal services and personnel administration. He had been Cap's personnel director since January, 1960.

# Epic May Be Col Subsid But Under Len Levy It's Getting an Indie Flavor

Although Epic Records is a subsidiary of one of the key majors, Columbia Records, it's taking on the guise of an indie. The reshaping of Epic along indie diskery patterns is being handled by Len Levy, record company's national sales manager.

According to Levy, an indie operation has an advantage over a major in that it can move faster and "swing" more effectively in promotion and distribution areas. "For instance," he explains, "if the out-of-town distributor has faith in you and your line he will supply tips on local disk breakouts which indies need to keep pace with the fast-changing business."

Also, adds Levy, an indie has to have maneuverability and malleability to keep up with the competition. Another factor in giving the indie an advantage over the major company operation is the distributor. In addition to supplying tips, the indie distributor is an important bellwether constantly cueing the homeoffice on what's needed and what should be followed up.

Even though Epic is now operating like an indie, Levy admits that it is still a large sized company on its own and he has had to enlist the aid of the parent company's field men to push the Epic line on the road. "However," he points out, "they wear 'two hats' because the Epic and Columbia product take different selling and promoting techniques."

On the artists & repertoire end, Levy also has the support of Col's producing staff. It's especially effective in the rhythm & blues and gospel field. "Columbia has difficulty in merchandising in these areas," he says, "so Epic has taken over and we've even gone so far as to reactivate the Okeh label for an added drive on r&b and gospel."

Levy also points out that Epic isn't concentrating on the pop field alone. It stepped into the soundtrack sweepstakes only a few weeks ago with "Les Liaisons Dangereuses," bolstered its jazz output with Dave Grusin's "Subways Are For Sleeping" and has Tubby Hayes, English tenor saxist, upcoming. The diskery is also building strongly in the classical field with I Musici, The Cleveland Symphony and pianist Leon Fleisher.

In the pop album area, Epic has been racking up strong sellers with Roy Hamilton, Lester Lanin and Buddy Greco and at the same time building such new names as Tony Orlando and Erma Franklin.

## Slate Jazz & Folk Gigs For Lincoln Center, N.Y.

A series of jazz and folk concerts will be part of the 1962-63 inaugural season in the new philharmonic Hall of Lincoln Center for the Performing Arts. Producers for the progams will be Monte Kay, international jazz promoter, and Donald Soviero, director of the Berkshire Music Barn, Lenox, Mass.

A subscription series of eight concerts will be presented the first Sunday of each month starting Nov. 4. Also planned are an additional nine concerts during the season which will be available to audiences on a single ticket basis beginning Oct. 12. Each session will present world premieres of original compositions which are being commissioned by Kay and Soviero.

In addition to the Lincoln Center series, Kay will present a jazz series at New York's Kaufman Concert Hall beginning Feb. 24. The series will be tagged "Jazz Theatre." On the first show will be the John Coltrane Quintet, singer Betty Carter, and Clara War & The Ward Singers.

The second concert, scheduled for March 17, will feature Herbie Mann & His Afro-Jazz Sextet and the Bill Evans Trio.

# Elektra Expanding Into Films & TV

Jac Holzman, president of Elektra Records, is making preparations for a big move on the part of the indie diskery. Plans call for shifting the outfit's head office to the Coast and expansion into pix and tv. Holzman is already involved in the personal management field via his representation of singer-actor Theodore Bikel and also has a custom sound effects production company.

The actual physical move is slated for this summer. Elektra's executive and creative headquarters will be moved to Los Angeles at that time, with the New York office remaining open to handle sales, traffic and manufacturing. Recording will be done on both shores, and there will also be a sales office on the Coast.

The Coast is "a fantastic growth sales area for specialty recorded material," Holzman feels. Some 14-15% of the nation's sales in this type of material (folk, comedy, effects, spoken word, and the like) are registered there, he points out, 9% in the L.A. area alone.

For the time being, Holzman plans to retain his present offices in New York in addition to the new ones on the Coast. It is a possibility that he may eventually move the entire operation westward, but that remains to be seen.

As far as the pix and tv production arrangements are concerned, Holzman says that the operation is already being formulated and concerns a deal, as yet unannouncable, with a talent and production pool presently running in Los Angeles. If will involve handling of talent as well as the mounting of teleseries and feature films.

# FRANK MUSIC ON FOLK KICK, BUYS FIDEREE

Frank Music has been bitten by the folk bug. The publishing outfit has acquired the Fideree Music Corp., a firm which holds over 150 copyrights on Josef and Miranda Marais' songs as well as other material which now gives Frank an international folk catalog.

The Marais have been performers, creators and arrangers of worldwide music for sometime. Many of their songs have been recorded, their material ranging from Christmas tunes to the score of the Broadway show, "Too Late the Phalarope."

Among the duo's best-known songs is "A-Round the Corner," a hit of several years ago by Jo Stafford. Their "Oh Brandy, Leave Me Alone" will be done by John Wayne in Par's upcoming, "Hatari."

# GI Jazz Unit Breaks Into Top W. German Club For 1st Time, Scores Solidly

Frankfurt, Jan. 30.

Some talented GIs in Europe have formed an outstanding jazz group which has managed to break into a top club here. Airman first class David Feathers, trumpeter; Airmen second class James Johnson on piano, drummer Pvt. James McCullough and bassist PFC. Samuel W. Scott now have regular weekend bookings—when they are off duty—at Frankfurt's ace jazz cellar, the Domicile du Jazz.

The airmen are stationed at nearby Rhine Main Air Base, McCullough comes from the Third Armored Division's 143rd Signal Battalion, and Scott is with the 317th Engineer Battalion stationed in Frankfurt.

This is the first time that an American military group has been able to get bookings in a professional jazz nightclub. Most such amateur GI bands confine themselves to working at the officers', non-commissioned and enlisted men's clubs on the bases. But the Feathers quartet is working on the economy, catering to a largely German audience, and becoming a success with the locals.

### Elect 2 to NARAS Board

Gerry Mulligan and Joe Benjamin have been elected to the board of governors of the New York chapter of the National Academy of Recording Arts & Sciences.

The tooters were recently voted onto the board to fill vacancies in the musicians' and member-at-large categories, respectively.

# VARIETY'S RECORD T.I.P.S.

## (Tune Index of Performance & Sales)

*This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.*

| This Wk. | Last Wk. | No. Wks. On Chart | | Label |
|---|---|---|---|---|
| 1 | 5 | 7 | THE TWIST<br>Chubby Checker | Parkway |
| 2 | 2 | 4 | NORMAN<br>Sue Thompson | Hickory |
| 3 | 1 | 7 | PEPPERMINT TWIST<br>Joey Dee & Starliters | Roulette |
| 4 | 4 | 6 | I KNOW<br>Barbara George | AFO |
| 5 | 6 | 6 | I CAN'T HELP FALLING IN LOVE<br>Elvis Presley | Victor |
| 6 | 7 | 4 | BABY IT'S YOU<br>Shirelles | Sceptor |
| 7 | 9 | 5 | THE WANDERER<br>Dion | Laurie |
| 8 | 8 | 5 | LITTLE BITTY TEAR<br>Burl Ives | Decca |
| 9 | 12 | 2 | DUKE OF EARL<br>Gene Chandler | Vee Jay |
| 10 | 3 | 10 | THE LION SLEEPS TONIGHT<br>Tokens | Victor |
| 11 | 14 | 6 | COTTONFIELDS<br>Highwaymen | UA |
| 12 | 11 | 4 | DEAR LADY TWIST<br>U. S. Bonds | LeGrande |
| 13 | 13 | 10 | RUN TO HIM<br>Bobby Vee | Liberty |
| 14 | 10 | 2 | BREAK IT TO ME GENTLY<br>Brenda Lee | Decca |
| 15 | 17 | 7 | WHEN I FALL IN LOVE<br>Lettermen | Capitol |
| 16 | 16 | 6 | TOWN WITHOUT PITY<br>Gene Pitney | Musicor |
| 17 | 15 | 3 | IRRESISTABLE YOU<br>Bobby Darin | Atco |
| 18 | 19 | 12 | WALK ON BY<br>Leroy Van Dyke | Mercury |
| 19 | 36 | 3 | TUFF<br>Ace Cannon | HI |
| 20 | 31 | 2 | CRYING IN THE RAIN<br>Everly Bros | WB |
| 21 | 29 | 5 | FUNNY HOW TIME SLIPS AWAY<br>Jimmy Elledge | Victor |
| 22 | 21 | 2 | SMOKY PLACES<br>Corsairs | Tuff |
| 23 | — | 1 | SHADRACK<br>Brook Benton | Mercury |
| 24 | — | 1 | HEY BABY<br>Bruce Channel | Smash |
| 25 | 28 | 12 | GOODBY CRUEL WORLD<br>James Darren | Colpix |
| 26 | 50 | 2 | SO DEEP<br>Brenda Lee | Decca |
| 27 | 20 | 2 | MULTIPLICATION<br>Bobby Darin | Atco |
| 28 | 27 | 12 | LET THERE BE DRUMS<br>Sandy Nelson | Imperial |
| 29 | 22 | 9 | HAPPY BIRTHDAY SWEET SIXTEEN<br>Neil Sedaka | Victor |
| 30 | 25 | 7 | WHEN THE BOY IN YOUR ARMS<br>Connie Francis | MGM |
| 31 | 47 | 3 | POOR FOOL<br>Ike and Tina Turner | Sue |
| 32 | 24 | 5 | SMALL SAD SAM<br>Phil McLean | Versitile |
| 33 | 44 | 2 | SHE'S EVERYTHING<br>Ral Donner | Gone |
| 34 | 48 | 2 | HAPPY JOSE<br>Jack Ross | Dot |
| 35 | — | 1 | LET ME IN<br>Sensations | Argo |
| 36 | 45 | 2 | CAJUN QUEEN<br>Jimmy Dean | Col. |
| 37 | 26 | 6 | ROCK-A-HULA<br>Elvis Presley | Victor |
| 38 | 18 | 14 | PLEASE MR. POSTMAN<br>Marvelettes | Flare |
| 39 | 35 | 2 | DO RE MI<br>Lee Dorcy | Fury |
| 40 | 41 | 2 | GO ON HOME<br>Patti Page | Mercury |
| 41 | — | 1 | SHE'S GOT YOU<br>Patsy Cline | Decca |
| 42 | 37 | 2 | IF YOU GOTTA MAKE A FOOL OF SOMEONE<br>James Ray | Caprice |
| 43 | 23 | 7 | UNCHAIN MY HEART<br>Ray Charles | ABC |
| 44 | — | 1 | THE GREATEST HURT<br>Jackie Wilson | Brunswick |
| 45 | 34 | 4 | MAJESTIC<br>Dion | Laurie |
| 46 | 30 | 13 | MOON RIVER<br>Henry Mancini | Victor |
| 47 | 46 | 5 | TWIST HER<br>Bill Black Combo | HI |
| 48 | — | 1 | PERCOLATOR<br>Checkmates | Dore |
| 49 | — | 1 | AFRIKAAN BEAT<br>Bert Kaempfert | Decca |
| 50 | — | 1 | I'LL SEE YOU IN MY DREAMS<br>Pat Boone | Dot |

# Pitt Symphony Won't Wax New Shostakovich Work That's Dedicated to Lenin

Pittsburgh, Jan. 30.

The board of directors of the Pittsburgh Symphony has decided against recording the 12th Symphony of Dimitri Shostakovich which is dedicated to Nicolai Lenin. Command Records, which records the orchestra, asked the board to wax the piece and also play the American premiere of the symphony.

Some board members wanted conductor William Steinberg to make the decision strictly on the symphony's merit as good classical music, but they were in the minority. The majority insisted that there were political and propaganda overtones of such magnitude that the Pittsburgh orchestra should not record the newest Shostakovich symphony and should not be the first to play it publicly in the United States.

The vote of the board is usually final, though the decision will be reviewed at the next meeting. The piece has already been played here as part of a violin concert at the Syria Mosque by Yehudin Menuhin. It has never been played here by a full orchestra and has not been recorded in the U. S.

# Harold Leventhal Setting Up London Pub Branch

Harold Leventhal, concert promoter and music publisher, is expanding his publishing activities to Europe. On a recent trip to London, he set a deal there for the establishment of an English arm to his Fall River Music here.

The London arrangements were made with David Platz, who also operates Howard Richmond's London wing, Essex Music. Leventhal hasn't set a name for his new firm as yet but says it will function like Fall River in that it will be devoted to the gathering and marketing of folk material.

# Benny's Fiddling Again

Hartford, Jan. 30.

Jack Benny again fiddles for art music in a concert with Hart Symphony here to raise funds for U. of Hartford new music and art center.

Admission to the concert will be limited to those contributors who either collect or give total of $500. Each receive two tickets. Date is Feb. 26.

# Technology

Continued from page 49

ments. "Stereo has brought records back to public interest but the manufacturers aren't keeping pace, so much of this momentum is being lost," says Light.

"The public is 100% quality conscious," he asserts, and stereo is headed for a bigger year than last. Home reproduction equipment has greatly improved both in price availability and sound reproduction, he notes, but professional production equipment "has a long way to go" in his estimation.

**Other Problems**

In discussing the process with which he has had so much success in 1961, the use of magnetic film instead of tape, Light admits that for all the advantages he feels that film holds he still has to cut it on the same old tape machinery. This, he complains, reduces considerably the potential effectiveness which he believes the film process has.

The development of new creative processes must be paced by equivalent stages in technical growth, Light argues, or the former work goes almost entirely down the drain. He feels that the film strength shows improvement, but could be much more effective if cutting and plating equipment were prepared to handle its greater scope and depth.

The crux of much of the record industry's problems is its refusal to get together and cooperate, Light avers. The public is now in a record-conscious frame of mind, he believes and "it must be kept" that way. To do this, technology and other problems such as counterfeiting must be worked on by the industry as a whole and not by individuals laboring in scattered directions, he stresses.

# RETAIL ALBUM BEST SELLERS

## (A National Survey of Key Outlets)

| This wk. | Last wk. | No. wks. on chart | | |
|---|---|---|---|---|
| 1 | 1 | 15 | ELVIS PRESLEY (Victor)<br>Blue Hawaii (LPM 2426) | |
| 2 | 2 | 12 | HENRY MANCINI (Victor)<br>Breakfast at Tiffany's (LPM 2362) | |
| 3 | 7 | 8 | CHUBBY CHECKER (Parkway)<br>The Twist (P 7001) | |
| 4 | 3 | 14 | WEST SIDE STORY (Columbia)<br>Soundtrack (OL 5670) | |
| 5 | 4 | 54 | CAMELOT (Columbia)<br>Original Cast (KOL 5620) | |
| 6 | 6 | 11 | FRANK SINATRA (Reprise)<br>I Remember Tommy (R 1003) | |
| 17 | 9 | 26 | JUDY GARLAND (Capitol)<br>Judy Garland at Carnegie Hall (WBO 1569) | |
| 8 | 5 | 5 | JOEY DEE & THE STARLITERS (Roulette)<br>Doin' the Twist at Peppermint Lounge (R 21566) | |
| 9 | 8 | 6 | CHUBBY CHECKER (Parkway)<br>Your Twist Party (P 7007) | |
| 10 | 13 | 23 | DAVE BRUBECK (Columbia)<br>Time Out (CL 1397) | |
| 11 | 12 | 5 | CHUBBY CHECKER & BOB RYDELL (Cameo)<br>Chubby Checker and Bobby Rydell (C 1013) | |
| 12 | 11 | 18 | KINGSTON TRIO (Capitol)<br>Close-Up (T 1642) | |
| 13 | 10 | 89 | SOUND OF MUSIC (Columbia)<br>Original Cast (KOL 5450) | |
| 14 | 14 | 20 | LIMELITERS (Victor)<br>Slightly Fabulous (LPM 2393) | |
| 15 | 16 | 12 | WEST SIDE STORY (Columbia)<br>Original Cast (OL 5230) | |
| 16 | 15 | 23 | JOHNNY MATHIS (Columbia)<br>Portrait of Johnny (CL 1644) | |
| 17 | 19 | 10 | FERRANTE & TEICHER (UA)<br>West Side Story (UAL 3166) | |
| 18 | 20 | 20 | MITCH MILLER (Columbia)<br>Your Request (CL 1671) | |
| 19 | 29 | 7 | MILK AND HONEY (Victor)<br>Original Cast (LOC 1065) | |
| 20 | 24 | 6 | KING OF KINGS (MGM)<br>Soundtrack (MGM 1E2) | |
| 21 | 33 | 2 | SANDY NELSON (Imperial)<br>Let There Be Drums (LP 9159) | |
| 22 | 35 | 7 | HOW TO SUCCEED (Victor)<br>Original Cast (LOC 1066) | |
| 23 | 28 | 3 | FLOWER DRUM SONG (Decca)<br>Soundtrack (DL 9098) | |
| 24 | 25 | 4 | LAWRENCE WELK (Dot)<br>Moon River (DLP 2314) | |
| 25 | 26 | 7 | DAVE BRUBECK (Columbia)<br>Time Further Out (CL 1690) | |
| 26 | 18 | 14 | BOB NEWHART (WB)<br>Behind the Button Down Mind (W 1417) | |
| 27 | 17 | 52 | GREAT MOTION PICTURE THEMES (UA)<br>Various Artists (UAL 3122) | |
| 28 | 37 | 11 | JOAN BAEZ (Vanguard)<br>Joan Baez, Vol. II (VRS 9094) | |
| 29 | 23 | 11 | MITCH MILLER (Columbia)<br>Holiday Sing Along (CL 1701) | |
| 30 | 21 | 13 | SHELLEY BERMAN (Verve)<br>Personal Appearance (V 15027) | |
| 31 | 22 | 4 | JIMMY DEAN (Columbia)<br>Big Bad John (CL 1735) | |
| 32 | 31 | 21 | HARRY BELAFONTE (Victor)<br>Jump Up Calypso (LPM 2388) | |
| 33 | 34 | 3 | MANTOVANI (London)<br>Songs of Praise (LL 3251) | |
| 34 | 41 | 2 | LIMELITERS (Victor)<br>Sing Out (LPM 2445) | |
| 35 | 39 | 8 | ELLA FITZGERALD (Verve)<br>Ella in Hollywood (V 4052) | |
| 36 | 42 | 3 | RUSTY WARREN (Jubilee)<br>Rusty Bounces Back (JGM 2039) | |
| 37 | 30 | 22 | RAY CONNIFF (Columbia)<br>Somebody Loves Me (CL 1642) | |
| 38 | 27 | 4 | RAY CHARLES (Atlantic)<br>Do the Twist (8054) | |
| 39 | 43 | 7 | CHUBBY CHECKER (Parkway)<br>Let's Twist Again (P 7004) | |
| 40 | — | 1 | HENRY MANCINI (Victor)<br>Combo (LPM 2258) | |
| 41 | 49 | 3 | BILLY VAUGHN (Dot)<br>Berlin Melody (DLP 3396) | |
| 42 | — | 18 | PETER NERO (Victor)<br>New Piano in Town (LPM 2383) | |
| 43 | 50 | 2 | DION (Laurie)<br>Runaround Sue (LLP 2009) | |
| 44 | 36 | 9 | SAIL AWAY (Capitol)<br>Original Cast (WAO 1643) | |
| 45 | — | 12 | CONNIE FRANCIS (MGM)<br>Never on Sunday (E 3965) | |
| 46 | — | 35 | CARNIVAL (MGM)<br>Original Cast (E 3946) | |
| 47 | 45 | 20 | EARL GRANT (Decca)<br>Ebb Tide (DL 4165) | |
| 48 | 46 | 26 | LAWRENCE WELK (Dot)<br>Yellow Bird (DLP 3389) | |
| 49 | — | 1 | KEAN (Columbia)<br>Original Cast (KOL 5720) | |
| 50 | — | 3 | STAN KENTON (Capitol)<br>West Side Story (T 1609) | |

# Oases In TV Tune Wasteland

Continued from page 1

webs through the writing of theme songs, commercials and other kinds of filler music and sometimes lyrics for the medium.

On CBS there are 85 different identifying melodies which open and/or close some 70 shows. Some 85 composers and/or lyricists are involved in this output as well as the efforts of some 45 music publishers. That doesn't include commercials, the preparation of which employs many other composers and/or lyricists, publishers et al.

NBC has around 70 different themes for its shows which involve some 70 individual composers. The web uses the services of around 15 lyricists in this output. On ABC there are over 50 shows which have thematic material, which involves the work of numerous composers and authors. Although there is some duplication among the webs, the number of writers working on vidseries and jingles most likely exceeds the 200 mark by a good margin—an impressive pool of working musical talent.

Every show on the air, from quiz to news, has a theme of one type or another. The creative talents on these tunes are as diverse as the melodies, ranging from Vienna to Tin Pan Alley. But the fact remains that tv has become a source of employment for those serious enough not to want to live on rock 'n' roll and not serious enough to try to live that next symphony alone.

Most tv composers and lyricists are not just writers of main titles for oaters or whatever. But publishing houses have been formed within the past year or so whose principal function is to turn out fresh music and lyrics for commercials and vidseries. This is mostly true of the commercials area, however, the thematic tv chores being done more on a freelance basis.

**Big Talent Demand**

Whatever their involvement, however, many writers are making a nice piece of change out of the myriad of shows which come and go each year on the webs. It seems that, without a theme of its own, no vidseries feels complete, no matter what its content. As a result of the demand, a wide variety of talents is used to try and create come distinction for each show and to keep the music in tune with the program's content. Consequently, the networks' composer lists look like a who's who of music, ranging from the classical handles of Beethoven and Aaron Copland to the pop standards of Irving Berlin. On CBS the roster includes such names as the above and Lionel Newman, Ross Bagdasrian, Paul Taubman, Sonny Burke, Pete Rugolo, Les Baxter, Alfred Newman, Livingston & Evans, Dimitri Tiomkin, Ned Washington, David Rose, Nelson Riddle, Richard Strauss, Johnny Williams and others. ABC and NBC have impressive tunesmith slates as well in the who's who tradition.

In the area of commercials, things are a little more secretive in that there are several well-known composers and lyricists working behind closed doors turning out the stuff that finds new beauty in toothpaste and tobacco. Some of these commercials were even recorded last year via LPs by society bandleader Lester Lanin and jazzman-arranger Sasha Burland. In Lanin's case, his disk contained dance arrangements in various rhythms of medleys of radio and tv commercials. Burland's was a platter of jazz medleys of the messages.

What with the crop of new shows that turn up each season on the webs, there is a constant market for tunesmiths to ply their trade in this area. Commercials get wilder all the time, and there is plenty of coin and work for writers, both of music and lyrics. As both areas widen, as they seem to be, with more diversity of programming, the need for writers continues.


THE NEW MUSICAL HIT
"THE GAY LIFE"

ALBUMS
ORIGINAL CAST
INSTRUMENTAL—NELSON RIDDLE
DANCE-INSTRUMENTAL—BILLY MAY

SINGLES
MAGIC MOMENT
—NAT KING COLE #4672
SOMETHING YOU NEVER HAD BEFORE
—VIC DAMONE #4645
OH, MEIN LIEBCHEN
COME A-WANDERING WITH ME
—NELSON RIDDLE
OH, MEIN LIEBCHEN
—ROSE & STEVENSON #4655
WHY GO ANYWHERE AT ALL?
—PAT SUZUKI #4653
WHO CAN? YOU CAN!
—MARGARET WHITING #4638
all released by CAPITOL RECORDS

MUSIC PUBLISHERS HOLDING CORPORATION



HEAR
PETER NERO
RCA VICTOR
RECORD
Theme from
SUMMER
AND
SMOKE
FAMOUS MUSIC CORPORATION


## Major Distribution For Kruger's Ember Label Cheers Other Brit. Indies

London, Jan. 30.

An innovation in British disk marketing has been brought about by Ember Records chief Jeff Kruger. Following deals in the U.S. under which he obtained U.K. rights to many jazz albums, the disk exec and club owner has secured a wide release for his albums through distributors which previously have handled only major product.

Ember label will now be distributed by three large wholesalers which, to date, have put out only Decca product. Move marks a softening in distributor policy towards the independent labels for, until now, they have almost invariably bowed to the majors' will of not "wasting time" on small imprints which do only minor biz while major labels need pushing.

Disk distribution business, which is largely owned or under control of Decca and Electric & Musical Industries (EMI), has only eased at the Decca end, however, with EMI distribs still asserting they cannot handle any further labels.

Kruger's deal, which will encourage other small independents who have hoped for wider release through big distributor channels, will see the Ember label, confined to jazz and jazz-singing, put out more than 30 U.S. originated albums within the next few months.

## British Retailers to Fight Record Club's Price Cuts

London, Jan. 30.

In view of the upsurge of postal record clubs, bane of the disk retailers' life, Associated Recordings Ltd. is preparing a plan whereby retailers can hit back at the price cutting of the clubs.

Idea is to let a record club revolve around the dealer, says AR, which is currently appointing retailers throughout the country as AR club agents. Advantage of the scheme is that it gives the retailer a chance to compete with low priced album trade while at the same time it necessitates customers entering disk stores.

AR is to spend more than $250,000 in plugs for the scheme involving daily and Sunday press. It starts Feb. 18.

## Marks Pacts Dello Joio

Norman Dello Joio, American composer with many awards including a Pulitzer Prize, has signed an exclusive publication pact with Edward B. Marks Music. At present Prof. of Composition at the Mannes College of Music, he has composed in many classical forms and has written scores for tv, concerts, dance, opera as well as choral, chamber and other music.

In 1957, Dello Joio was awarded the Pulitzer Prize for music. He will make an address in March on "Contemporary Music In Education" at the biennial convention of the Music Educators National Conference in Chicago.

## Gospel Artists, Once Leery of Agents, Now Converted to Mgt. Fold

Gary Kramer, who exited his post at Atlantic Records recently to form his own talent management firm, Jubilee Artsists Corp., has been building a hefty roster of gospel artists. He has also been at work on production plans for his artists, the first project of which is set for Feb. 18 at Carnegie Hall.

The Jubilee slate now contains the Staple Singers, the Caravans, the Soul Stirrers, the Highway Q C's, Prof. Alex Bradford, Marion Williams & the Stars of Faith, the Harmonizing Four, the Patterson Singers, Princess Stewart and, on a limited basis, rock 'n' roll exponent now turned gospel singer, Little Richard.

The development of Jubilee as a gospel management firm is a further indication of the growth of gospel music and performance on the U.S. entertainment scene. Although gospel performers have been active for several decades on a professional basis, they have largely resisted any form of personal management or booking agency setup such as exists in all other areas of the music biz.

With the growth of this musical form via disk, nitery, tv etc., the attitudes of many performers have begun to change with regard to management and booking agencies and more and more religioso artists are swinging toward personal management for their career guidance.

Kramer's Carnegie Hall stint will be an all-gospel concert for the benefit of the Musicians Aid Society of New York. The package had previously been presented at the Indiana Jazz Festival and the Museum of Modern Art, N.Y., last year.

## Aragon Folds on Coast, Martin Back to Grove

Hollywood, Jan. 30.

The Aragon, ballroom on the beach at Pacific Ocean Park, closed a 42-year run as a terpalace Saturday night (27) when the Freddy Martin band wound up its stand. POP, the present owner, has no plans for structure.

Ballroom was built by brewer Charles J. Lick in 1920 and for years it was a mecca for name bands (as many as four played simultaneously during allnight "swing shift" operations during World War II). Before that it featured marathon dancing, in that era of the 1920s, and for a time, too, was a dime-a-dance spot.

Lawrence Welk concluded an 11-year solid run last May and Martin went in, at first five nights weekly, lately playing only Saturdays at flat $1,500 for the evening. Meantime, Martin is near closing a deal to return to the Cocoanut Grove when the Milton Berle show opens there March 6.

## Mills, Dukes of Dixieland Ink Arrangement Deal

Mills Music and the Dukes of Dixieland have gotten together under a longterm pact to make the group's arrangements available to professional and school orchestra groups. The deal only involves the Dukes' recording arrangements.

Already released is "Farewell Blues," which the Army Services has purchased for distribution to each of its more than 600 active service dance bands. Soon to be published are "I Can't Give You Anything But Love" and "Ain't Misbehavin'" from the group's current Columbia Records LP. Eight additional orchestrations are in the works.

# On the Upbeat

### New York

The quarterly meeting of ARMADA's exec board scheduled for Chicago Monday (29) has been postponed for several weeks . . . **Glenn E. Wallichs**, Capitol Records president, was honored last week by the Board of Supervisors of Los Angeles County for the "tremendous contribution he has made to the music industry, as well as to the business and economic welfare of this area during the past 20 years" . . . Pianist **Kip Walton**, currently out on Decca with "Hawaiian Village," has been signed as music director for the CBS-TV series "Clear Horizon" which returns to the air Feb. 26 after a one-year layoff . . . **The Paris Sisters** completed filming last weekend on "Trad Dad," Amicus Production for Columbia release.

The original version of **Nana Mouskouri's** "The White Rose of Athens," a European bestseller, will be released in the U.S. by Riverside . . . **Herbie Mann, The Jazztet** and **Betty Carter** are headlining the new bill at the Jazz Gallery . . . **Bob Bollard**, music director for Harry Belafonte Enterprises, has been hospitalized since early January . . . **The Highwaymen**, United Artists diskers will give a concert at Boston U. Feb. 21 . . . **Mindy Carson**, guests on NBC-TV's "Telephone Hour" March 2 . . . **The Four Freshmen** are lining up dates for an English and European tour to begin in March . . . Atlantic has re-released its 1954 single by **Tommy Ridgley**, "Jam Up Twist."

### Hollywood

**Burl Ives** and **Brenda Lee** will cut a duet single for Decca titled "Dear Daddy." Ives also will cut followup wax to his bestselling single, "A Little Bitty Tear." Both disks will be cut in Nashville this week . . . **Gene Autry** reenters the disk biz this week with new platters he'll cut at International Sound Recorders . . . **Glen Garvey** will produce a series of sports documentary records for Warner Bros. label; first will be "Sounds of the Turf," the 12 greatest horse races ever run. **Bryan Field** will do the calls, Daily Racing Form is picking the 12.

**Arne Sultan** and **Marvin Worth** departed United Artists Records. Pair claimed dissatisfaction "over treatment we got." . . . **Hank Mancini** will score "Johnny Dollar" tv pilot, produced by his old buddy, **Blake Edwards**, for whom Mancini tuned up "Peter Gunn" and "Mr. Lucky," both top sellers in the album field from vidpix series . . . **Nelson Riddle** inked to score "333 Montgomery Street." . . . **George Bassman** will utilize "big band sound," 40-piece orch, for score on "Ride the High Country," Metro release . . . **David Rose** planning new series of album releases for MGM Records, which he'll cut after scoring "Hollywood Melody" for NBC-TV.

### Philadelphia

Frank Palumbo's roster includes **Bobby Breen**, Jan. 23-31; **Enzo Stuarti**, Feb. 1-7; **Nelson Eddy, Gale Sherwood**, Feb. 14-28; **Johnny Nash**, March 1-3; **Julius LaRosa**, March 5-11; **Andrews Sisters**, March 29-April 7 . . . **Frankie Avalon**, now 21, can play nightclubs in the east. He opened at Blinstrub's, Boston, last week and starts at the Latin Casino, Camden, N.J., Feb. 7 . . . Clarinetist **Billy Krechmer's** first waxing in five years will be out Feb. 1 on the Ranstead label and will cover 10 years of music at his club . . . **Vince Montana** and his trio have joined with comedians **Hale & Hayden** in "Twist a la Cacciatore," on ABC.

## Grand Ole Opry Plans Hollywood Bowl Show

Having already cracked New York's Carnegie Hall, Grand Old Opry is planning a presentation for the Hollywood Bowl to be held next July or September.

The Country Music Assn., which is arranging the Bowl date, has appointed a committee consisting of Ken Nelson, Grant Turner, Bob Cooper and Steve Sholes to finalize the plans.

The CMA, at a meeting of officers and directors in Las Vegas Jan. 17-18, also agreed to participate in the International Sound Fair at Detroit next July. The CMA will produce an all-country & western show at the Fair using both American and Canadian talent.

The next meeting of CMA officers and directors will be held in Nashville May 4-5.


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# More Freedom for Prods. Results In Better Disks, Sez Brit. Decca Exec

London, Jan. 30.

Main conclusion reached by Dick Rowe from his recent visit to the U.S. was that record producers must be relieved of administration worries. The Decca a&r topper who is now mother hen to all company's pop single releases says he, himself, is going to keep away from disk production as much as possible to handle the million-and-one headaches that crop up between the creative people and the business execs.

Plan is to give his three aides full freedom to produce what style of disk they want (within the bounds of sanity, however) while he grows the ulcers. "I believe disks can no longer be turned out like sausages. Each one needs personal production! And administrative worries can easily take the edge off a producer," says Rowe.

Also out is the weekly conference, the fourth-floor confab to decide what artists should wax and with what style of backing. Decca's pop a&r men will now be lone wolves (unless they choose otherwise) and will produce platters from the idea to finished product with no queries from the upper echelons.

Says Rowe: "We have come to the stage now where we will not ask a producer to make a record he doesn't personally like much as we wouldn't ask a singer to record a number he didn't care for."

The unprecedented freedom Decca is giving its pop song producers is unlikely to be followed by competitor EMI (Electric and Musical Industries) which has a weekly selection committee — comprising a&r man, sales exec, publicity chief, administration staffer and others — which decides jointly on what should be made.

## Academy's Music Branch Members Cutting Entries For Final Nominations

Hollywood, Jan. 30.

Members of the Music Branch will whittle a total of 27 entries for the three music categories in upcoming Oscar sweepstakes down to five nominations each, on which the entire membership of Academy of Motion Picture Arts & Sciences will vote for final wins.

Preliminary ballots sent to branch members and returned Jan. 8 disclosed that 10 songs had been selected by special nomination committee, 10 entries for Best Music Score of a Dramatic or Comedy Picture, and seven for Best Scoring of a Musical Picture.

Of the 27 titles, Dimitri Tiomkin came up with four compositions, and Miklos Rozsa and Henry Mancini three each.

In Best Song bracket, following were selected, the majority title songs from pix: "Town Without Pity," Tiomkin; "Parent Trap," Richard M. and Robert B. Sherman; "Cry for Happy," George Duning, Stanley Styne; "Moon River," from "Breakfast at Tiffany's," Mancini, Johnny Mercer; "Bachelor in Paradise," Mancini, Mack David; "Pocketful of Miracles," James Van Heusen, Sammy Cahn; "Love Theme" from "El Cid," Rozsa; Paul Francis Webster; "All Hands on Deck," Ray Evans, Jay Livingston; and two songs from "Guns of Navarone," the title song, by Tiomkin and Paul Francis Webster, and "Treusein," Tiomkin, Alfred Perry.

Best Music Score of a Dramatic or Comedy Picture: "Summer and Smoke," Elmer Bernstein; "One Eyed Jacks," Hugo Friedhofer; "Parent Trap," Paul Smith; "Breakfast at Tiffany's," Mancini; "King of Kings," Rozsa; "El Cid," Rozsa; "One, Two, Three," Andre Previn; "Fanny," Harry Sulkman; "Guns of Navarone," Tiomkin; "Ballad of a Soldier," Michael Siv.

Best Scoring of a musical Picture: "Blue Hawaii," Joseph J. Litley; "Everything's Ducky," Bernard Green; "West Side Story," Johnny Green, Saul Chaplin, Sid Ramin, Irwin Koslad; "Flower Drum Song," Alfred Newman; "Babes in Toyland," George Bruns; "Paris Blues," Duke Ellington; "Khovanshchina," from Russian opera by Modest Petrovich Musorgsky.

## British Disk Best Sellers

London, Jan. 30.

**The Young Ones** . . . Richard (Columbia)
**Stranger on the Shore** . . Bilk (Columbia)
**Find Another You** . . . Fury (Decca)
**Let There Be Drums** . . Nelson (London)
**Multiplication** . . . . . Darin (London)
**Happy Birthday** . . . . . Sedaka (RCA)
**Johnny Will** . . . . . Boone (London)
**Moon River** . . . . . Williams (HMV)
**Let's Twist Again** . . . Checker (Columbia)
**Run To Him** . . . . . Vee (London)

## Seeger Appeal Due in March

Another chapter in the six-year conflict between folk singer Pete Seeger and Congress will unfold in New York before the U.S. Court of Apeals in March. At that time his sentencing last April for contempt of Congress will be appealed.

The case, which has caused Seeger some difficulties but not damaged his career appreciably, began in 1955 when he was called to testify before the House Un-American Activities Committee. His refusal to answer some questions at that time caused him to be held in contempt of Congress. He was convicted last April and sentenced to a year in jail. He is presently out on $2,000 bail, pending appeal.

Seeger is represented by Paul L. Ross, a former assistant to William O'Dwyer when the latter was mayor of New York City. It is understood that if the appeal fails, Ross will take the case to the U.S. Supreme Court.

## MGM's New Controller

Abraham Willinger has taken over as controller for MGM, Verve and Cub Records. He was upped to controller of the record division from the tax department of Loew's International Corp.

Associated with Loew's Theatres and MGM Pictures for 26 years, Willinger will now report to Thomas White, diskery's director of administration.

## New Titles at Toronto For Homburger, Elton As Symph Faces Loss

Because of dropping this season of the "Pops" series by the Canadian Broadcasting Corp. web—with no sponsors interested and a Massey Hall attendance falloff—Walter Homburger has been appointed new managing director of the Toronto Symphony. John Elton, former manager of the 98-men tooters, has been named associate managing director. He's been connected with the symphony for more than 30 years; was manager since 1936.

Trevor Moore, prexy of the symphony, stressed that Elton was not being forced out or demoted, that he continues in charge of all administrative work, with Homburger in on planning and job being "too big for one man." Homburger has managed International Artists Concert series for 15 years, his chief chore being Glenn Gould, Canadian pianist.

## Mercury Taps Bob Kryl As So. Regional Manager

Chicago, Jan. 30.

Mercury Records has named Bob Kryl as the label's southern regional manager, Robert Giglio as Cincinnati-Columbus-Dayton promotion manager, and Jack Fay as Philadelphia promotion manager.

Giglio will work out of the Supreme Distributing Co., Cincinnati, and Fay will headquarter at the Raymond Rosen Co., Philadelphia. Kryl was formerly Mercury's promotion manager for the Atlanta territory.

# Inside Stuff—Music

The Paul Winter Sextet has been scheduled for a 20-week Latin-American tour beginning Feb. 6 under President Kennedy's Special International Program for Cultural Presentations. The Sextet, which was organized on the Northwestern U. campus in 1958, will present modern jazz and conduct seminars in universities, conservatories and jazz clubs in 17 Central and South American countries through July 10. The tour is sponsored by the State Department and administered by the American National Theatre & Academy. In addition to Winter, the sextet is composed of Dick Whitsell (trumpet), Les Rout (baritone sax), Warren Bernhardt (piano), Richard Evans (bass) and Harold Jones (drums).

A Virginia radio station, WAVY, which covers the Norfolk, Portsmouth and Newport News area, has devised a campaign of its own to assist the 1962 March of Dimes. Listeners are asked to send in a dime for a song they want to hear. For every donation, the station's deejays fulfill the donor's request and mention his or her name. In addition, a special coin shoot has been rigged and, with appropriate sound effects, the coins are dumped into a giant cash box before each number is aired.

The promotion is being programmed as a regular feature on all seven segments hosted by WAVY deejays. The station operates on a 24-hour schedule.

Paul Taubman's new Epic album, "Big Brass Band," got a plug in the Congressional Record via a speech by Victor L. Anfuso (D-N.Y.). The Congressman said, "A noted American musician, Paul Taubman, who is a composer, pianist and conductor, has recently made an attempt to revive the old-fashioned brass band. He assembled a group of first class wind players and percussionists in New York, now known as Paul Taubman's Big Brass Band, and an album of some of America's most famous marches has just been released."

Jerry Newman, who formerly ran Esoteric Records and is now operating Stereo Sound Studios in New York, has uncovered a flock of acetates which he cut with the late Art Tatum more than 20 years ago. The acetates were made during impromptu sessions at such Harlem spots as Minton's Playhouse, Monroe's Uptown House, and two previously unreported after-hours spots, Rubin's Basement and the Gee-Haw Stables. Newman is now transferring the acetates to tape. No LP release deal has yet been set.

An electronic music-making instrument that looks like an organ but creates sounds that are anything but organ-like has made its debut in Don the Beachcomber's Mandalay Room, Honolulu. Chamberlain Music Master utilizes tape, a tape under each key, 70 in all. Each tape provides a distinctive effect or basic rhythm. Effects include an orchestra of violins, a "big band" sound, strains of a choir, thunder effects, laughter, even the barking of dogs. The model is one of the first to be played in public.

The symposium on the Arts and Sciences of the Recording Industry, being sponsored by New York U. and the National Academy of Recording Arts & Sciences, had its first session last Wednesday (24). The series has 110 subscribers, most of whom are involved in the disk industry. Last Wednesday's meet was the first of eight weekly, Wednesday evening conclaves and was moderated by Billy Taylor with talks by Clyde Otis, George Avakian, John Hammond and Nesuhi Ertegun.

# Pop Disks Winning Broader Market in Britain, Decca Sales Chief Avers

London, Jan. 30.

The pop disk market in Britain is changing. While youngsters still represent the lion's share of single sales, the unrivalled domination of teenage taste has now got some competition from Mum and Dad. This view is held by S. A. Beecher-Stevens, Decca Records sales chief, who believes the phonograph is now as big a part of 1962 living as tv in the average U. K. home.

What started out as a luxury, strictly teenage appeal item has now been accepted by the whole family, he says. The exec sees this as main cause of the big boom in albums witnessed in 1961 as well as the infiltration of ballads, etc., into pop hit parades.

What this means for the future is some prize business for the disking industry, Beecher-Stevens estimates, for while a new and promising field has been opened up, it has been done without detriment to the kids' record-buying habit. "Presley will still sell 500,000 records here," he says, "but albums like 'The Black & White Minstrel Show' are up among the top bestsellers, albums which are certainly not bought purely by teenagers."

Further change in disking trends as foreseen by Beecher-Stevens is the development of stereo sound. "It will be to records what Cinemascope is to films," he believes. But like most new ideas, the introduction of stereo platters to the U.K. is having a not-so-easy time getting off the ground.

Nevertheless, Decca will bring out a new "phase" of stereo disks next month. These will feature big bands and orchestras rather than the "sound effects" of previous releases and introduce a more clearcut form of stereophony.

## Elektra's Sound Effects

Elektra Records has set up a subsidiary called Authentic Sound Effects Inc. The new company produces sound effects tapes for its parent and on a custom basis for professional and non-commercial users.

Authentic Sound is gathering a variety of sound effects, the tapes of which are put on wax by the diskery which is compiling a platter library of effects for retail sales. Accompanying each disk is a "sound selector" which enables the listener to pinpoint the particular effect sought without hunting through the many cuts on the disks.

## English Chappell Digs Jazz, Folk

London, Jan. 30.

Chapell, in the shape of Eddie Rogers, is maneuvering to cash in on an abundance of non-copyright material being revived here by two separate fads—Traditional (Dixieland) jazz and folk music. Rogers has formed Michele Music for the Chappell stable and is about to tie up legal strings on another newie, Minstrel Music.

Former company is to deal exclusively with jazz numbers while the second will build a catalog of folk music only. Reasons Rogers: "No one is benefiting from all the 'non-cop' music now being played—but the copyright act states that if a new arrangement is made of a non-copyright number, and that number is published, it will be considered a new work." Therefore, says Robers, Tradband leaders-arrangers such as Kenny Ball can soak up some nice composers' gravy by having their arrangements published.

Further reason for formation of the new pubberies is to establish specific "centres" for the styles of music. "If you want Latin-American numbers, you go to Southern," says Rogers, "if you want standards or show tunes, you ring Chappell. But so far theres' nowhere you go if you want jazz or folk music."

## CHARLIE PARKER MUSIC OPENS BRITISH BRANCH

Charlie Parker Music Co. is getting a British branch to be called Charlie Parker Music Co. Ltd. The outlet will be formed and operated by Alan Paramor of Lorna Music Ltd., London. Aubrey Mayhew and Doris Parker are the owners of Charlie Parker Music here.

The Parker firm publishes material with Mayhew Music Co. in the U.S. Plans are underway to spread the operation throughout Europe with offices in Paris, Copenhagen and other key cities.

The Parker-Mayhew combine is publishing the score from the French film, "Les Liaisons Dangereuses." The music was written by jazz pianist Duke Jordan, and Charlie Parker Records is releasing a platter of the score with Jordan conducting the orch.

## Liberty Toppers Huddle With EMI on Distrib Deal

London, Jan. 30.

SI Waronker, board chairman, and prexy Al Bennett of Liberty Records are here from Hollywood to huddle with EMI execs on details of new distribution deal recently closed between the two diskeries.

EMI will handle distribution of Liberty product in Europe under the Liberty name. Liberty previously distributed under London Decca title.

**FORTUNE TELLERS TO KAPP**

The Fortune Tellers, a pop instrumental group, has been inked by Kapp Records. The unit will wax single and album product, with their first session to be held shortly.

## Savvy Local Promoters Help Build Japanese Mkt. For American Jazz Acts

Tokyo, Jan. 30.

The flow of American jazz and pop music talent to Japan should be stepped up as a result of the findings of a survey made by Bob Phillips and Billy McDonald of Associated Booking Corp.'s West Coast office. The duo spent five days here at invite of Swan Promotions, currently handling ABC act, The Platters, on Japan tour.

Meeting with leading promoters, they found reason to expand their thinking and include Japan in their territory, which presently comprises the 11 Western mainland states, Hawaii and Australia.

"We have been bursting at the seams and have to broaden our scope," Phillips said. "The jet age has made it possible."

Further explaining their new interest in the Japanese market, McDonald said, "We found an increased number of legitimate promoters who are well financed and successful. And as in the States, we found they specialize in types of talent, be it jazz, pop, hit record artists or film personalities. One promoter will ask for certain acts and the next one will be interested in acts the first one turned down.

"The Japanese promoters know their business," McDonald continued. "They recognize the name acts and even ask about the individual members of a group. They know the difference between a synthetic name—one who sells records but whom people won't go to see—and a genuine draw. They have been making trips to the U. S. and surveying the market deeply. Their recent promotions have been exceptionally good."

As an example of the new savvy of Japanese promoters, McDonald mentioned an episode of several years ago when a headline singer flopped here because he was brought in on short notice and without proper promotion. "They should have turned the act down," McDonald said. "Now they would not take it under those conditions."

Most in demand from the ABC roster is Louis Armstrong & His All Stars. The agents were told that Armstrong's popularity in Japan has been on the upswing since his tour of about nine years ago because of film appearances.

# Vegas Steps Up Global Promotion In Bid to Spur More Biz for Inns

Las Vegas, Jan. 30.

Canadian appearances of Abe Schiller, the Las Vegas, ambassador-at-large, are paying off with an increase of Dominion trade into local inns. There has been a marked upbeat in western Canadian registrations in all hotels. These have come largely as a result of Schiller's stints as grandmarshal at the annual Calgary Stampede, his visits to hospitals handing out the phony $1,000 bills to children and participation in many public events in the Dominion.

The Canadian exploitation is in keeping with the increased Vegas promotion in virtually all parts of the world. Schiller, while preaching Las Vegas in general, is employed by the Flamingo Hotel. Not only he is spreading the message but all local hotels are.

The promotions are not aimed at any particular group or time, but try to emphasize Vegas as a year-round resort. The inns obviously must draw on an increasingly wide circle of attendance to maintain current growth patterns. The Flamingo is embarking on a Chinese New Year celebration, has run contests and frequently brings in chartered planeloads of influential newcomers to the area just to show them around.

The potential of Las Vegas is also emphasized by the fact that the Mercury Space Project takes place in this area. Employment in surrounding towns is booming and real estate values are constantly rising. In fact, Moe Dalitz and others in the Desert Inn setup are building a new housing development adjacent to the upcoming Stardust golf course. Many homes in the project are getting swimming pools at $4,500 extra. It's one of the largest developments being built in the area. Land is now selling at about $10,000 an acre in areas near the project.

Vegas, it's claimed, must now look for 11 solid months of business to maintain itself because of constantly increasing investments here. The operators have had to look for new avenues of exploitation not only through Schiller's trips to Canada but to Europe and the Orient.

Originally, Las Vegas was just an incident on a motorist's way to California, and gambling was just for a handful of natives and adventurous passers by. Today, huge traffic by plane, train and automobile is needed to maintain the basic overhead.

# Miss Abbott Gives Up AGVA Permit

Chicago, Jan. 30.

Merriel Abbott, longtime house booker for the Hilton Hotels, has resigned as an AGVA franchised agent and is now acting as producer and entertainment consultant for the hostelries. The action came about as a result of the recent AGVA ruling that acts could not pay more than 10% in commissions per booking. This ukase virtually eliminated the role of house booker.

Chi agents say that the change will primarily be one of bookkeeping, with Miss Abbott packaging the shows and selling them to hotels at a profit approximating the 5% she had been receiving in the past. Miss Abbott is known to have acts booked into the Hilton-owned Palmer House and Conrad Hilton as well as the Hotel Corp. of America's Edgewater Beach well into 1963. These acts were signed before the AGVA decree, and, under terms of the ruling can pay her the 5% previously permitted.

### HAMID'S AD-PUB CHIEF

Atlantic City, Jan. 30.

Jack Goldman, who last summer handled publicity for the Steel Pier, has been named advertising-publicity director for the Hamid Enterprises. In his new capacity he will handle the Steel Pier and the Hamid-Morton Circus.

He was formerly a Stanley Warner theatre manager in Philadelphia for more than 20 years.

## Israeli Censors Okay Bare Bosoms in Ballet

The Israeli censorship board has decided, following a heated debate, that it is not immoral for the Negro femmes of "Le Ballet National du Senegal" to appear bare-bosomed on the stage. Before the preem, a special performance was given for the censors, who gave the green light only after prolonged deliberation.

This implies a radical change by the censors, who only three years ago ordered the female members of another African ensemble to put on the bras; otherwise, no license will be given.

This "liberal" approach is rather surprising, because the performance of the Senegal group is rated pure primitive sex. Israeli critics found the performance too raw. But the audiences like the performances more than the crix.

# Philly Grand Jury Fails to Indict In Bruce Dope Case

Philadelphia, Jan. 30.

The January grand jury apparently believed "sick" comic Lenny Bruce was really sick when narcotics squad raiders seized him in his hotel room at the John Bartram last Sept. 29 and confiscated a quantity of drugs.

Charges against Bruce of violating the State narcotics law and illegal possession of drugs were presented to the jurors by the District Attorney's office. The grand jury ignored the bills of indictment.

Dist. Atty. James C. Crumlish Jr. said the jurors heard five witnesses, but he refused to identify them. Bruce, who was appearing at the Red Hill Inn (Pennsauken, N. J.) at the time of the raid, said the drugs had been prescribed for him by two physicians, who backed up his statement at the Magistrate's hearing.

The jury's failure to indict resulted in dismissal of the charges against Bruce; but the comedian may be brought back here anyway.

At the time of his magistrate's hearing, Bruce charged that an offer had been made to him by a Philadelphia lawyer to have the case dropped for $10,000. When he refused, he said, the price was lowered to $3,500, which was also turned down. The D.A.'s office also has been investigating the alleged bribery complaint.

## '26' Dice Game, Once A Chi Cafe Staple, Fading Under Police Crackdown

Chicago, Jan. 30.

The dice game of "26," once a staple in most Chi cafes, has virtually disappeared from the Loop and near north side entertainment areas under pressure of a little-heralded crackdown by the police. Saloon operators are making scant fuss over the new and tougher enforcement.

While the game clearly falls within the state and city statutes banning gambling (except for race track betting), it has largely been ignored up to now. An aide to police superintendent O. W. Wilson was quoted as saying: "At best, 26 is gambling, and at worst it is a cover for prostitution."

The clampdown appears to be part of a general tightening of law enforcement in regards to B-girls, prostitutes, jackrolling and other various indoor sports long associated with Chi boozeries. Within the past six months there have been several dozen license suspensions and revocations, mostly for the above offenses.

Tradesters speculate the action is part of a Washington-directed crackdown on sources of income for organized crime. They say that it is the first time that the police have made a concerted drive against the smaller sources of mob money.

## Calgary Stampede Ropes Roy Rogers, Dale Evans

Calgary, Alta, Jan. 30.

The Calgary Exhibition & Stampede has signed Roy Rogers, Dale Evans and a supporting cast of 65 for four matinee and six evening performances in Stampede Corral during the 50th annual event, July 9-14.

Included will be the five Rogers children; Trigger and Trigger Jr.; comedian Pat Brady & the Sons of the Pioneers; trumpeter Rafael Mendez; acro-comedienne Tulara Lee; Jay Sisler's Australian shepherd dogs; the Rudells (trampoline) and Homer Garrett's Hollywood Square Dancers.

# Amus. Parks Eye Summer Names

The large amusement parks and kiddielands promise to be among the biggest summer name talent buyers, once may even bid against fairs for headliners. Latest to come into the name purchasing sweepstakes is Pleasure Island, Wakefield, Mass., which is shelling out the biggest budget in its history for acts.

The park has already purchased Robert Horton of "Wagon Train" for July 2; Brenda Lee, July 9; Frankie Avalon, July 16; Jimmy Dean, Aug. 6, and Hugh O'Brian, Aug. 13. The remaining spots as well as subsidiary acts are still to be filled.

Last year's success of name bands and acts at Freedomland, N.Y., is said to have been the inspiration for Pleasure Island's splurge. After heavy losses for the first season, Freedomland invested in names and name bands. It came out making a small profit for the second season after heavy amortization.

## AGENCIES IRKED AS MCA GETS SYRACUSE

There must have been quite a few disappointments in the booking agency field when it was learned that MCA had sewn up the profitable New York State Fair at Syracuse for this year. Word had gone out that there would be open bids for the show. But one of the board members, puzzled by the spurt of activity, declared that the contract had been awarded to MCA in Chicago last month.

Frank Wirth, an indie fair booker, came up from Florida on the basis that he could put in a bid for the show. General Artists Corp. was also making blueprints for the fair. Other agencies prepared prospectuses for presentation at the N.Y. State Fair Assn., which convened last week in Albany. Wirth, incidentally, returned to Florida as soon as he learned that the show was nailed down by MCA.

Thus far, Neil Sedaka has been set for the fair which is considered to be one of the more lucrative outdoor stands on the outdoor circuit.

## Atlanta Copa, a $250,000 Nitery, Bows in Garage

Atlanta, Jan. 30.

Carmen Cavallaro opened yesterday (Mon.) at Atlanta Copa, city's newest night spot. Seating 500, the $250,000 layout (a former hotel garage) is built on four tiers and got under way last week with Dave Gardner headlining opening show.

Appearing with Cavallaro this week are thrush Pepi Runels and Fisher & Marks, comedy team. Lounge section of Copa features a 62-foot bar from men's grill in Waldorf-Astoria Hotel, N.Y. No food is served.

Chick Hedrick, owner-operator of Copa, also owns Domino in Imperial Hotel Lobby and Peppermint Lounge on Peachtree Road. Copa plans name entertainment policy.

## King's Waldorf Stand

Alan King, who has been eschewing nitery dates in New York for several years, has been set for the Empire Room of the Hotel Waldorf-Astoria for a three-weeker starting March 26. He'll precede this stand with an engagement at the El San Juan, San Juan, starting Feb. 14.

King's last appearance in a N.Y. cafe was at the Copacabana.

# Morris Agency Lures Rosalind Ross From GAC to Build Teenage Singers

The talent development accents at the William Morris Agency have shifted to the teenage sector. It has lured Rosaland Ross and her assistant, Jerry Brandt, from General Artists Corp., where Miss Ross has been in charge of bringing out the more youthful talent.

With the new setup, the Morris office will devote more time to teenage singers and disks. Miss Ross, who will head the department which will also include Paul Cantor, was with GAC for 11 years. She was largely responsible for the expansion of GAC's disk dept. and enlargement of its roster of singers developed via records.

This also marks the first time that the Morris office has nabbed virtually a complete department from another office. Only one of Miss Ross' staff, Sal Saffran, remains with GAC. Miss Ross even brought along her secretary, Esther Suslov. Meantime, another switch from GAC to Morris has been made in the Chi sector. Bob Ehlert moved to the Morris disk and one-nighter dept.

The acquisition of Miss Ross is regarded as important to the Morris agency despite the fact that disks as incubators of cafe-tv talent have been on the downbeat for some time. Some of the office's acts particularly in the one-night fields, have been booked by outside agencies, especially in remote areas and in highly specialized situations. This is likely to be eliminated from now on.

## Govt. Eyes Pickup In Fiscal '63 Cafe Biz

Washington, Jan. 30.

Uncle Sam hopefully counts on a slight pickup in nitery trade for the upcoming fiscal year beginning next July 1. President Kennedy's budget for fiscal 1963 forecasts a $1,000,000 increase in revenues from the 10% cabaret tax.

In its revised estimate for the current fiscal year (ending June 30), the budget looks for the same level of cabaret business as last year. The yield from the cabaret bite for both years is pegged at $34,000,000 with the pickup to $35,000,000 slated for fiscal 1963.

# Playboy Clubs Up Key Fees; Push Broad Expansion

Chicago, Jan. 30.

Chi headquarters of Playboy Clubs International has revealed that it is uping the key fee of its Miami spot and its flagship club here, and broke ground last week for a new $380,000 club in St. Louis.

The Miami operation is closing its $25 charter roster effective Feb. 1 and will charge the regular $50, and the Chi club is doubling its normal key price to $100. There are currently 10,000 keyholders in Florida, and over 120,000 throughout the country.

St. Louis Playboy Club, located at 3914 Lindell Blvd, in that city, is expected to be completed Aug. 1 of this year. Playboy now has clubs in Chi, Miami and New Orleans, and a fifth is skedded to open in New York in August, '62. The chain is an important talent buyer.

Also under construction are clubs in Detroit, San Francisco and Baltimore, and Washington (Dec., '62) in Boston (Feb., '63) and Los Angeles (Feb., '64). The latter operation (to cost between $4,500,000-$6,000,000) will house Playboy's Coast club and mag headquarters and Show Business Illustrated's western sales and editorial offices.

## Hearings Start on Miss. Plea For Injunctions Vs. 11 Gambling Emporiums

Gulfport, Miss., Jan. 30.

Five hearing dates have been set here on requests for anti-gambling injunctions against 11 Gulf Coast night spots. Gambling is wide open on the resort strip between Gulfport and Biloxi, the state alleges, and the petitions for injunctions were filed last month by request of Gov. Ross Barnett.

At the time, however, Atty. Gen. Joe Patterson said he thought gambling on the coast could be stopped by raids, yet—later—he asked for the injunctions, describing the kind of equipment allegedly used in each establishment.

Patterson recently went before Chancellor William G. Hewes in Harrison County Chancery Court in Gulfport and requested "immediate action" against the establishments. A hearing date was set for the Friendship House and Beverly Lounge today (Tues.).

For the High Hat Club, the hearing will be held tomorrow (Wed.). On Feb. 2 hearings will be held for the Fiesta Club, Trader John's, Sea 'n' Sirloin restaurant and the Cubana Beach Motel. Five other spots are due for later dates.

## William's Blackpool Date

Blackpool, Eng., Jan. 30.

Danny Williams, upcoming ballad singer, whose waxing of "Moon River" is high on the charts, is set for cast of George & Alfred Black's summer layout at the Winter Gardens Theatre, opening June 23.

Arthur Haynes, tv comedian, will star, and acts lined up include Joan Savage & Ken Morris. Williams is also being pacted for U.S. bookings.

# Bernstein Heads GAC 1-Nite Dept.

Sid Bernstein, who has been promoting various one-nighters around the country with John Drew, has joined General Artists Corp.'s N.Y. office to head the one-night department and to start up a jazz section. According to Buddy Howe, head of the GAC act dept., negotiations with Bernstein were instituted some time ago, before it was known that Rosalind Ross was leaving. Therefore, he added, Bernstein is not to be construed as a replacement for Miss Ross, who has joined the William Morris Agency (see separate story).

Bernstein will work with performers playing arena shows as well as spot talent in jazz rooms. He was formerly with the Shaw Artists Bureau, and prior to that with Lou Walters Enterprises. In recent months, he promoted Judy Garland in several dates, and also promoted some holiday shows at the Paramount Theatre, Brooklyn.

## COPA, N.Y., BOOKING OFFBEAT TALENT

The Copacabana, N.Y., is looking off the beaten path for talent. The spot has signed Rosemary Clooney for an April 5 stand, Frankie Avalon for June 22 as an inducement for the prom trade, and as a concession to The Twist craze has booked Chubby Checker for March 22.

Set for a deal, but with no date nailed down, is Timi Yuro, who was bought by operator Jules Podell off the Ed Sullivan show recently. Johnny Mathis, who had to cancel out of a Copa date recently, is likely to play that commitment in May or June.

## Court Peels Off 'Guilty' For 2 Dayton Strippers

Dayton, O., Jan. 30.

Taffey O'Neill, the "Wow Girl," and stripper Elizabeth Becker, "just call me Zsa-Zsa," were found guilty of indecent exposure in Municipal Court here last week, following their arrest at the Mayfair Theatre. Both filed motions for a new trial, to be ruled on today (Tues.) by Judge Cecil E. Edwards.

The pair testified that at no time during their separate performances did they completely bare themselves, and said they were covered at the end of their dances. Police officers disagreed.

# El Rey Club, Searchlight, Nev., Sold For $1.5 Mil. Hrs. Before Fire Guts It

Searchlight, Nev., Jan. 30.

Sale to a Reno firm of the El Rey Club—burned out casino and all—was completed Monday (22) several hours after the resort burned to the ground. The club, 55 miles south of Las Vegas, recently starred such performers as Sally Rand, Peggy DeCastro and Wingy Manone.

Owner Willie Martello said he sold the El Rey properties to the First Capital Development Corp. of Reno for the agreed price of $1,500,000. Announcement of the sale was made one week before the fire.

Martello said the loss, $800,000, was fully insured.

He said the new owners told him they plan a $1,700,000 100-room hotel-casino on the site of the destroyed building. Martello said a Los Angeles architect, Paul Williams, is designing the new building but a starting date for construction has not been set. He added that the new motif will be "all western."

The former owner said he is convinced the fire which leveled his casino - bar - restaurant - showroom started in kitchen above the cooking range. About 150 people were in the casino when the fire started at 8:30 p.m. Sunday (21) but all were evacuated to safety.

Two musical groups, Nancy Kaye & The Alibis and the Tony Lovello Revue were appearing at the El Rey Club up until the time it was destroyed.

### DOLORES GRAY'S N.Y. DATE

Dolores Gray has been signed for the Feb. 26 spot at the Waldorf-Astoria, N.Y., which had been originally allotted to Eddie Fisher. It's Miss Gray's first N.Y. cafe appearance in some years.

Fisher may play that date in May.

### NOT 'FIRST' GUEST STAGER

**Radio City Music Hall Used John Murray Anderson**

*Editor,* VARIETY:

Your piece on page 2 (Jan. 24) stating that Marc Platt will be Radio City Music Hall's first guest director is not quite accurate for in 1933 (or was it early in '34?) the late John Murray Anderson was retained to produce three spectacular stage shows, two of which were Oscar Wilde's "The Young King" and "The Nightingale and The Rose."

The late Clark Robinson designed the sets and Vincent Minnelli, now a Metro-producer-director, created the costumes. I ought to know, I was 16 or 17 at the time. Minelli's assistant and later, Murray Anderson's.

*Alfred Stern.*

# Blast in Sue Carson's Car Almost K.O.'s Her Date at Carillon, Miami

Miami Beach, Jan. 30.

Sue Carson made her Carillon Hotel return booking here last Tuesday night (23) after a close call while motoring, with her husband and nine-month daughter, from their Hollywood home to Florida, which resulted in the destruction of their car.

Comedienne-songstress' husband, Alfred Shyretto (of the cycling Shyrettos family act), was driving in Alabama when she smelled smoke. The couple clambered out with the infant just in time. An ensuing explosion even shattered the baby's milk bottles.

Borrowing blankets from a roadside shelter occupied by a Negro family, they made connections with the Montgomery airport and arrived by air just in time for the Carillon replacement of Jack Durant in Lou Walter's French revue here.

Miss Carson's wardrobe and even the new song she was memorizing, as her husband was driving, was destroyed. Shyretto in recent months has been acting as the comedienne's personal manager.

# Chep Suery Opens On Site of Pitt Town House

Pittsburgh, Jan. 30.

The Town House, once one of Pitt's regular stops for name talent, officially passed into limbo Tues. (23) when the Ming Tree, a Polynesian restaurant, opened on the same site.

Operated for years by Mike and Dan Abriola, the Town House presented such stars as Martha Raye, Sammy Davis Jr., Shelley Berman and Erroll Garner but never was able to quite make a dent in the big biz of its neighbor, the Holiday House.

Last year, the Abriolas put the room up for sale and had many offers, but they didn't complete a deal until the owners of the Ming Tree came along with their plush plans for a class chop suey. Del Monaco and his quartet, a fixture at the Holiday House for years, are in on a steady basis at the Ming Tree.

### Goulet's Nitery Bow

Robert Goulet, lead in "Camelot," will make his supper club debut in the Persian Room of the Plaza Hotel, N.Y., Nov. 7 of next season. He's set to leave the show in September.

Goulet will play several dates out of town to break in the act, but deals are still to be finalized. He's being handled by MCA.

# Cafes Top Work Source For Mexican Acts in '61

Mexico City, Jan. 30.

Mexico's top night spots fared very well in 1961 and while owners have not given out any financial statements, the National Assn. of Actors revealed clubs were prime source of work for its membership last year.

Second major work source for actors was legit, especially in bedroom farces. In third place came motion pictures with vaude, radio and television following in that order.

Figures based on work contracts registered with the Mexican Dept. of Labor indicated that there were 2,560 pacts for nightclub turns in cabarets classified as "de luxe;" 2,001 for the so-called comedy theatre, which is bedroom farce at its broadest; 1,446 film contracts; 771 in vaudeville, 700 in second class and lower clubs and 225 in television.

These figures, though offering a sharp contrast with other released data, were unexplained by the actors' union. For example, it claims that its members receive 33% each from both picture and television appearances, in total income tallies. Therefore, how this is attained by 1,446 for former and 225 contracts in latter has puzzled entertainment industry.

# AGVA Ropes In 3 Rodeo Clowns

Hollywood, Jan. 30.

Three members of Rodeo Cowboys Assn. had to join American Guild of Variety Artists before they could appear in the current Fort Worth rodeo, which started a 10-day engagement last Saturday (27).

Irvin Mazzei, AGVA Coast chief, had ruled that unless RCA rodeo "acts" joined his union, tv cowpokes who did belong to AGVA couldn't work with them. To appear in rodeo, trio payed $150 initiation fees each and a half year's dues, $18 each.

The acts which AGVA demanded join its roster are rodeo clowns and trick riders, not regular bronc busters or bull wranglers.

Amity between AGVA and RCA means that two "Bonanza" vidpix series stars, Loren Green and Dan Blocker—booked sometime ago for date—now are playing it. They are AGVA members. Intra-unions' peace also means that Anita Bryant and Rex Allen will work San Antonio rodeo, which follows Fort Worth roping.

Last year Mazzei offered RCA a deal whereby if all its "acts" joined AGVA, latter would waive its initiation fee. None did, so Mazzei withdrew that offer last month, and simultaneously notified all AGVA members they could not work with RCA "acts" unless latter got AGVA cards.

### WALDORF UPS HENTSCHEL

Kurt G. Hentschel, former room service manager of the Hotel Waldorf-Astoria, N. Y., has been upped to banquet manager of the hotel. He came to the Hilton organization in 1957 at the Plaza Hotel, N. Y., at that time under Hilton management, and worked in other outlets before coming to the Waldorf.

Alfred Matt was simultaneously appointed banquet headwaiter for the inn. He was formerly banquet manager for the Pittsburgh-Hilton.

# Colleges as 'Road'

Continued from page 2

as we knew them, are no longer as strong as they used to be."

Hence, there is considerable concentration by all agencies for bookings in the 2,000 colleges all over the country.

F.A. prexy is now in midst of negotiations with International Talent Agency to act as rep in college field. Larry Bennett and Bert Block of ITA will continue to operate out of Gotham if and when deal is cemented. It's part of F.A.'s expansion plan which would include Ashley-Steiner, recently having acquired Lillian Small Agency following her death; aligning with Grade Organization in London, and Kaufman-Lerner tieup in Italy.

# Vaude, Cafe Dates

## New York

**Patachou,** who opened the season at the Maisonette of the St. Regis, will close same with an engagement starting May 16 . . . **Donald O'Connor** replacing the ailing **Johnny Mathis** at the Latin Casino, Merchantville, N.J., starting March 22 . . . **Damita Jo** to El San Juan, San Juan, Feb. 28 . . . **Allen & Rossi** switched from GAC to William Morris . . . **McClevertys** open at Deisen's, St. Petersburg, Feb. 8 . . . **Los Musicamigos** are March 1 starters at the Iriquois, London, Ont.

## Hollywod

**Gary Crosby** opened Jan. 25 at Angelo's, Omaha, thence to International Room, N.Y., Feb. 14 . . . **Jan & Dean** supported **Chubby Checker** on Jan. 27 gig at Frisco's Cow Palace . . . **Milton Berle** follows **Lena Horne** into Cocoanut Grove March 6, latter teeing off month stand Feb. 6 . . . **Kingston Trio, Mort Sahl, Dolores Hart, Dodie Stevens** and **Clint Walker** added to lineup of talent appearing gratis Feb. 11 at Palladium benefit for newshawks who post roosts when Examiner and Mirror folded.

**Guy Marks** joined **Patti Page** for her Jan. 25 preem at the Dunes Hotel, Las Vegas . . . **Joe E. Lewis** at the Chi Chi, Palm Springs, for 10 days . . . **George Burns** shares billing with **Al Hirt** and his band and **Vivienne Della Chiesa** at Eden Roc Hotel, Miami Beach, starting Feb. 15 . . . **Barry Ashton's** "Bonjour, Paris!" revue opens seven-week date at Chase Hotel, St. Louis, Feb. 3.

## Chicago

**Troupe de Carmencita ta Romero** currently at Pfisters, Milwaukee, on weekends . . . **Les Paul & Mary Ford** and son **Gene Paul** play the Edgewater Beach Hotel Jan. 29-Feb. 25 . . . **Kenny Milton** into the Crown Room, Indianapolis, Feb. 19-21. **Glenn Haywood** and **Sherry Stevens** set for the same room March 19-21, and **Max Q. Cooper** inked for April 16-18 . . . **Paul Lennon** set for a southwest club-date tour March 1-18 under the aegis of **Harty Breyn.**

**Harry Jarkey** down for Kings Club, Dallas, March 19-April 1 . . . **Joe Conti** into the Brown Hotel, Louisville, Ky., Feb. 9-22 . . . **Larry Daniels** plays the Playboy Club, Miami, Jan. 30-Feb. 19 . . . **Jackie Gayle** set for the Playboy Club, Chicago, Feb. 20-March 12 . . . **Kitty Kallen** skedded for the Southern Club, Hot Springs, Ark., Feb. 22-28.

**Don Alan** set for successive three-week stints at the New Orleans, Miami and Chicago Playboy Clubs beginning March 13 . . . **The Langs** join **Arthur Godfrey** at the Stardust, Las Vegas, Feb. 19 for a fortnight . . . **Stu Allen** plays the Playboy, Chicago, Feb. 20-March 12 . . . **Pearl Bailey Revue** set for the Palmer House, Chicago, March 1-25 . . . **Gloria De Haven** skedded for the Southern Club, Hot Springs, Ark., March 22-28 . . . **Kitty Kallen** into the B&B, Indianapolis, March 15-25 . . . **Martha Schlamme** down for the Israel Supper Club, Chi, Feb, 20-March 18 . . . **Helen Traubel** into the Crown Room, Indianapolis, Feb. 8-17 . . . **Van Dorn Sisters** set for Surf Club, Cincinnati, Jan. 30-Feb. 4, Colony Club, Omaha, Feb. 15-21, and Holiday Hotel, Reno, Feb. 22-March 11.

## Philadelphia

Bookings at the Latin Casino include **Sammy Davis Jr., Pat Henry;** (Jan. 18-Feb. 1; **Jack Carter, Frankie Avalon,** Feb. 2-8; **Gordon & Sheila MacRae, Corbett Monica,** Feb. 9-15; **Milton Berle,** Feb. 16-28; **Mitzi Gaynor,** March 1-21; **Donald O'Connor,** March 24-April 4; **Abbe Lane, Xavier Cugat, Jackie Mason,** April 5-15; **Liberace,** April 16-22; **Paul Anka, Davis & Reese,** April 23-29; **Louis Prima,** April 30-May 13; **Ritz Bros., Adam Wade,** May 14-20; **Nat King Cole, Ford & Reynolds;** May 21-June 3; **Brenda Lee, Dick Shawn, Jose Greco,** June 4-17 . . . Guitarist-singer **Ronny Chapman,** back from a stand at the Playboy Club, Chicago, set for a run at the Tally-Ho Motor Hotel, on Route 202.

## Dallas

**Fred Waring & The Pennsylvanians** due at State Fair Music Hall Feb. 3 in solo stand . . . **Lily Pons,** local resident, gives a benefit concert Feb. 3 at McFarlin Auditorium for Dallas Symphony Orch . . . **Carol Channing** inked for Feb. 14 at State Fair Music Hall . . . **Rowan & Martin** open at the Statler-Hilton Feb. 3, followed by **Lester Lanin's Travelers,** Feb. 20; **Sam Vine,** March 10; **Connie Boswell,** April 5, and **Tony Bennett,** May 12.

"An Evening With **Genevieve**" set for March 28 at State Fair Music Hall . . . Adolphus Hotel dated **Danny Costello,** Jan. 24; **Lori Parker,** Feb. 7; **Joanne Wheatley & Hal Kanter,** March 7; **Enrico,** March 21, and **Jerry Shayne,** April 18 . . . **Thora Redpath, singing 88'er,** left the Town Pump after eight years to open her own nitery, the Beachcomber, where she'll perform. Pianists **Ricky Blanchard** and **Jerry Burgess** now at the Town Pump.

## Reno

**Van Dorn Sisters** signed for Reno debut Feb. 22 at the Holiday . . . **Dick Ruedebusch** also pacted for first Reno date, at the Mapes for March 1 bow . . . **Carl Ravazza** in at Harolds Feb. 6 for four frames . . . **Teresa Brewer** to Tahoe Harrah's Feb. 27 through March 19 . . . **Mary Kaye Trio** in first date at Harrah's, Reno, March 3-22 . . . **Betty Reilly** inked for March 1-13 billing at Mapes . . . **Rossi & Boyer** in at Riverside Lounge . . . **Sunshine Boys** at Carson City Nugget through Feb. 7.


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# Chubby Checker Twists 15,000 Kids Into Frisco Arena for $44,800 Take

San Francisco, Jan. 30.

Some 15,000 youngsters paid $44,800, at $3.75 top, to see and hear Chubby Checker at Cow Palace Saturday (27) night, while outside the soldout arena hundreds of other teenagers fought a series of violent fistfights and a 19-year-old marine was stabbed.

Trouble began when "Soldout" sign was posted at 7:30 P.M., leaving an estimated 2,000 youngsters ticketless and surly. Their surliness erupted into series of brawls which cops said occurred "every two minutes." Marine's knife wound was minor. And another 13-year-old boy's injury, from a severe kick to stomach, was also relatively minor. At least five other youths suffered slight injuries.

Inside the big hall 55 cops had their hands full but managed to keep order by threatening to turn the lights on "if anybody starts dancing" — actually, youngsters occasionally did Twist on their chairs.

Checker was preceded by a series of disk acts, including Dick & Deedee, The Untouchables and Bobby Freeman.

Promotion was work of a Frisco record plugger named Pete Marino who said he'd cut two deejays, Bob Mitchell and Tom Donahue from Bartells' KYA, in on pieces of gross. "It's a way of getting the station behind me," explained Marino. KYA deejays plugged the Checker bash hard for fortnight.

Checker's take for his night's work was about $23,000. Cow Palace officials said the turnout was a record for a stage show there "unless you consider President Kennedy a stage show."

## Winnipeg's Oldest Nitery Folds; Jessel Passes Up Most of His $4,500 Pay

Winnipeg, Jan. 30.

The city's oldest nitery, the Rancho Don Carlos, has closed its doors. It was the only club in town featuring big-name entertainment, and the first to shutter in seven years.

Billed at the time was George Jessel, whose tour of Canada had been billed as a "last goodbye" before his retirement in March. Jessel, contracted for a week, cancelled out and let owner Barney Gorenstein off the hook for the bulk of a salary tab which could have reached $4,500.

Gorenstein blamed the club's failure on cost of name-talent, apathy of the public and the fact that Winnipeg has the largest number of cabaret licenses per capita of any city in Canada.

Loss on operations since Feb. ruary, 1960, when Gorenstein bought the club from Charlie Mazzone, was "about nil." But at the time he assumed liabilities of $40,000 which he has been unable to pay off.

Shuttering also resulted in cancellation of a contract with Eartha Kitt, who was scheduled for a week starting Sat. (27).

Former owner Mazzone, now a resident of Edmonton, where he operates a similarly named nitery, is believed to be interested in reopening the club which he ran at a profit for some 15 years.

## HUB LICENSING BOARD SHUTTERS SHOW BAR

Boston, Jan. 30.

The Show Bar, longtime Huntington Ave. nitery, was closed indefinitely by the Boston Licensing Board Thursday (25) for levying a cover charge for a Twist dance, plus complaints of service to a minor, and scant food supplies to substantiate a common victualler's license.

Police said they found a $1 cover charge sign at a table at the entrance and saw couples doing The Twist. A cover charge is not legal for entrance to a restaurant. Sgt. Frank Walsh said he went to the kitchen Jan. 19, and found a cold range, crockery and containers, a rusty sauce pan, and a refrigerator with beer, but no food.

The manager, James Gerl, said there had been a flood in the kitchen and renovation was in progress.

## Cooper Union Prepping A Vaude 'Kaleidoscope'

Cooper Union College based in New York is planning "A Kaleidoscope of Vaudeville" in its Great Hall Feb. 9.

Performers to appear in this show, for which no admission will be charged, include the Mura Dehn dance group, Johnny Hudgins, James Berry (Berry Bros.), Bert Gibson, Buster Brown, Stomp (& Stompy), Baby Lawrence, Johnny & Gail Taylor and the Codaks. Among the musicians retained are Dave Martin, Buster Bailey, Milt Henton, Dick Vance, Danny Barker and Fred Moore.

## Jones, Helen Grayco File $750 Pay Claim Vs. Air Force Sgt. Over Hawaii Gig

Hollywood, Jan. 30.

Spike Jones and his singer-wife Helen Grayco, through American Guild of Variety Artists, have filed pay a claim against U.S. Air Force Sgt. Wilson J. Hutcheson, who books talent for officer and NCO clubs at Hickam Field, Hawaii. Couple sailed on one of Matson Lines' talent cruises early in December and while in Honolulu were booked for four nights at Hickam clubs by Hutcheson. AGVA complaint states. It's further alleged that Hutcheson came up with only three dates—all played. Jones and Miss Grayco want the pay for fourth night.

Contracts provided Miss Grayco get $1,500 for four evenings. Jones $1,500. Thus the performers want $375 each. AGVA Coast chief Irvin Mazzei, who is demanding Hutcheson pay, states pacts are play-or-pay.

Hickam clubs regularly buy acts, and have franchises with AGVA and with AFM Local 677, Honolulu. Strictly contractually, Jones worked engagements under AFM pact and AGVA (to which Miss Grayco belongs) officially can ask only coin for her. However, in Hawaii, the two unions have close-working ties.

The clubs are in no wise official U.S. military operations, but are maintained by their respective memberships. Jones observed: "We were bought for four nights, hence our claim. We look upon the engagements purely as commercial ones, which they are in that audiences are limited by club memberships and all servicemen cannot attend."

The comic added that if AGVA's complaint to Sgt. Hutcheson does not result in payoff he will channel another complaint through AFM.

The sergeant "manages" Hickam clubs and his duties entail booking talent for them.

## BWAY ASSN. ELECTS LEIGH AS PRESIDENT

Douglas Leigh, head of the electric spectaculars firm, has been elected president of the Broadway Assn., succeeding James V. Edwards of Town Hall. Organization seeks to police the Broadway area.

Others elected are Thomas V. Kelly, of Macy's, first veepee; Richard L. Rafalsky, of Mark Rafalsky, realtors, second vice president; Joseph D. Johnson, of Western Union third veepee; John D. Dornbusch, of Central Savings Bank, fourth v.p.; Robert M. Simpson, N. Y. Telephone Co., secretary, and Walter G. Schaerer, Empire Trust Co., treasurer. Managing director continues to be Godfrey A. Stamm.

## Kabuki-But-Modern, Too

Japanese dancer Suzushi Hanayagi made her American solo debut Jan. 11 at the Hunter College Playhouse, New York, with the Japan Society as sponsor.

Though steeped in her country's classical tradition (Kabuki), her Gotham appearance was devoted entirely to contemporary dance. She's in U. S. on an exchange visa, and since last spring has been appearing ensemble with the Martha Graham troupe.

## Ethel Merman to Make Her Nitery Bow in Vegas

Ethel Merman will play her first nitery stand in the fall. She's been pacted by the Flamingo Hotel, Las Vegas, with the date not definitely set yet.

Flamingo operator Morris Lansburgh has been going after new names of late. Mitzi Gaynor, who recently played two dates at the hotel, was given a slice of the spot for her first engagement there.

## CNE Grandstand Show Earns 1st Profit in 3 Years

Toronto, Jan. 30.

For the first time in three years, the annual fortnightly Canadian National Exhibition 24,000-seat grandstand show made a profit and will continue its policy of non importation of American headliners, according to Controller Donald Summerville of the city council and a director of the CNE.

Summerville said he also wants a bigger slice this summer of receipts from midway attractions and food stands.

After paying the production costs of $443,446 for the separate afternoon and evening grandstand shows, the 1961 CNE budget will show a surplus of about $28,000 reported Summerville who is also a partner in Famous Players Canadian Corp. The entire CNE setup made an operating profit of $231,165 but debt charges on buildings, paid for by Toronto, will total more than $800,000.

The operating surplus of the evening grandstand show was offset by afternoon performances of the Shriner's Circus, which "broke even," according to Summerville. Meanwhile, he reported, the CNE is negotiating with Chicago interests to produce an $80,000 afternoon grandstand show, the Shriner's Circus pulling out of this summer's CNE venture.

He emphasized that the separate evening grandstand show would follow last year's all-Canadian pattern. He specifically referred to the "dropping of $255-065" in evening grandstand show profits when Phil Silvers and Victor Borge were alternately hired during the 1960 CNE presentation. He added that the all-Canadian format—and a $28,000 profit last year—"has certainly proved me right."

## Frazier Makes the Scene at Mass. Inn, but 'Lee Wiley' Wasn't the McCoy

Boston, Jan. 30.

"Will the real Lee Wiley please stand up?" could have been the title for a little piece of odd drama which developed between George Frazier, jazz authority columnist on the Boston Herald, the Schine Inn at Chicopee, and "Lee Wiley."

Frazier, who wrote the liner notes for the Storyville LP, "Lee Wiley Sings Rodgers and Hart," released around 1956, and is an authority on the singer, received an invite from the inn's pressagent to come up and catch "Lee Wiley." He drove over 80 miles of "snow-lined roads and through intermittently driving snow," in his own words, to find a singer billed as "Lee Wiley" performing. It wasn't the Lee Wiley that he knew.

The management of the inn, according to Frazier, had accepted the singer as the real Lee Wiley and was billing her that way. Frazier suggested to the management that they take their signs down, and got compliance plus guarantees there would be no further misunderstanding.

**Blasts the Deception**

On his return to the typewriter, Frazier blasted the deception in his Boston Herald column: "As of early last evening in this town some 80 miles west of Boston . . . the real Lee Wiley had yet to stand up. But this was scarcely surprising, since, at that twilight time, the real Lee Wiley was at home on the east side of Manhattan.

"What was surprising, however, was that at that hour in the cocktail lounge of the Schine Inn in this town, a woman claiming to be the real Lee Wiley was not only standing up, but also, by Heavens, lifting her voice in song of sorts.

"For all I know, this girl may be named Lee Wiley, too, but there are those of us to whom she will never be, so to speak, the real Lee Wiley. Considering that, I think it would be better for all concerned if this Lee Wiley — the one at Schine Inn . . . were to change her name."

**A 12-Yr. Problem**

The real Miss Wiley, who is in semi-retirement, stated at her New York home that she has been faced with the problem of the spurious Lee Wiley for about a dozen years, first having bumped into it when as an RCA singer, she would be some other place when actually asked how she liked Florida or she hadn't been there.

Miss Wiley says she has taken the problem to attorneys who tell her that she must enjoin the spurious Miss Wiley in every state. She has also complained to the American Guild of Variety Artists which says it can do nothing since the other Miss Wiley is not a member.

To the best of her knowledge, Miss Wiley says, the other Miss Wiley lives in Clifton, N.J., and that's not here real name.

## 'Ice Capades' Stockholders Weigh 4 Offers; Blader's $8-Mil. Annual Biz

Pittsburgh, Jan. 30.

One of the most valuable traveling shows in the history of show business may be sold today (Tues.) at a stockholders' meeting at the Hotel St. Moritz in New York, according to a statement made here by John H. Harris, chief stockholder and general manager of "Ice Capades." At press time no decision had been reached, because of a lengthy agenda. Some feel a turndown is most likely.

The 12 stockholders of four corporations, Lone Palm Realty Icecapades Inc. Ice Capades International Inc. and North American Attractions will meet to discuss four offers made during the past few months for the show property that does an annual gross of over $8,000,000. Among the 12 are Walter Brown of the Boston Garden, Lou Pieri of the Providence Arena, Lou Jacobs of Buffalo, Nate Podoloff of the New Haven Arena, John Sollenberger of the Hershey Chocolate Co., Vic Bizer Tyrell of the land Arena, Pete Tyrell of the Philadelphia Arena and Harris, himself. Other stockholders are wives of the principals.

Harris said that he would present the various offers to the stockholders today and if they vote not to accept any, the matter will be closed until the next meeting which will be held this summer in Atlantic City. He added that nothing would induce him to remain with the blader if it were sold and he would only be interested in a capital gains deal.

He said the company must be sold on its earnings record and not on his remaining with the company. He also added that he will not talk to anyone in the future except those who put up $100,000 good faith money.

He noted that an offer from General Tire came from a broker, and he would like to talk to the principals before he presented this proposal to the stockholders.

"Ice Capades" was formed 22 years ago by Harris and members of the Arena Managers Assn. who are the principal stockholders in the firm.

## Stan Irwin Turns Comic Again for Vegas Charity

Las Vegas, Jan. 30.

Etan Irwin, who started as a comedian, is returning to his original vocation for the benefit of charity. Now entertainment director of the Sahara Hotel here he is to play the lead and direct "Make a Million" to be presented March 17 for the benefit of the Las Vegas Jewish Community Centre.

Most of the cast will comprise localites, but Irwin is expected to recruit other professionals into this project as well.

## Hub's Lone Burley Eyes New Site But Bumps Up Against Civic Opposition

Boston, Jan. 30.

Boston's one remaining burlesque theatre is seeking a home.

The Old Howard Casino, which added the Old Howard to its billing after the demise of the celebrated burlesque house on Howard St., has to leave its Hanover St. location to make way for a government centre. The management would like to move to the old Lancaster film theatre across from North Station, but clergymen and businessmen strongly oppose the transfer.

At a hearing conducted by city censor Richard J. Sinnott, chief of the licensing division of Mayor Collins' office, a spokesman for the burlesquer warned that the Lancaster will be turned into a "Twist parlor" unless the city allows the "Casino Follies," name under which the burlesque house is registered, to transfer to the premises.

Attorney George A. McLaughlin, representing owners of the Casino, declared that relocation to the North Station area would result in a $225,000 improvement for the district.

Franklin Fox, president of the North Station Merchants' Assn., said transfer of the burlesque house into the area would "destroy, without question, our entire organization" and the program of extensive private rehabilitation. Pictures outside the burlesque theatre "should not be in an area where impressionable youths" pass by to attend Boston Garden events, said attorney Clyde Patten, representing the merchants' group.

## Alleged Zoning Violation May Shutter Loop's 1st New Nightclub in Years

Chicago, Jan. 30.

Kit-Kat Club, first new nitery in Chi's Loop in years, is in danger of being shuttered by the city's zoning admisinstrator only three months after its opening. The Randolph St. club (above Flo's Restaurant) had been operated as a nitery under several different names from 1941 until 1960.

The area in which the club is located was zoned in 1957 as a restricted central business district in which supper and nightclubs are prohibited, although cabarets operating prior to the rezoning many continue to operate.

Zoning administrator John Maloney has ruled that the year in which the room was dark exempts it from provision about continuing operation in the law. Samuel L. Levine, owner of Flo's and the Kit-Kat Club, has maintained to the city zoning board of appeals that the room was just dark for remodeling. A ruling by the appeal board is expected early next month.

## GROUP BUYS L.I. CLUB IN $1,000,000 DEAL

El Patio Beach Club, Atlantic Beach, L.I., razed by a fire last September, has been sold to an investment group headed by William Michaelman for a sum reported to be around $1,000,000. The purchaser plans construction of a $750,000 cocktail lounge and restaurant to replace the destroyed structures.

A name talent policy is contemplated for the new operation. Blueprints call for the nitery section of the structure to seat 1,000 while the cocktail lounge will accommodate 500. Another public room for functions will seat 400.

Thusfar, the Tito Puente Orch has been signed for the nitery and the McClevertys go into the lounge at the start of the season.

## Waldorf-Astoria, N.Y.

*Pearl Bailey, Milt Shaw & Emery Deutsch Orchs; $4 cover.*

Pearl Bailey has played more varieties of niteries locally than probably any other entertainer around. She has appeared in class and mass rooms, intimeries and barns, and in each situation made an impact. She has been a regular at the Empire Room of the Waldorf-Astoria for some years, and each time, she drops a hint that she has changed somewhat and even progressed.

This time around, Miss Bailey seems to be relying less on her usual lazy and tired style. She has a more forthright manner. She gets to the heart of the matter in short order and then toys with the audience.

This slight change of technique is all to the good, since it gives her a wider latitude. There are times when it seems, she'll run through a number straight and impress as a singer, but then, comes a shaft of comedy and she changes the mood and pace.

The Negro singer's catalog is virtually unchanged, which seems to be an assist inasmuch as it provides a norm with which her styles can be compared. The environs of the Waldorf brighten her not. There are those adventures of her salad days that skate the propriety of the room, and "From Mouton to Muskrat to Mink" has a few connotations that delight the assemblage.

In all instances, her asides, and sudden thrusts of comedy add up to an extremely pleasant and satisfying cafe session. Miss Bailey's informality and surefire projection make her one of the hit shows on the saloon circuit.

The backing is by Milt Shaw whose sidemen help with the comedy, and Emery Deutsch supplies the alternate dance incentives. Per usual, the excellent Empire room staff headed by Louis Siccardi, is an added plus to the evening.

*Jose.*

## Dunes, Las Vegas

Las Vegas, Jan. 25.

*Patti Page, Guy Marks, Wilda Taylor, Art Johnson, Earl Barton Dancers (14), Bill Reddie Orch (14); presented by Major Riddle; choreography, Earl Barton; stage director, Edward Lynch; $4 minimum.*

Patti Page, a regular attraction at the Desert Inn for the past 10 years, waltzes downStrip to the Dunes for her latest Vegas outing. Firstnighters found the comely songstress in top form as her distinctive tones deliver 20 songs, including a medley of her discliicks, and "Misty," "Boll Weevil" (with guitar), "Love You, Love You" (in which she's joined by her conductor-83er Rocky Cole to fine effect), "Go On Home" (her new big seller), and the trademark, "Tennessee Waltz." Bill Reddie's orch (14) solidly backs.

Program features Guy Marks in the comedy spot. The impressionist, a welcome returnee to the Strip, showed how a real pro operates when he gracefully worked around two faulty opening-night microphones. Marks pulls consistent yorks with his versions of such non-yockable subjects as coughs, saws, and birds. His danceband singer, tv commercials and celeb carbons are classics, and he tops the turn with a very funny "Boris Karloff Sings Belafonte."

Wilda Taylor showcases herself as a shapely, well-trained ballerina in Earl Barton's colorful Parisian production number, with 12 skilled girl and two boy dancers. The handsome, virile Art Johnson clicks as vocalist.

This production, presented by Major Riddle, is in for four weeks.

*Duke.*

## Eden Roc, Miami Beach

Miami Beach, Jan. 27.

*Alan King, Barry Sisters, Little Buck, Art Freeman Orch; $3.50-$6.50 per, minimums.*

The Cafe Pompei of this swankery boasts one of the most potent seasonal talent lineups in its long history. Current bill is composed of the type of younger acts that have won strong followings here and illustrates the canny booking policy of prexy Harry Mufson, with turnaway biz at first and heavy second seshes.

Alan King's a regular returnee to this big room. Obvious reason for this is evidenced in the biz he draws. There's an expectancy around the room's precincts on his intro, and per every trip he doesn't let them down; launching the laugh sesh with a flock of new waggery that's right out of the current news, such as a howl-raising lampoon on the phone company's turn to all-digit dialings and resultant added confusion to the average man's already mixed up daily life.

Another tip-topical bit is workover of the auto insurance deals that save money for "safe" drivers. It's a biting, incisive routine bearing intelligent lines that key constant response via the self-identification among the auditors.

Same goes for King's standards on suburbia, life with wife, kids, mothers and in-laws. In his forthright, no-nonsense delivery it adds up to as solid a standup comedy turn as is playing the upper bracket cafe circuit today. He takes over with authority and offs to we-want-more returns.

The Barry Sisters must be given credit for solid draw values too; they're longtime faves in this resort. Like King, they come back with fresh material—in songbook—to delight the listeners.

Their arrangements are imaginative, and their delivery brings off with verve the harmonics and counterpoint that has always distinguished their work and lent it flavor and class. Per every appearance, the gowning is smartly haute couture to add to the attractive duo's sight values.

Little Buck is a slick young acro-tapster who sets a sparkling pace with a gasp-raising set of spins, split-slides and precision taps. Art Freeman and his crew showback adeptly.

Next in view: Milton P[illegible] & Co. Thurs. (1). *Lary.*

## Colony, London

London, Jan. 23.

*Sandu Scott, Mike Mullins Trio, Ken Penney Orch; $6.50 minimum.*

It's a fast return engagement for Sandu Scott at this Berkeley Square restaurant—and that's eloquent testimony to her popularity with the paying customers. She completed a stand here only a fortnight ago, and garnered heavy national press publicity by her nightly demonstrations of The Twist.

She's following a similar routine, teeing off with half a dozen or so special material numbers, then going into a frenetic display of the new dance craze. On opening night (22), Van Johnson was lured from a ringside table to join the star in a Twist routine.

Miss Scott, who is a blonde looker, has a vivacious personality and a selection of songs to match. She opens in boisterous fashion with "I Travel Light," then goes on to sing about how a smart gal can make a million on the stock market. With the Mike Mullins trio providing on-stage backgrounding, she segues into a lively number "Who Put the Bop," changes the pace slightly with "A Bon Chapeau" and a calypso entry.

Then comes the twist session, and for 15 minutes Miss Scott shows off her terping skill, displaying incredible energy as the pace gets hotter. Ken Penney's combo offers lively, vigorous accompaniment for the cabaret, while the Mike Mullins trio adds the intimate touch for two or three of her numbers. *Myro.*

## Village Vanguard, N.Y.

*Modern Jazz Quartet, Bill Evans Trio; $2.50 cover.*

This Greenwich Village basement room continues its jazz policy with a return of the Modern Jazz Quartet and Bill Evans Trio which closed Sunday night (28).

MJQ, which plays few clubdates, is a good bet any time because of its perfection, class and an audience reach that's greater than most modern jazz groups. Emphasis is on the amplified vibes virtuosity of Milt Jackson in solo and melodic unison with leader John Lewis on piano.

Lewis contributes greatly himself with sharp, sotto solos that have a fine beat and overtones of keyboard jazz styles that go back aways and forward too. There's also fine rhythm support from Percy Heath on bass and Connie Kay, on drums.

Bill Evans Trio has a more introverted style than seems necessary considering the talent of the musicians. Evans is a pianoist revered by the progressive coterie, however, and at his Vanguard dates pulls an especially loyal following. *Bill.*

## Palmer House, Chi

Chicago, Jan. 22.

*Gene Barry with Al Pellegrini, Lawrence & Carroll, Ben Arden Orch; $3 cover.*

Gene Barry appears to be coming full cycle in his show biz career. He started as a band singer on a New York radio station a couple of decades ago, traveled with the orch in niteries and ballrooms, did a stint in musical comedy, thence to the Coast for films and eventually his role as the cane-carrying white collar cowboy on tv. He's now back as a singer on the cafe circuit and looks a hot prospect for musical comedy.

There's no doubt that Barry has the stuff of legituner luminescence. It shines throughout his nitery act, coming through in his poise, polish, sturdy pipes and astute showmanship.

His strong femme appeal is best capsulized in the title of one of his special-material numbers—"Charm, Style and Sex." A major factor in his clicko turn is musical director Al Pellegrini's great arrangements. They're superbly attuned to Barry's on-stage image and lusty songstering.

Barry's songalog is neatly interspersed with low-key and charming patter and some reputable hoofing. He brings the auditors into the act for a sing-along-clap-along version of "Never On Sunday," croons "Thank Heaven for Little Girls" to a volunteer distaffer, and vends such staples as "Make Someone Happy," "Just In Time" and "Life Is Just a Bowl of Cherries" pleasingly.

Opening the show are Lawrence (Stephens) & (Spouse) Carroll, a youthfully fresh and exciting dance team. They work in both classical ballroom adagio and modern jazz idioms with equal proficiency and flair, and their lifts, tosses, and twirls are graceful and breathcatching.

Xavier Cugat & Abbe Lane and Augie & Margo open Feb. 8 for three weeks. *Mor.*

## 365 Club, S. F.

San Francisco, Jan. 26.

*Lili St. Cyr, Paul Desmond, Dale Babcock, Cathy Stuart, Shaw-Hitchcock Dancers (15), Roy Palmer Orch (8); $2-$2.50 cover.*

Lili St. Cyr must be the cleanest woman in North America. She has been taking a bath every night for as long as man can remember, never changing her act a jot.

Since the formula is successful, there seems no reason to change the act, and it is successful. The crowds are still turning out to see Miss St. Cyr doff her peignoir and towel at Bimbo Giuntoli's 365 Club, and are still getting a charge out of this routine, three times a night.

Miss St. Cyr has made one single concession to modernity: she's changed her hair color from blonde to a sort of bronzey red.

Paul Desmond, on the other hand, has changed his act considerably, all to the good. This youngish comic, a little heavier than when he last appeared in Frisco, now offers 19 minutes of swift standup material focused on some gags about President Kennedy and on a long bit about GI homes.

He uses his tenor voice effectively for a few funny song parodies and shows he's picked up a lot of poise—and fast, effective lines—in touring the country.

Dale Babcock is a standout dancer and Cathy Stuart a pleasant singer in the 67-minute Shaw-Hitchcock production. Roy Palmer's orch offers solid backing.

Show runs through March 1. *Stef.*

## Interlude, L. A.

Los Angeles, Jan. 26.

*Troy Walker & the Hustlers, Joey Dee & the Starliters; no cover, no minimum.*

"The Battle of The Twist" proved a clear-cut victory for the Interlude, Gene Norman's newly-reopened second story nook and current lair-apparent for disciples of Twistianity, at least west of the River Hudson. Neither rain, sleet, snow or hail could deter aficionados of this burgeoning phenomenon of the shifty, schizothymic '60s from flocking to this upstairs hippodrome where an SRO throng assembled to materialize a ballroom scene.

Principal perpetrators of this answer to an L. A. nitery entrepreneur's dream of glory: "combatants" Joey Dee & the Starliters (who hold over at the Crescendo, or "downstairs" at Norman's "upstairs") and Troy Walker & the Hustlers (who hold forth "upstairs" for a week with options, certain to be exercised if this kind of action continues).

There's a possible discrepancy in the color scheme of this seemingly perfect nitery rainbow, however; a slight imperfection in cash-register green caused by the preponderance of pink-cheeked, allowance-conscious Twisters and disproportionate scarcity of grizzled guzzlers-spenders. Youth must be served where The Twist holds sway, but sheer volume will have to plug the dollar breach, unless perhaps current notions of an admission charge are activated.

Fresh off the obscure griddle of a Pico pizzeria, Walker & the Hustlers or "the Coast's own answer to The Twist," are making their big-time debut. Although the quintet never quite matches the smooth syncopated slam of the established Starliter sextet, such nuance of artistry is not apt to disturb the average Twister, who has enough trouble dodging errant elbows and derrieres.

Unbewhiskered, pompadorably-coiffured, wail-toned warbler Walker heads up a youthful, lavender-sweatered aggregate of two steel guitarists, one drummer and a saxist. What comes out is a chant full of sound and fury, signifying nothing save, to the dedicated Twister, a music that filters majestically from the ear into the soul and out through the various bone sockets.

The upshot is a fascinating glimpse into the heart of The Twist era, a must-see excursion for anyone anxious to be part of his time. As long as The Twist endures—and it's not about to expire—Walker, the Hustlers and the Interlude are apt to be basking in its reflected glory. *Tube.*

## Riviera, Las Vegas

Las Vegas, Jan. 22.

*Dennis Day, Mamie Van Doren, Harry Nofal, Kay Brown, George Arnold Dancers (15), Jack Cathcart Orch (13); presented by Ben Goffstein; choreography, Miriam Nelson and Jack Baker; Day's orchestrations by George Wild; Miss Van Doren's Act written and produced by Jack Brooks; stage direction, Milt Bronson; $4 minimum.*

The Dennis Day-Mamie Van Doren package is a natural—it's a good balance of songs, dances, and comedy by the stars, plus a couple of handsome production numbers.

Day's act, except for the closing medley of Irish songs, is a different one than he presented here at his last outing. Highlight is a series of sketches in which, with terpers Jan Holler and Kathy Gale, he spoofs the songs expected to be nominated for Academy Awards.

The dialog, dancing, and outlandish costumes pull the yocks. The turn, choreographed by Miriam Nelson, is well-paced, and Day again proves himself a topdrawer standup comic. Songs include "Comes Once In A Lifetime," "Make Someone Happy," "First Born," and "Sound of Music."

Miss Van Doren, who probably would be the first to admit she's no Eydie Gorme when it comes to vocals, is such a spectacular looking blonde and strong in the dancing department that she won over her firstnight audience shortly after her entrance.

She makes four costume changes, exiting in a flesh-colored leotard which showcases every curve. Singer-dancers Guy Chandler and Don Crawford provide strong support for Miss Van Doren, skillfully keeping the show on the road during her gown changes, and acting as excellent teammates for her on-stage routines.

Drawing heaviest applause on opening night was a number in which the star sings to Chandler and Crawford while they wear uncannily accurate rubber masks repping Winston Churchill, Frank Sinatra, Elvis Presley, Maurice Chevalier, and JFK.

Miss Van Doren's wardrobe is credited to Norman Norell and Bill Campbell, the masks devised by Bill Tuttle. Act was produced by Jack Brooks, with staging by Jack Baker.

Harry Nofal and Kay Brown sing the production numbers populated by the 15 George Arnold Dancers, and the entire show is ably cut by the Jack Cathcart orch (13).

This is a four framer, with Marlene Dietrich and Louis Armstrong opening here Feb. 19. *Duke.*

## Room at the Top, N. Y.

*Johnny Hartman, Dottie Reid, Choo Choo Collins, George Rios, Artie Azenza Trio; no cover, no minimum.*

The Room at the Top, an upstairs adjunct of The Living Room, has become the audition centre for new talent in New York. The performers there are paid scale at least for one or two-week engagements, and two out of the four acts are changed weekly so there will be a constant new flow of acts into the room.

The spot has been open only briefly, and it seems ready to pay off under the policy. Manager Joe Goldsmith, through years of auditioning for the Living Room, has built up a catalog of talent which he is calling in for the brief engagements.

The current card is made up of performers who are on the second time around, and want another try with another viewpoint or a different act.

Johnny Hartman, for example, is, obviously a vet. However, he has developed a sound and a style, and seems to be ready for branching out in several directions including recordings. He has smart arrangements, which propel a strong sense of rhythm, as well as a proficiency at ballads. There are a lot of situations in which he would succeed.

The same applies to Dottie Reid who has also exhibited locally on previous occasions. She seems to have something new to sell, including a sensitivity which comes to the fore in "All Alone" as well as soft sell delivery that charms for excellent results. In addition, she is nicely endowed and has ingratiating arrangements.

In need of more grooming is Choo Choo Collins, a well-equipped blonde, who shows up fairly well, but needs correction in a lot of technical areas. She seems aware of what she wants to do, but doesn't express herself in the right terms.

The Artie Azenza Trio, with the leader at the piano, bass and drums, provides excellent backing, and the musical chores are shared by George Rios, a good voice who shows up well at guitar also.

*Jose.*

## Room At Bottom, N. Y.

*Don Adams, Meg Myles, Al Foster Trio; $6 minimum.*

This Greenwich Village cellar club is only a few months old but it has yet to make a dent in the nitery habits of that area. Biggest competition probably is coming from the established Bon Soir, on the same West 8th St., a formidable foe, but there's room on the street for Room At the Bottom.

A new publicity office (George and Bernie Bennett) has taken over and an upped advertising schedule is being planned so the buildup is apparently on its way. The talent is already there.

With comedian Don Adams and singer Meg Myles, room has a neat programming parlay if not the strongest marque lure. Both were hampered by a small but surprising impolite crowd at show caught Friday night (26) but they managed to pull through.

Adams got the better of the deal since he was able to draw tabler yocks from his sly but sure repertoire that's been showcased on several prominent tv'ers. No powerhouse palaverer he, but his verbal strokes are for the most part sure and solid. His "plane from Mexico," "space school," "women's intuition" and "football coach "bits are well conceived and build laughs via his easy flow.

Miss Myles, who's been displayed in Gotham recently via a date at the eastside Living Room, pushes hard to get her songbag across. It's unfortunate that she had to vie with a talkative table of stags directly in front of the stage but it's to her credit that she didn't let up because of it.

Her repertoire mixes up ballad and bounce to good effect and she song-sells with continual drive. Best in her bag are "I've Got a Lot of Living To Do," "Love Isn't Born It's Made," "Flings," and a dynamic "Bill Bailey." Al Foster's trio, which does some lively intermission work, gives her a fine accomp. She's got a big voice and is handsomely endowed in other departments as well. *Gros.*

## Fairmont, S. F.

San Francisco, Jan. 19.

*Louis Armstrong and His All-Stars (6), Ernie Heckscher Orch (10); $3-$3.50 cover.*

Louis Armstrong and his All-Stars blow up a terrific storm to a packed house in the Fairmont's big Venetian Room and figure to do standout business throughout their run.

In this long (82 minutes) show, Armstrong, his band and his vocalist, Jewel Brown, do 20 numbers, most of them very familiar to even the most casual follower of jazz and/or pops music. Among the tunes are "When It's Sleepy Time Down South," Armstrong's own "Some Day," "Bucket's Got a Hole in It," "That's Jazz," a calypso-influenced "High Society," "I Get Ideas," "Yellow-dog Blues," "All of Me," "Georgia on My Mind" and Armstrong's own, inimitable versions of "Blueberry Hill" and "Mack the Knife."

There isn't a one that wouldn't be a showstopper with some other band—they're all deftly done, throughly professional and vastly entertaining.

Armstrong, for all his tremendous virtuosity, instrumental and vocal, lets the individual members of the band take long, fascinating solos. There are all excellent: clarinetist Joe Darensbourg on "Yellowdog," trombonist Trummy Young on a number of tunes including his own "Ain't Whatcha Do, It's the Way Thatcha Do It," drummer Danny Barcelona, pianist Billy Kyle on "Girl of My Dreams" and bassist Billy Cronk on "The Man In Love" simply clobber this audience. And any time a bass solo can grab a crowd, it's got to be good.

But Armstrong remains in control throughout, rolling his eyes, popping out a few funny anecdotes, growling his lovely scat vocals and even letting Miss Brown push him away from the mike for a little scat of her own on "Saints Go Marching In."

It's a masterful performance, and if it's a little pat from having been done so often before (for obviously Armstrong is not now a jazz experimentalist), it also gains from the talented sureness which this whole crew brings to the crowd.

This is show business polished to an extraordinarily high degree, and no one with a "class room" should be scared of its jazz label. The crowds dig and are delighted to pay for it.

Show runs through Feb. 7.

*Stef.*

## Ash Grove, L. A.

Los Angeles, Jan. 24.

*Miriam Makeba, Rene Heredia; $2.50 admission.*

Two years ago only a handful applauded Miriam Makeba's first appearance here at Ciro's, Tuesday night (23) after two successful tours with Harry Belafonte, and exposure on some top tv shows, the African song stylist was greeted by the large, enthusiastic audience she deserves.

Singer has unusual dignity and amazing vocal control. Attacks are strong and immediate and diction perfect. Most exciting is her use of the native Xosa dialect, reflected with impact in the "Click Song" in which she uses a throat clicking only her people can do. Similarly, she does well with a Yiddish ballad, "Everybody's Girl But No One's Friend," a departure from earlier acts, and shows frenetic rhythms in two hunting songs.

Rene Heredia, flamenco guitarist-singer-dancer, supports with expert musicianship in classic style that is not as fiery or familiar as usual nitery fare in this medium. A student of Sabicas, he shows masculine qualities of intensity reflected in playing and singing, as well as footwork.

Like Miss Makeba, she also has a vocal gimmick in a strange clicking tongue sound similar to snapping fingers, a unique and effective means of sustaining and pinpointing rhythm. Essentially a concert artist, she easily fits the patronage of the Ash Grove, but would be a difficult sale in a less specialized spot.

*Dale.*

## Living Room, Chi

Chicago, Jan. 22.

*Jane Russell, Norman & Dean, Sam DiStefano Trio; $2.50 cover.*

Dan Segal, owner of Living Rooms in Gotham and Chi (and with one skedded for San Francisco), came in early before the Jane Russell opening to make some changes in his operation here, all of which were heartily approved by the nitery press corps and the Rush St. rounders.

He's returned to male servitors (eliminating the "butlerettes"), has tossed out the comfortable but space-consuming couches, and has widened aisle space throughout the club. There's now more lebensraum in the Living Room without cutting down on the club's capacity.

So much for the accoutrements. Segal also appears to have a winner with his current bill of Miss Russell and the comedy team of Norman & Dean. Miss Russell has a solid Chi following as a result of her local personal appearances and club dates and through her work with WAIF, the Korean orphans organization.

Statuesque thrush has a nice direct approach to her songery, packing some 20 numbers into her 35-minute turn. High spots include a cheerful "Hooray For Love," a well-arranged medley of numbers associated with film stars with whom she has worked, a wry and bouncy version of "Who Wants To Fall In Love?," a smooth rendition of "Seems Like Old Times" and a torchy delivery of "You Go To My Head."

Show openers (Harvey) Norman & (Stan) Dean hit several moments of comedic brilliance, and generally acquit themselves as bright prospects for the comedy duo big-time. While mostly on the plus side, their current turn is uneven, with the pair occasionally straining for effects not achieved.

Dean is the facile and frenetic mugger of the duo, and Norman is an excellent counterfoil with a reputable singing voice. Niftiest bits include a takeoff on a method acting school, a breakup trumpet solo of "Cherry Pink" by Dean, and a wacky acting out of "Snow White."

Bill is in for three weeks.

*Mor.*

## Eddys', K. C.

Kansas City, Jan. 25.

*Billy Falbo, Doublemint Twins (2), The Continentals (4); $1.50-$2 cover.*

Fourth time around for Billy Falbo in the Eddy establishment is one of his best. This time bill has the Doublemint Twins, Joan & Jayne Boyd, doubling with Falbo, and combo is a bright show in 55 minutes. Brunette twins, who often sing away on a selected variety of pop and standards, winding with a peppy medley of old faves for a fine hand to their 18 minutes.

It's almost request week with Falbo, as he's so well enough known here now that the patrons put in bids for the faves in his repertory. He paces his standard bits with line of stories and quips with the ringsiders, settles them down for his jibes at the song titles, his pantomine poker game, his French sculpture and vocal impressions. He builds to a strong close with his round of vocal imitations and his surefire closer, Jolson.

*Quin.*

## B & B, Indpls

Indianapolis, Jan. 23.

*Cathy Johnson, Bill Monte, Ray Olson, Lindsay Sapphire Dancers (6), Billy Moore Orch (6); $2 cover, 2-drink minimum.*

Charley Burkett has launched a new "production" policy at his B & B with the current show, adding six Lindsay Sapphire Dancers, formerly at Beverly Mills, to his lineup for an indefinite stay. Their lively routines in bright costumes at start and finish gave opening performance a welcome flash of color. Ray Olson, who did smooth job as emcee and vocalist in production numbers, also has joined house staff.

Cathy Johnson's vocal specialty, "I'm Little But I'm Loud," in feature spot, tells only half the story. She has a personality that reaches out into the crowd and she registers in a wide variety of songs.

She ranges from a Jolson medley to "You'll Never Walk Alone," "Scarlet Ribbons" and "Bill Bailey" to "There's a Love Knot in My Lariat," with yodeling, displaying plenty of dramatic flair. Husband and accompanist Bill Monte gets a nice hand for his "Guitar Boogie" solo.

Billy Moore's house band gives show solid backing. Production format shows interesting growth possibilities. Customers seemed to like it.

*Corb.*

## International, N.Y.

*Ames Bros. (3), Will Gaines, Boots McKenna Line, Mike Durso & Aviles Orchs; $7 minimum.*

Jack Silverman's plans for one of his top seasons has started with the engagement of The Ames Bros., who haven't appeared locally in some time. During this interval, the act has pared down from a quartet to a trio, the other frere having gone into business for himself as a single.

The boys individually have a set of fine voices with Joe displaying a huge and well-developed bass which helps provide a round and strong sound for this group. The act runs well, especially when they sing out. But with only three members instead of the accustomed four, they do not take the strong and sustained notes as frequently as they used to.

What they do have is well presented, albeit in the style of a few years back. At show caught, there was a difficult all-male party that must have upset the equilibrium of all the performers on the bill, but the Ames lads managed to come out ahead of them. However, under normal circumstances, the time they allotted to themselves was overlong. Nonetheless they pleased the assemblage.

The other performer is Will Gaines, a personable Negro tapster, who dances engagingly and has a nice line of chatter to go with his hoofing.

The Boots McKenna production holds up well and the Mike Durso band provides tiptop showbacknig. Aviles does the rhumbas.

*Jose.*

## Freddie's, Mpls.

Minneapolis, Jan. 27.

*Smothers Bros., Beverly Wright, Al Schumaker Trio; $2-$2.50 cover.*

It's the first time in Minneapolis for the fast-rising Smothers Bros. In only their third year as a nitery act, the pair has attracted considerable attention through appearances on the Steve Allen and Jack Paar shows, and a nice crowd attended their precm here.

The tv exposure has also brought them plenty of bookings, this being their second since the Allen show folded. There may be a question, however, of how their low-key comedy will go in the more sophisticated spots around the country.

Smothers' chatter is pure corn, but their singing and playing are solid. They're at their best on such folk songs as "Marching to Praetoria" and "The Fox," and they get lotsa laffs with a hoked-up version of "Cowboy's Lament." Brothers poke fun at most of their selections, frequently adding a comic twist to the lyrics. Act lags, though, when the boys expostulate.

Their discourses, generally led by Tom Smothers, a Jose Jimenez-type sans accent, get a bit painful at times—like listennig to a bad stutterer. Pair would benefit from more singing and less ad lib gabbing.

Al Schumaker trio does a neat job on its few jazz offerings. Singer Beverly Wright, also on the bill, failed to make the opening when foul weather spoiled plane connections.

Smothers are in through Feb. 8 with Kismet Revue following for nine days.

*Rees.*

## Crescendo, L. A.

Los Angeles, Jan. 24.

*Joey Dee & the Starliters, The Limeliters; $2.50 cover plus two-drink minimum.*

Limeliters make another appearance for Gene Norman to cobill with holdover Joey Dee & the Starliters, with show apparently designed to attract the young crowd but doing a pretty good job of reaching all ages.

Limeliters continue in same popular vein as usual, concentrating on pleasant informality and a touch of gregarious humor to bolster their fine musicianship. From musical view, "When I First Came to This Land" is perhaps top entry, though the vibrant spontaneity that makes them likeable is more evident in the delightful "Monk Song" and the rousing "Joy, Joy, Joy." Leader Lou Gottlieb gets in plenty of easy comedy patter that helps.

Dee and his group, including a sextette of twisters, work hard on a show that, ironically, gets more attention for the floor than for the stage. Music is loud and rhythmic and, while it may be a big bore at first, becomes greatly infectious. Patrons soon lose their inhibitions and end up twisting themselves.

Dee looks like a little boy and he's got the energy of youth. His musicians are older, for the most part, and vets of rhythm & blues. "Hey, Let's Twist" and "Rolly Polly," from their Paramount film, are solid entries, while "Exodus" in swing is fine.

Show is in through Feb. 11.

*Dale.*

## Jazz Gallery, N. Y.

*Charley Mingus Quintet, Olatunji's Drums of Passion; $1.50 cover.*

This Jazz Gallery date is the first New York booking for bassist-composer Charlie Mingus after a Coast swing, and the California sunshine must have done the group some good. Current sextet, with Mingus on piano most the time, is swinging and relaxed—right down to an unusual two-beat wind for the progressive quint—a very funny parody of a Jellyroll Morton number that sounds great despite the antics.

Best of set, however, are the Mingus originals, which are highly imaginative modern jumpers in the main that give the sidemen a real chance for virtuosity and brilliant ensemble work. Besides Mingus, quint includes Herman Wright on bass, Booker Ervin on tenor sax, Richard Williams on trumpet and Danny Richmond on drums.

Billed with Mingus is Michael Babatunde Olatunji, Nigerian drummer, whose group of exciting African drummers have been assayed in these pages recently. Olatunji was slated to bring in six of his dancers for the weekends of this two-week date, which, if it happens, would be a entertainment bonus for sure.

*Bill.*

## Walker Hotel, Toronto

Toronto, Jan. 23.

*Meg O'Shaughnessy; Jimmy Amaro Quartet; no cover.*

Just back from a six-months' tour of Britain, France and West Germany preceded by the Hilton chain in the U.S., the blond and sexy Meg O'Shaughnessy is making her first Toronto visit in two years. This time, it's at the posh Franz Josef Room at the Walker Hotel.

Opening offstage with "I Got a Right to Sing the Blues" in low-down torch style, Miss O'Shaughnessy then makes her entrance with a bouncy "Them There Eyes." Decorative thrush belts out "Hard-hearted Hannah" in comedy style, and switches tempo to the sad songs of "But Not for Me" and "Second Time Around," complete with whispering lyrics.

All arrangements in her 30-minute stint are by Ralph Sharon, who is Tony Bennett's conductor. Songstress is attired in a mauve sheath, with matching slippers and elbow-length white gloves.

Former fronter with such bands as Eddy Howard, Clyde McCoy, Freddy Martin and the late Henry Busse, Miss O'Shaughnessy gains immediate attention of the Franz Josef Room customers with her alternating powerful and whispering styles of salesmanship, and is a welcome change from foreign-language chantoosies.

Miss O'Shaughnessy, who has an MGM album out in March—tagged "Meg Sings and Swings"— is an asset to any room. The Amaro Quartet gives strong support in her difficult breakaway orchestrations.

Act is in until Feb. 3.

*McStay.*

## Crown Room, Indpls.

Indianapolis, Jan. 26.

*Tony Bennett, Steve Rose Orch (12); $3.50 cover.*

Tony Bennett had full house for his first nightclub date here and scored solidly in hour-long stint in front of augmented band that played his tricky arrangements expertly.

Starting with formality, he soon takes off his tie, his double-breasted dinnerjacket, rolls up his sleeves and goes to work on at least 20 songs, alternating sock and slow numbers.

The customers react warmly to numbers with full orchestral backing and hang on every word when he sings in more intimate vein with only piano and bass accompaniment. "I'm So Tall in the Eyes of My Love", "That Old Black Magic" and "Funny Valentine" come off in great style.

Engagement for 10 days, closing Feb. 3.

*Corb.*

## Hotel Plaza, N.Y.

*Johnny Desmond with Earl Syndore; Emil Coleman and Mark Monte Orchs; $4 cover.*

It's been some years since Johnny Desmond displayed locally. With this Persian Room engagement, he indicates that it was a mistake to steer clear of Gotham during this period. Desmond is a singer of taste and talent who has come in with one of the most carefully produced and arranged acts written for a male singer.

It's a well-designed song turn figured to show many facets of his craftsmanship. The hotel's managing director, Neal Lang, of late has been eyeing the long shots, and they've been paying off artistically. He's providing a new set of names in this posh Persian Room, and with it comes an upbeat of interest.

Desmond has a slight thread of a plot to assist him. He starts off his turn mourning a love, but a telephone call brings him out of the depths into a bright and upbeat mood which has the customers sailing with him.

It's an act that's gimmicked up a bit. There's a clock to denote the passage of time and there's a Negro valet to bring Desmond the phone, share in his joys and help him sustain a mood. There's also a large amount of stagecraft to help him along.

The formal part of the turn is obviously the best of the evening. However, in the latter part when he starts doodling with the tunes, he indulges perhaps in a little more gab than is necessary which tends to slow up the act. But, there is nothing wrong that tighter editing wouldn't cure.

On the basis of this engagement, there seem to be new horizons for this singer who has been identified with the World War II crop. But there's nothing he offers that doesn't meet the top standards of present audiences. He's swinging with the times and the crowds dig him.

The valet is played engagingly by Earl Syndore. He is only one of the extras Desmond has brought along. His act is a product of special conductors, arrangers and lighting design. But it all pays off giving Desmond a unique facade with which to make himself known to Manhattanites again.

The Emil Coleman band provides the backing as well as dance music and Monte's Continental's do the picturesque relief.

*Jose.*

## Monte Carlo, M. B.

Miami Beach, Jan. 27.

*"Land Of Milk & Honey" presented by Jacob Baal-Teshuva & Bernard Cohen. Stars Shoshana Damari, with the Sabra Dancers (6), Will Cooper, Eddie Greene Orch; $3.50 minimum.*

Dynamic Shoshana Damari is the bright and aud-attracting reason for this longterm-booked revue that reopened the long-shuttered nitery in this north Beach hotel. The package is obviously one that will find considerable patronage among the winter tourists and large permanent population. It's paying off for the presenters since preeming during the year-end holidays.

Miss Damari is a solo artist of considerable depth in terms of vocal ability and range of selections. Natch, she hits the peaks with her wide range of Israeli tunes that include haunting ballads as well as driving climactic numbers such as those already popularized by stateside songsters. In her dramatic delivery they're authentic and come up with mitt-raising impact. She shrewdly balances the native aura with international familiars, including the American, to add up as a one-woman show.

The Sabra dancers, a mixed group add another authentic note to the Israeli theme. They too, play up the new state's native song-dances, both of the gay and the modern-ballet type that remind of a "West Side Story" in the choreography. Even toss in the folk-dances of this country to leaven out a lively and attention-holding turn.

Will Cooper is an amiable emcee who, in his own turn sparks a solid measure of laughs via mixture of original and borscht-belt derived one-liners and special material. Eddie Greene, a vet batoneer around these parts, backs the show skillfully.

Package runs through mid-February, with options.

*Lary.*

# CURRENT BILLS

WEEK OF JANUARY 31

## NEW YORK CITY

MUSIC HALL — Yves Tomas, Jean-Jacques Perrey, Corps de Ballet, Rockettes, Raymond Paige Orc.

## AUSTRALIA

MELBOURNE (Tivoli)—Hutch, Freddie Morgan, Alec Finlay, Alistair McHarg, Roy & Toaduff, Kenet & Jani, Grecos, Jandy, Anne Lane, Paul Gavin, Vincent Grant, Beverly Thomas, Monica Sheargold.
SYDNEY (Tivoli) — Frank Berry, Pat Gregory, Jodie Gray, Howard Hardin, Joe Chisolm, Bill Christopher, Harvey Weber, De Jong & Dee, Trapinos, Maria Blanche, Ken Mackey, Adrienne Erdos, Lewis Dunn.

## BRITAIN

BLACKPOOL (Grand)—Ann Sears, Harvey Hall, Patricia Heneghan, Philip Latham, Robert Raglan, Margot Boyd, Madoline Thomas, Raymond Bowers, Robin May, Vera Cook, Edward Higgins, Christopher Burgess.
CARDIFF (New) — Adam Faith, Don Arrol, David Macbeth, McAndrews & Mills, Dave Reid, Des Lane, Lester Sharpe & Iris.
LONDON (Palladium)—Harry Secombe, Roy Castle, Marion Ryan, King Brothers, Eddie Calvert and the Wiseguys, Audrey Jeans, Michel & Carol, Grazina Frame, Wendy Wayne, Helene & Howard, The Barantons, Ronnie Corbett, Jack Francois.
NEWCASTLE (Empire) — Robert Earl, Arthur Worsley, Tommy Fields, Mrs. Shufflewick, Emerson & Jayne, C & C Campbell, Two Munros, Eva May Wong.

# Cabaret Bills

## NEW YORK CITY

AFRICAN ROOM—McClevertys, Johnny Barracuda, Larry Bonito.
BASIN ST. EAST—Ella Fitzgerald, Ray Bryant.
BLUE ANGEL — Jimmy Vernon, Michelle Nichols, Bobby Short, Otis Clements.
BON SOIR—Three Flames, Lew Parker, & Betty Kean, Anders & Hadley.
CAMELOT—George Young Orc., Alan Freed.
CHARDAS—Edi Hellas, Tibor Rakossy, Dick Marta, Elemar Horvath.
CHATEAU MADRID—Tun Tun, Bambi & Nanoli, Raquel Mata, Pupi Campo Orc.
COPACABANA — Della Reese, Charlie Manna, Paul Shelley Orc., Frank Marti Orc.
EMBERS—Jonah Jones, Dick Morgan 3.
HOTEL ASTOR—Margie Fields, Peter Pit, Dick Harding Orc., Eddie Lane Orc.
HOTEL LEXINGTON—Virginia Wing, Lillian Knight, Denny Regor, Tony Drake, Tony Cabot Orc.
HOTEL NEW YORKER—Milt Saunders Orc., Laurelle Stallings, Joe Furst.
HOTEL PIERRE—"Music in the Air," Marthe Errolle, Phyllis, Arick, Terry O'Sullivan, Harry Snow, Wilbur Evans, Stanley Melba Orc.
HOTEL PLAZA — Johnny Desmond, Emil Coleman Orc., Mark Monte Continentals, Payson Re Orc.
HOTEL TAFT—Vincent Lopez Orc.
HOTEL ST. REGIS — Charles Trenet, Chauncey Gray, Chiquito Orc.
HOTEL ROOSEVELT—Guy Lombardo Orc.
HOTEL WALDORF-ASTORIA — Pearl Bailey, Emery Deutsch Orc., Milt Shaw Orc.
HOTEL SAVOY HILTON—Gunnar Hansen Orc., Arturo Arturo Orc.
INTERNATIONAL — Ames Bros., Will Gaines, Mike Durso Orc., Aviles Orc.
LATIN QUARTER—Rafael de Cordova, Pompol-Thedy, Julie Gibson, Arnauts, Wallenda Ballet, Jeanine Pivoteau, Mello-Larks, Lily Yokoi, Dave Barry, Jo Lombardi Orc., Irving Fields Orc.
LEFT BANK — Bill Rubenstein Trio, Andy Hamon, Chris Rayburn.
LIVING ROOM — Rosette Shaw, Sam Fletcher, Marco Rizo, Bob Ferro Trio.
NO. 1 FIFTH AVENUE — Christine Norden, Ted Lawrie, Hankinson & Silver.
ROOM AT BOTTOM—Mex Myles, Don Adams, Al Foster Trio.
ROUNDTABLE — Vibrations, Ronnie Hawkins.
SAHBRA—Four Avalons, Esther Tobbi, Leo Fuld, Badoc & Sharobi, Louis Bannet Orc.
TWO GUITARS—Alya Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Poliansky.
UPSTAIRS & DOWNSTAIRS — Phil Bruns, Ceil Cabot, Rex Robbins, Steve Roland, Donna Sanders, Mary Louise Wilson, Lovelady Powell, Freddie Webber, Jim Sheridan, Bill McCutchen, Milrad & Colston.
VIENNESE LANTERN—Fernanda Montel, Ernst Schoen.
VILLAGE BARN — Dory Sinclair, Johnny King, Susan Brady, Joe Shay, Jeannie Allen, Tex Fletcher, Lou Harold Orc.
VILLAGE GATE — Oscar Brown, Dizzy Gillespie.
VILLAGE VANGUARD — Jackie Kane, Roy Kral, Montgomery Bros.

## CHICAGO

BIRDHOUSE — Lambert, Hendricks & Ross, Simmy Bow.
BLUE ANGEL—Christian Lamont Revue, Princess Abilia, Lord Carlton, Roger McCall, Tito Perez.
CLOISTER—The Treniers, Eddie Subway Orc.
CONRAD HILTON — "Ooh La La," Wayne Roland, Margie Lee, Frederick & Brigitte, Lothar Weidmann, Brigitte Voit, Inez & Gordon, Boulevar-Dons (3), Boulevar-Dears (6), Connie Mitchell, Gay Claridge Orc., Ollie Raymond Orc.
EDGEWATER BEACH — Les Paul & Mary Ford, Don Davis Orc.
GATE OF HORN—Lenny Bruce, Barbara Dane, Kenny Whitson, Fred Kaz 3.
HAPPY MEDIUM — "Medium Rare," Jean Arnold, Linda Donovan, Denise Foster, James Inman, Marc London, Donna Miller, Bert Vallencourt, Cindy Witsell, Tom Williams, Downstage Room—Daniele Clary, Cy Touff Trio, Cliff Niepp Trio.
LE BISTRO—The Wanderers, Dick Ceaserio Trio, Larry Novak Trio.
LIVING ROOM—Jane Russell, Norman & Dean, Joe Parnello Trio.
LONDON HOUSE—Dorothy Donegan, Eddie Higins Trio, Larry Novak Trio.
MISTER KELLY'S—Jack E. Leonard, Claire Hogan, Marty Rubenstein Trio, John Frigo Trio.
PALMER HOUSE—Gene Barry, Lawrence & Carroll, Ben Arden Orc.
PLAYBOY CLUB — Homer & Jethro, Peter Pit, Johnny Jeni, Paul Cray, Linda Hopkins, John Shirley & Bonnie, Billie Dee, Williams, Starr Sisters, Stage...

McMann, Harold Harris Trio, Kirk Stuart Trio, Bob Davis Trio.
SECOND CITY—"Alarums & Excursions," Bill Alton, Bob Camp, Del Close, Roger Bowen, Bill Mathieu, Joan Rivers, Dick Schall.
SHERATON BLACKSTONE — Patricia Marand, Franz Benteler Orc.

## LOS ANGELES

BEN BLUE'S — Ben Blue Revue (20), Ivan Lane Orc.
COCOANUT GROVE — Kingston Trio, Ronnie Schell, Dick Stabile Orc.
CRESCENDO—Joey Dee & Starliters, The Limeliters.
DINO'S — Audrey Hepiar, Jack Elton, Steve La Fever.
INTERLUDE—Troy Walker & Hustlers.
LE CRAZY HORSE — Le Crazy Horse Revue, 3d Edition, Donnie Brooks.
SLATE BROS.—Billy Gray, Ketty Lester, Herb Dell Trio.
STATLER HOTEL—"Les Girls" Revue, Skinnay Ennis Orc.
YE LITTLE CLUB—Mavis Rivers, Joe Felix Group (4).

## LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.
DESERT INN—Louis Prima, Sam Butera and Witnesses, Nica Ventura, Dick Humphreys, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Frankie Carle, Michael Kent, Dave Apollon, Milt Hearth, Sam Melchionne, Acappulco Boys.
DUNES—Patti Page, Guy Marks, Art Johnson, Earl Barton Dancers, Bill Reddie Orc. Lounge: "Vive Les Girls," One Plus One, Travelers Three, Joseph Mack Four.
EL CORTEZ—Hot Lips Levine, Dick Hill.
FLAMINGO—Bobby Darin, Myron Cohen, Don Kirk, Flamingoettes, Flamingo Orc. Lounge: Lionel Hampton, Sarah Vaughan, Betty Reilly.
FREMONT —Joe King Zaniacs, Newton Brothers, Cousins, Twisters.
GOLDEN NUGGET—Judy Lynn, Wanda Jackson, Dale McBride Four, Tommy Strange.
HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Sunny Spencer.
MINT—Pat Moreno's "Artists & Models of '62," Billie Bird, Gil Lamb, Beauty & Beast.
NEVADA—Jay Orlando, Lynne Davis.
NEW FRONTIER—"Minsky's Follies of '62," Dick Rice Orc. Lounge: Bob Crosby, Ink Spots, Sunny Spencer.
RIVIERA — Dennis Day, Mamie Van Doren, Geo. Arnold Dancers, Jack Cathcart Orc. Lounge: Billy Williams, Dukes of Dixieland, Jimmy Nelson.
SADDLE CLUB — King Henry Four.
SAHARA — Donald O'Connor, Sidney Miller, Joanie Sommers, Moro-Landis Dancers, Louis Basil Orc. Lounge: Mary Kaye Trio, Characters, Tunejesters, Jackie Jocko, Don Ferrera Four.
SANDS—Nat King Cole, Corbett Monica, Copa Girls, Antonio Morelli Orc. Lounge: Jerry Vale, Dave Burton, Morrey King, Ernie Stewart.
SHOWBOAT—Red Foley, Little Jimmy Dickens.
SILVER SLIPPER—Hank Henry, Sparky Kaye, Red Marshall, Danny Jacobs, Slipperettes, Geo. Redman Orc. Lounge: Charlie Teagarden, Jack Prince.
STARDUST — "Lido de Paris," Eddie O'Neal Orc. Lounge: Four Aces, Bernard Bros.
THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Garwood Van Orc. Lounge: Carmen McRae, Sonny King, Vido Musso, Danny Peppermint, Marcy Layne.
TROPICANA—"Folies Bergere of '62," Ray Sinatra Orc. Lounge: Vagabonds, Guido & Sylvia, Al De Paulis Four, Du Bonnet Three.

## RENO-TAHOE

HAROLD'S — Wiere Bros., Vivienne della Chiesa, Don Conn Orc.
HARRAH'S (Reno)—Denis & Rogers, Al Morgan, Abbie Neal & Ranch Girls, Tepper & Friend, Dusty & Sylvia.
HARRAH'S (Tahoe)—South Shore Room: Rosemary Clooney, Half Brothers, Gary Morton, Dorben Singers and Dancers, Leighton Noble Orc. Lounge: Harry James, Nick Lucas, Harmonica Masters, Coquettes, Tepper and Friend.
HOLIDAY — Andrini Brothers, Harry "Woo Woo" Stevens, Johnny Hawaii's Hawaiian Revue, Charles Gould.
MAPES—Novelites, Lobato Dancers, Esquires.
RIVERSIDE—Riviera Room: "Life Begins at Minsky's," Jo Ann Jordan Trio, Lou LeVitt Orc. Lounge: Jack "Jive" Schafer, Fabulous Jets, Rossi & Boyer.
WAGON WHEEL (Tahoe)—Ginny Greer & Gallions, Arthur Walsh, Country Gentlemen, Bobby Page, Modernisians.

## MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Revue, Phil Richards, Shirley Linde, Mitchell & Taylor, Lola & Lita, Johnny Flanagan, Michael Meehan, Mal Malkin Orc., Ice Models.
BALMORAL — "Bottoms Up," KayCee Jones, Eddie Garson, Jack Wallace, The Archers, Sacasas Orc., Dick Merrick, The Accents.
BILTMORE TERRACE—Al Fike & Co.
CARILLON — "Scandales De Paree," Sue Carson, the Rivieras, Colette Riedinger, Ralph Loung, Five Brutos, George Dorlis, Bogdasis, Roger Stefani Ballet, Jacques Donnet Orc., Line (16).
CASTAWAYS—Preacher Rollo 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.
COPA CITY—Belle Barth, Duke Hazlett, Cootie Williams Four, Bobby Milano, Frank DiFabio Trio.
DEAUVILLE — Ritz Brothers, Marion Colby, Jackie Heller, Les Rhode Orc., Don Rickles, Kay Howard Trio, La Pinta Orc.
DIPLOMAT—Gordon & Sheila MacRae, George Foster, Damita Jo, Mandy Campo Orc., Van Smith Trio.
EDEN ROC—Milton Berle, The Dunhills, Metropolitan Quartet, Leonard Sues, Amin Bros., Art Freeman Orc.
FONTAINEBLEAU — Ziegy Line, Checo & Veradero Sextette, Frank Natale Trio, Len Dawson Orc.
LUCERNE—"East Side Story," Eddie Schaeffer, Michel Rosenberg, Barton Bros., Norman Brooks, Esther Sutherland, Ray Abrams Orc.
MONTE CARLO—"Land of Milk & Honey," The Dudaim (2), Will Cooper, Gila Golan, Israeli Dancers.
MURRAY FRANKLIN'S—Johnny Bachemin & Co., Kay Carole, Terry Haven, Frankie Hyers, The Cooks, Eddie Bernard, Murray Franklin.
PLAYBOY—Paul Gray, Jo Ann Miller, Margaret Ann, Ernie Mariani 3, Peggy Lord.
RONEY PLAZA—Marion McPartland, The Gene the Hat, The Twisters.
SINGAPORE — Debbie Hayes Revue, Louis Jordan, Vic Perry, Don Lucas.
TONY'S FISH MARKET — "6 Overboard," Jerry Newby, Anne Jones, Alan Kass, Carol Gordon, Art Mathews, Evelyn Page.
THUNDERBIRD — Ritchie Bros., Jack Wallace, Berj Vaughn Quartet, Ruth McMahon.

## SAN FRANCISCO

BLACKHAWK—Mongo Santamaria Orc.
BLACKSHEEP—Earl Hines Orc., Fred Washington Trio.
EARTHQUAKE McGOON'S—Turk Murphy Orc.
FAIRMONT HOTEL—Louis Armstrong Orc., Ernie Heckscher Orc.
HANGOVER — Muggsy Spanier, Ralph Sutton.
HUNGRY I—Mort Sahl, Aldo Monaco, Journeymen Three, Amy Rouselle.
JAZZ WORKSHOP—Dexter Gordan 4.
MOULIN ROUGE — Georgia Holden, Natasa, Donna Kaye, Robin Carroll, Jan Sellers, Ken Card, Johnny Coppola Orc.
NEVE—Carol Brent, Darrell Hutchinson Five.
NEW FACK'S—Jack Ross Six.
ON THE LEVEE—Byron Berry, Vince Catolica.
PURPLE ONION — Jim Nabors, Gold Coast Singers, Freddie Paris.
365 CLUB—Lili St. Cyr, Paul Desmond, Shaw-Hitchcock Dancers, Roy Palmer Orc.
SUGAR HILL — Steel Band, Limbo Dancers.

## SAN JUAN

CLUB CARIBE—Abbe Lane, Xavier Cugat, Augie & Margo, Miguelito Miranda Orc., Pepito Arvelo Five.
LA CONCHA — Floriana Alba, Benjamin Ocasio, Noro Morales Orc.
FIESTA ROOM—Xiomara Alfaro, Pepito Torres Orc., Barletta-Queralt Five.
FLAMBOYAN — Miguel Calo's Argentinian Show, Janus & Tony, Cesar Concepcion Orc.
MOULIN ROUGE—Humberto Morales Five.
PENTAGRAMA—Bobby Collazo.
SAND & THE SEA—Hal Hester, Calypso, Steel Band.
TROPICORO—Marlene Dietrich, Charlie Fisk Orc.

# Fun Curb Yelps

Continued from page 1

dispatched to Chairman Wilbur W. Mills (D-Ark.) last week on the eve of his House Ways and Means Committee's renewed consideration of the controversial JFK tax proposals.

Voicing the fear that 200,000 jobs in the nitery and allied fields will be endangered by the expense account crackdown, the memo was signed by reps of these groups:

American Federation of Musicians, Hotel & Restaurant Employees and Bartenders International Union, American Federation of Television & Radio Artists, American Guild of Musical Artists, Assn. of Theatrical Press Agents & Managers, American Hotel Assn., International Assn. of Convention Bureaus, American Motor Motel Assn., National Licensed Beverage Assn., Food Service Executives Assn., N.Y. Committee for Promotion of Entertainment Industry, Restaurant League of N.Y. and the National Restaurant Assn.

The memo to Mills averred: "More than $500,000,000 in annual wages and over 200,000 jobs are jeopardized by the Ways and Means preliminary proposal. Existing law serves to control expense account tax abuses, especially now that the Revenue Service has increased its field staff and installed modern data processing equipment."

If new legislation is deemed necessary, the memo urged consideration of proposals of a less drastic nature.

# Acting & Anatomy

Continued from page 1

ticularly in her home country, Miss Martinelli had problems because she was not from the mold of outstanding bust development.

"When I started in Italy it was quite difficult for me to get roles," she recalled. "It was five years ago, the time of the very bosomy girls. And I always have been skinny. Now it's changed. If people like the picture, they'll accept the girl. That's why I think directors are more important than stars."

Considering the flock of Italian actresses who were introduced on the strength of their shapes, Miss Martinelli said: "Many made 20 pictures in two years and I know you don't know them. If you prove you are a good actress instead of just having a good figure, you might work more years. That is why even such big stars as Sophia Loren and Gina Lollobrigida would like to be good actresses rather than just sexy."

"I think Gina will always be placed in sexy parts. That is what she does best," Miss Martinelli added.

Having just completed "The Pigeons that Took Rome" opposite Charlton Heston and, prior to that, spending seven months in Africa and Hollywood making "Hatari" with John Wayne and Red Buttons, both for Paramount, Miss Martinelli apparently has made the grade.

# House Reviews

## Apollo, N. Y.

*Brook Benton, Maxine Brown, Willie Lewis, Marcels (4), Shep & the Limelights (3), Reuben Phillips Orch (13); "Rx Murder" (20th-Fox).*

Current Harlem vaudery bill headlines Brook Benton, an established hit disker who is developing into a first-class stage and club performer.

The deep-voiced, easy-going balladeer has gained in confidence since last caught at this location a few months ago, and the turn has more sophistication, warmth and excitement.

Like other headliners here who have made it, Benton takes a chance with some of the classier numbers in the catalog and gets away with it. His openers are standards, "Secret Love," "I Didn't Know What Time It Was," and "I Could Write a Book," done in a tasteful style that would go anywhere. He moves into a sock current disclick, "Revenge," and winds with the familiar (to this aud, anyhow) impressions of Cole, Cook and Domino as they would do his bestseller, "Boll Weevil." It's a varied and well-paced act.

Blues-gospel style singer Maxine Brown, a regular here, is in top form and at show caught pulled an unusual second encore. Provocatively gowned in a tight, bright pink floor-sweeper, the slender belter injects a lot of dramatic meaning into a bluesy book that is lyrically far superior to the going r&r stuff.

Willie Lewis, a sort of hip Jim Crow comedian, has always commanded solid returns from the Apollo aud, and he has polished up the act without losing touch. Some of the old flamboyance is gone in a move toward the Nipsy Russell-Dick Gregory school (a Faubus cocktail, says Lewis, is a Black & White on Little Rocks).

The Marcels, bong-iti-bonging quartet, opens with a noisy and flat runoff of their r&r disclicks. It remains for the tin-eared teen set to judge how long the boys can get away with their antimusical antics. More class and aud sympathy is displayed by Shep & the Limelights, but then they are senior statesmen by r&r group standards (literally older, that is).

Reuben Phillips band is fine as usual in backing throughout.

*Bill.*

## Etoile, Paris

Paris, Jan. 24.

*Andre Cherrier production of music hall show starring Fernand Raynaud; featuring Georges Reich Ballet (11), Michel Vocoret, Renee Caron, Rene Lafleur, Jack Perret, Jeannette Armand, Vautours (6); staged by Reich; sets and costumes, Francois Lalanne; music, Franck Barcellini, Marcel Rossi; $4 top.*

Fernand Raynaud is a canny mime-patter comic who plays more to regular audiences than the highbrow crowd. He thus may have a neat run on this vaude-type show but not a hit status.

Dances and some acts surround Raynaud's sketches, patter and mime sequences. Overall show is sketchy, but Raynaud gets to the crowd.

Whether imitating a group of soldiers marching by miming all types, getting into scrapes with big people or mixing in with dances or other numbers, he displays a sure comic flair. But terp segments of the George Reich Ballet are only average. It has some invention and solid dancing. However, they're not of the calibre to raise this over vaude level. Thus show is a cross between straight two-a-day and a revue.

Other acts are also fail to give this the snap and spark it needs when Raynaud is not around. Jack Perrot plays tunes on his face and head, Rene Lafleur and Michel Vocoret are good skit foils, while Renee Caron does not have the projection to put over songs alone. Remaining turns are also disarmingly ordinary in their stints. Even a twist and r'n'r segment are dragged in.

*Mosk.*

# New Acts

**WHISKEYHILL SINGERS**
**Songs**
**30 Mins.**
**Colonial, Toronto**

Dave Guard, who quit the Kingston Trio last August, has assembled the Whiskeyhill Singers—three men and a girl—for a teeoff at the Colonial where twoweek engagement is billed as a world preem. As former composer-arranger for the Kingston Trio, his work for the newly-formed Whiskeyhill Singers acknowledges greater comedy values, particularly in his well-timed buildups to each number.

Guard scrupulously omits all references to the Kingston Trio in his performances.

Since his separation from the trio, Guard's task was to form a new group, for which he did extensive American travelling. Raiding the Kingston Trio ranks, he succeeded in luring Dave Wheat, former bass accompanist, now permitted to sing. Also in the new group are singer-instrumentalists Cyrus Faryar and Judy Henske.

After the breakin here, group does a series of one-night concerts at some 30 eastern colleges which will carry well into March. Whiskeyhill Singers (named for that San Francisco landmark) are on for their first club appearance at the Colonial and doing three shows nightly.

At show caught, quartet of three males and a fiery brunet did alternately bouncy harmonizing and slow balladeering, all to fine effect. Guard is lead singer and doing the arrangements.

Guard is generous in allowing step-out solos, with plenty of foot-stomping, funny lyrics and alternating swing style. Only serious ballad was "Deportee."

Group is packing in customers at 400-capacity Colonial.

*McStay.*

**JACK ELLIOTT**
**Songs**
**42 Mins.**
**Le Hibou, Ottawa**

Jack Elliott, chanter with guitar, has been around the circuits for some 10 years but seven of them were spent in Europe. Abroad, Elliott got big mileage out of the Europeans' liking of the American cowboy idea. Probably the closest he comes to a saddle is the bridge on his guitar. Despite this, he handles his items solidly and with an aura of authenticity. He warbles and plunks pleasantly, gabs with sharp wit and varies his offerings.

Stanza caught was too long, but he can slice if needed. Elliott already has a number of disks on both sides of the Atlantic. With good handling, he would work nicely in niteries and on tv or radio.

*Gorm.*

**BEN YOST TRIO**
**Songs, Comedy**
**40 Mins.**
**Ho Ti, Portland, Ore.**

Ben Yost singing groups have been on the board for years, but this engagement marks the preem of the Ben Yost Trio. New group sans tights, hip boots, capes, and swords a la Royal Guards appear in smartly tailored tuxes. High tenor Talmadge Russell and second tenor Orlin Witcraft combine talents with baritone bossman Ben Yost for a solid stint. The three work hard and sell the nifty vocal arrangements for hefty returns.

A good change of pace plus clean comedy material makes this a top drawer act. More rehearsals and exposure will eliminate the few rough spots. Lads display vocal talent in close harmony and know their way around. In this first outing, it's evident the Ben Yost Trio has major league possibilities for any situation. Best bets are "Unfinished Symphony," "Patty's Pig" and "Let There Be Peace." Trio has plenty of material, with two different 40-minute layouts.

*Feve.*

# Ind'pls Dark for Rest of Season As Both Local Managements Quit

Indianapolis, Jan. 30.

Legit has had setback in Indianapolis. Two local promoters who've been booking shows here this season have tossed in the towel. That leaves the city without any touring production prospects for the balance of the season.

Giving up at least for the present on the booking of legit shows here are Frank Lashinsky, president of National Attractions Inc., and Ross Christena, head of Ross Christens Associates Inc. The latter is primarily a talent agency.

Lashinky had been booking shows into the Murat Theatre, the town's principal showcase for road presentations. Christena's booking activities were confined to an engagement of "Thurber Carnival" at the Zaring Theatre and the American Ballet Theatre Co. at the Circle Theatre.

Both Lashinsky and Christena claim they quit because of high costs. Lashinsky, who's firm started booking the Murat last September, has cancelled all bookings made for the balance of the semester. He claims expenses connected with the bringing of touring shows to Indianapolis are much higher than any other city, including Chicago. He asserts that the stagehands Local No. 30 here charges double time Sundays, holidays and for work after midnight, as compared to time-and-a-half charged in Chicago, Cincinnati, Dayton, Louisville and other cities.

Of the shows booked by Lashinsky in the Murat this season, he says all but "Gypsy" lost money for his firm. His last booking at the Murat was "Best Man," which opened a split-week stand Christmas night. He says he'll resume booking productions into the Murat next season if local conditions became negotiable.

Christena claims he lost money on both "Thurber" and the ballet troupe. "Thurber," he states, called for 13 stagehands, but neither its scenery, which was not unloaded, nor its turntable could be used at the 1,000-seat Zaring, a converted film house. The stagehand bill, he says, was $535. Christena, noting

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## Pinochle Time

The omission of the standard overture in "Carnival" is apparently a source of confusion to some theatregoers. At a recent performance of the musical comedy at the Imperial Theatre, N.Y., a member of the audience was overheard explaining to his wife that it was probably the fault of the stagehands' union.

As he figured it, the introductory medley had been dropped to enable the performance, which "started late," to finish on schedule so that the stagehands wouldn't have to be paid overtime.

# Will Do 'Oliver' On Coast First

Hollywood, Jan. 30.

The Los Angeles Civic Light Opera will present "Oliver," the musical version of "Oliver Twist" now in third year in London, in the upcoming 25th season, as a co-production with David Merrick, who holds the American rights. Merrick originally planned Broadway opening in early fall, but agreed to postpone until after the engagements here and in San Francisco.

Plans call for the London production and cast to be imported and also British director Peter Coe. English producer Donald Albery is associated with Merrick in the project.

# NEW LEGIT RISING SOUTH OF CHICAGO

Chicago, Jan. 30.

Dorchester Club, a private country club in suburban Dolton, is constructing a permanent 1,200-seat theatre which is expected to be completed by June 15. Initially it's to be operated as a stock theatre in the summer and as a facility for trade shows and conventions in the fall-winter season. The summer theatre will, of course, be open to the public.

This represents the third new legit theatre that will be built on the southside of Chicago this year, the other being the 1,000-seat houses of Drury Lane and Palos Hills Supper Club, both of which should be completed early in 1963. It also stands to be the ninth new legit facility to go up in the metropolitan area in a period of slightly more than two years.

Along with the theatre, the Dorchester is building a motel on an adjacent 15-acre plot, which will contain a supper club.

# Royal Shakespeare Co. Aims Showcase Project

London, Jan. 30.

The Royal Shakespeare Theatre Co. is to open an experimental wing for a term of six months to a year at the Arts Theatre, London. The project, to start in March, is to introduce new authors, producers and leads to the public by giving plays a four-week run.

According to Peter Hall, director of the company, other plans include the televising of two plays company's repertoire, following their "live" production. The group also plans to host the Apollo Society's monthly verse and music program at the Aldwych theatre, London, as the festival Hall is no longer available for that offering.

Hall estimates that in the two years it has been at the Aldwych it has played to 75% capacity. The stock company had grown from 15 to 36 members.

# N.Y.C. Ballet to Albany

Albany, Jan. 30.

Fabian's Palace will present a one-niter Feb. 13 of the N.Y. City Ballet, at $1.95 to $4.30.

The theatre, which has an unusually large stage, played the Ballet Russe last season.

# Film Distrib Nat Cohen Gets the Arts, London; To Keep It as Legiter

London, Jan. 30.

Nat Cohen is going legitimate. The boss of Anglo-Amalgamated Film Distributors, currently in the U.S., has made a personal deal for control of the Arts Theatre Club, and contracts for the sale of the remainder of the 11-year lease were agreed last week.

The news that Cohen was bidding for the club caused some stir in local legit circles, and resulted in counter-bids from some theatrical groups, anxious to preserve the Arts Theatre Club as an experimental centre. It has since been emphasized that there never had been any intention of turning the club into film operation.

Mrs. Gwellian Williams, principal director of the Arts Theatre Club, also confirmed that it was a private acquisition by Cohen, and was in no way associated with the film company of which he is managing director. She added that Cohen had no intention of forsaking the Arts Theatre's traditional dramatic policy, but intends to enhance it.

It's explained that the picture exec may occasionally show artistic films, but does not plan to alter the present policy of running the Arts as a theatre club.

# Frisco Drive Succeeds In 'Matching' Ford Grant

San Francisco, Jan. 30.

Actor's Workshop, in a quick campaign, raised almost $23,000 in six weeks to bring 1961 total of contributions to $39,000, thus qualifying for $39,000 matching grant from Ford Foundation.

Workshop Managing Director Jules Irving said six-week drive brought in over 2,000 individual donations ranging from $1 to $5,000, and added money was received from all over California, New York and Canada.

# Tower Theatre, Atlanta, Switching in Cinerama

The Tower Theatre, Atlanta, will be withdrawn next May 15 for touring legit bookings. It's understood the house is to be converted to a Cinerama Theatre.

The move will leave Atlanta with only the 5,000-seat Auditorium available for legit.

# Griffith-Prince's $147,500 Dividend On 4 Old Shows

The production firm of Harold S. Prince and the late Robert E. Griffith made a combined profit distribution earlier this month of $147,500 on four of its past Broadway musical clicks. Represented in the payoff were "Pajama Game," "Damn Yankees," "West Side Story" and "Fiorello."

"Pajama" paid a dividend of $50,000, bringing the total distribution on the show thus far to $1,762,500 on a $250,000 investment. The "Yankees" distribution was $37,500, bringing the total divvy thus far to $1,037,500 on a $250,000 investment.

"Story" paid $30,000 for a total distribution thus far of $930,000 on a $300,000 investment, and "Fiorello" distributed $30,000 for a total divvy thus far of $390,000 on a $300,000 investment. The profit on the four shows is split equally between the backers and the management.

In the case of "Fiorello," which ended a 100-week Main Stem run last October, the Broadway production has been sharing in revenue earned by the C. Edwin Knill-Martin Tahse touring edition of the musical, which closed last Saturday night (27) in Philadelphia. "Fiorello," which opened on Broadway in November, 1959, was produced independently by Griffith & Prince.

Their first managerial effort, "Pajama," was co-produced with Frederick Brisson and registered a New York run of 133 weeks from May, 1954, to November, 1956. Griffith & Prince also co-produced "Yankees" with Brisson (in association with Albert B. Taylor). That musical put in 128 weeks on Broadway from May, 1955 to October, 1957.

"Story" was produced by arrangement with Roger L. Stevens. It opened in September, 1957 in New York and closed in June, 1959 after a run of 92 weeks. That count does not include a 32-week return engagement in New York in 1960 following a tour. The musicals, except for "Story," which was choreographed and directed by Jerome Robbins, were staged by George Abbott.

# CRITICAL FELLOWSHIPS BY FORD FOUNDATION

Ford Foundation has awarded a fellowship for a critical and historical study of the Actors' Studio, N. Y. The study is being made by Gordon Rogoff, theatre critic and producer, as one of the recipients of the Foundation's third series of fellowships for studies in the creative arts.

The fellowships, in which the grants range from $2,150 to $7,500, are designed primarily to assist persons not regularly associated with academic institutions to undertake studies of potential significance to others interested in the creative arts. Some of the other fellowship recipients and the subjects of their research are as follows:

**Boris Aronson**, stage designer; a study of the development of the American theatre through an analysis of stage design.

**Nathan Broder**, musicologist and associate editor of The Musical Quarterly; completion of a history of the evolution of orchestral idiom.

**David Flaherty**, film director and writer; a catalog of Robert Flaherty's writings and photographs and a study guide of his films.

**Edward N. Waters**, assistant chief of the Music Division of the Library of Congress; a re-evaluation of Franz Liszt.

Applications for a fourth series of fellowships will be accepted by the Foundation next fall.

# Off-B'way 'Premise' a D.C. Landslide After Trailing in First Returns

By LES CARPENTER

Washington, Jan. 30.

The original off-Broadway company has brought "The Premise" to Washington, and the improvizational revue registers here as a big entertainment hit with every sign of economic success.

The contract with the Shoreham Hotel, where two lobby floor rooms were merged and redecorated for it, calls for a 10-week run. The admission is $3, and drinks are served throughout the performance. There are 200 seats.

Washington has such an interest in politics that not much else matters. Director Theodore J. Flicker, who also is one of the four performers, learned immediately that he needs to discard almost everything not related to current events. Skits about psychiatric problems, for instance, may go great other places, but not here.

Flicker said he wanted to come to Washington because he wanted the challenge of an audience absorbed in politics. The challenge was apparently too much for him on opening night, where the VIP crowd included numerous political celebrities including Vice President Lyndon B. Johnson.

Flicker asked for an opening line from the crowd, Jack Bell, political writer for Associated Press, shouted, "Who is Mrs. Murphy?" The cast apparently hadn't heard of a Mrs. Murphy more recent than the one who found overalls tossed into her chowder. They acted out something about chowder, to the disappointment of the politicos. (Who is Mrs. Murphy?—Ed.)

There was a quick recovery,

(Continued on page 66)

## Pat Title Parlay

Chicago, Jan. 30.

The show that will bring down the curtain on the Erlanger Theatre's 36 year history as a legit house next March is titled appropriately, "Bye Bye Birdie."

By another coincidence, "Do Re Mi," the musical that tonight (Tues.) initiates the McVickers as a legit theatre, contains a number titled "It's Legitimate."

# 'Lover,' 'Umbrella' Have 177G Loss

The collapse last week of the Main Stem presentation of "Complaisant Lover" and the Broadway-bound "Umbrella" represented a combined loss of around $177,000.

"Umbrella" tossed in the towel last Saturday night 27) (plus one regular performance and three previews) of a scheduled two-and-a-half weeks after one week tryout at the Locust Theatre, Philadelphia. "Lover" ended a 13-week run of regular performances Saturday at the Barrymore Theatre, but played an Actor's Fund benefit Sunday night (28).

"Umbrella," which had been slated to open Feb. 8 at the Morosco Theatre, N.Y., is figured to have dropped its entire $100,000 investment. The play, written by Bertrand Castelli in collaboration with Jack Raphael Guss and produced by Ketti Frings in association with Robert Evans, costarred Geraldine Page, Anthony Franciosa and Arthur O'Connell.

"Lover," capitalized at $125,000, had an estimated deficit of about $77,000 as of its closing. It's figured subsequent income from the sale of the stock and amateur rights will reduce that figure. There's also the possibility of a film deal bringing in additional coin. The Graham Greene play, in which Michael Redgrave, Googie Withers and Richard Johnson costarred, was produced by Irene Mayer Selznick in association with H. M. Tennent Ltd., Donald Albery and F.E.S. Plays Ltd.

# ATLANTA MANAGEMENT HEADED BY SID DAVIS

Atlanta, Jan. 30.

Artist Productions Inc., made up of a group of Atlanta business and professional men, is the name of a new theatrical and concert booking organization headed up by Sidney Davis, promotion manager for Atlanta's Academy Theatre and the Southeastern Shakespeare Festival held at Emory University last summer.

Present plans call for presentation of at least 10 events during coming year. Two of major areas new outfit will exploit are folk music and jazz.

Arrangements have been made to kickoff bookings with concert presentation of Odetta, folk singer, in March.

# To Offer French Plays For London Engagement

London, Jan. 30.

Michael Dorfman, having ended his partnership with Bernard Delfont, with whom he was associated on such ventures as the "Folies Bergere," enters management on his own with the presentation of a group of French plays, opening Feb. 19 at the Piccadilly Theatre and running five weeks.

The plays will include "Les Violons, Parfois . . ." by Francois Sagan; "Le Misanthrope," by Moliere; "Jean de la Lune," by Marchel Achard; "L'Invitation au Chateau," by Jean Anouilh; "L'Annonce Faite a Marie," by Paul Claudel.

"Physician for Fools," by American playwright **Kenneth Cameron**, is planned for February production by the Oldham Repertory Theatre in England.

# Report Sardi May Open 3d Restaurant in M'pls.; He Says It's Nebulous

Minneapolis, Jan. 30.

Vincent Sardi Jr., who operates Sardi's and Sardi's East, in New York, may open a somewhat similar restaurant in Minneapolis. The project would be run in connection with the Tyrone Guthrie Theatre now under construction and scheduled for opening in the spring of 1963. As with the New York establishments, the restaurant would cater specially to legit patrons.

At the behest of former Broadway producer Oliver Rea, the Guthrie theatre's administrative director and now a Minneapolis resident, Sardi visited Minneapolis recently to make a survey of the city as a suitable location for a third class eatery. He says his accountants will make a detailed survey of the Twin Cities market to determine what prices could be charged, the volume potential, etc.

The noted restaurateur asserts that if he decides to open an establishment here, he himself will operate it, rather than franchise it to anyone else. He figures on financing the project in Minneapolis.

The Guthrie theatre is now under construction at a donated site and with local subscribed funds defraying all of the building costs. Guthrie is to head the repertory operation, with Douglas Campbell assisting and also being a member of the acting company.

### Too Soon to Tell

Sardi said yesterday (Tues.) that he will meet this week in New York with a group of Minneapolis business men and, depending on their views, he will probably go ahead with a full-scale survey of the situation. He describes the project as vague at present, however.

As a preliminary to any other expansion of his restaurant business, Sardi revealed that he and several associates will soon open a dining room as part of a new motel in Greenwich, Conn. If that works out, he may be inclined to go ahead with the Minneapolis venture.

As a long-range proposition, Sardi says, his dream idea is to open a restaurant in London. That's admittedly just a gleam in his eye, as yet, however.

# Show on Broadway

## A Family Affair

Musical comedy in two acts (19 numbers), by James Goldman, John Kander, William Goldman. Staged by Harold Prince; choreography, John Butler; musical number staging, Bob Herget; settings and lighting, David Hays; costumes, Robert Fletcher; musical and vocal direction, Stanley Lebowsky; orchestrations, Robert Ginzler; dance music arrangements, Gerald Alters. Stars Shelley Berman. Eileen Herckart; features Morris Carnovsky, Larry Kert, Rita Gardner, Lulu Bates, Jack de Lon, Paula Trueman, Cathryn Damon, Beryl Towbin, Bill McDonald, Bill Linton, Gino Conforti, Ferdinand Hilt, Don Crabtree, Joan Lowe, Bibi Osterwald. Opened Jan. 27, '62, at the Billy Rose Theatre, N.Y.; $8.60 top weeknights, $9.60 Friday and Saturday nights.

Sally Nathan ..... Rita Gardner
Gerry Siegel ..... Larry Kert
Alfie Nathan ..... Shelley Berman
Morris Siegel ..... Morris Carnovsky
Tilly Siegel ..... Eileen Heckart
Mrs. Forsythe ..... Paula Trueman
Mother Lederer ..... Lulu Bates
Babs Sanditz ..... Beryl Towbin
Selma Siegel ..... Barbara Ann Walters
Candy ..... Joan Lowe
Jenny Stone ..... Cathryn Damon
Irma ..... Kelli Scott
Wilma ..... Linda Lavin
Betty Jane ..... Carolsue Shaer
Marie Rose ..... Judi West
Crying Daughter ..... Linda Lavin
Mother ..... Alice Nunn
Christopher Sanditz ..... Randy Garfield
Mr. Weaver ..... Jack de Lon
Wolfgang Demott ..... Sam Greene
Kenwood Sanditz ..... Bill McDonald
Morton Lederer ..... Ferdinand Hilt
Bernice Lederer ..... Lynn Charnay
Milton Lederer ..... Bill Linton
Helene Lederer ..... Yettanda Enelow
Simon Lederer ..... Don Crabtree
Emil Lederer ..... Eddie Becker
Big Sadie Lederer ..... Jean Bruno
Little Sadie Lederer ..... Maggie Task
Sports Announcer ..... Bibi Osterwald
Miss Lumpe ..... Bibi Osterwald
Harry Latz ..... Gino Conforti
Fifi of Paris ..... Linda Lavin
Brasht Girl ..... Charlene Carter
Quiet Girl ..... Linda Lavin
Shopping Service Voice ..... Alice Nunn

Singers: Eddie Becker, Theodore Brandon, Jean Bruno, Yettanda Enelow, Sam Greene, Linda Lavin, Gary Leatherman, Ripple Lewis, Alice Nunn, Kelli Scott, Maggie Task, Barbara Ann Walters.

Dancers: Tom Abbott, Robert Bishop, Charlene Carter, Jeremy Ives, Bob La Crosse, Carolsue Shaer, Judi West.

Songs: "Anything for You," "Beautiful," "My Son, the Lawyer," "Every Girl Wants to Get Married," "Right Girls," "Kalua Bay," "There's a Room in My House," "Siegel Marching Son," "Nathan Marching Song," "Harmony," "Now, Morris," "Wonderful Party," "Revenge," "Summer Is Over," "I'm Worse Than Anybody," "What I Say Goes," "The Wedding."

What's so funny about the quarrels of the bride's and groom's families over the wedding arrangements? It's an unedifying subject. However, it's the basis of the musical comedy, "A Family Affair," which opened last Saturday night (27) at the Billy Rose Theatre. The audience apparently reveled in it.

The show opens with the boy, at one side of the stage, asking the girl, "Will you marry me?" She answers, "Yes." Thereafter, until the wedding ceremony which finally brings down the curtain, there's not so much a story as a series of caricature complications, all involving the selfish, arrogant, unscrupulous (the groom-to-be ultimately mentions those and a dozen or so other distasteful adjectives, all deserved) respective families.

There no doubt are families like these, but who wants to spend an evening with them—particularly at Broadway boxoffice prices? On the other hand, "A Family Affair" is evidently a nudge-of-recognition show, with special appeal for anyone who, at least vicariously, is entertained by domestic quarrels. In this instance, it's primarily a Jewish show, with Jewish characters, numerous Jewish references and a sprinkling of Yiddish words.

There may be a limited public for the musical, notably as a theatre party item. It seems a questionable prospect to pay off, however, and there's not much in it for the road or films, and little for stock productions.

Presumably Shelley Berman, as first costar and male lead, has a personal following. Also, it remains to be seen how much response there will be to the intensive spot campaign began on local stations the day after the opening.

Aside from its dubious characters and situations, "A Family Affair" doesn't offer much. The music, at least on the basis of a first hearing, seems commonplace, and in most cases inadequately sung.

The acting tends to be exaggerated, the dancing is unimpressive and the physical production is visually unattractive. There is merit, however, in the consistent striving for originality in presentation—in short, credit for effort.

Presumably the basic idea of the show is true enough to life. The boy and girl decide to marry, and even agree on the approximate date, that's it's to be a fairly small wedding and on where they'll honeymoon. Then her guardian-uncle (she's an orphan) and his parents quickly take over, and preparations for the theoretically happy event are presently snarled in conflicting wishes, jealousies, vanities, spite and finally nonspeaking.

Obviously, it's all not meant to be taken seriously, but just laughed off. So it's a matter of identification, or of taste.

To some extent because of the generally poor singing, it's hard to tell about the music. "Anything for You," sung by the boy and girl immediately after the proposal, and "Every Girl Wants to Get Married," by the bride-to-be and a girl acquaintance, are passable ballads, though unmemorable. "Right Girls," done by Berman and a male chorus in a gymnasium, is an acceptable number, chiefly due to the novel staging.

"Kalua Bay," a duo song and dance by costar Eileen Heckart and top-featured Morris Carnovsky, is a fair spoof of Hawaiian tunes, but suffers in performance. "Summer Is Over," a lament sung by Miss Heckart, suggests wistful possibilities if done by a professional singer.

Bibi Osterwald puts zing into a satiric first-act finale, "Harmony," Berman makes a solo comedy turn, with plenty of mugging, of "Revenge." Larry Kert is at least loud in the next-to-closing cry of the dominated male, "What I Say Goes."

The dances are apparently supposed to stress originality and humor rather than choreographic quality, and on that basis they're good enough, though not outstanding. The overall direction of Harold Prince, a onetime stage manager and now a producer making his bow as a stager, having taken over the assignment during the tryout tour, seems to be competent.

Berman, a television and cabaret name, plays the girl's uncle, giving it a somewhat wry flavor, commendable authority and a good deal of writhing and grimacing. His first-nighter public voluably relished it. Miss Heckart, an established legit actress, seems miscast as the bridegroom's possessive, domineering, uncrupulous mother, and she has neither the voice nor the knack for putting over a song.

Carnovsky, a dramatic actor making his first appearance in a musical, is believable as the boy's overly patient father, and although he can't sing, he at least gets through a number without inflicting undue discomfort out front.

Kert seems almost anemic as the self-contained bridegroom, but comes to life briefly in production dance number in the second half. Rita Gardner is personable as the girl, despite unbecoming gowns, and Miss Osterwald, Paula Trueman, Jack de Lon, Lulu Bates and Cathryn Damon are notable in small featured roles.

As is frequently the case with Broadway musicals these days, there are a number of featured performers who are not readily identifiable in the show and whom the management doesn't even bother to capsule bio in the back of the program. The scenery by David Hays seems cluttered and grubby, and the costumes by Robert Fletcher are, with few exceptions, unusually ugly.

The important thing about a wedding, when it's all over, is that it has taken place—compared to that, the complications tend to be incidental. In the case of "A Family Affair," the incidentals are tedious. *Hobe.*

# MET OPERA PRICED OUT OF TORONTO

Toronto, Jan. 30.

Rotary Club has decided not to bring the Metropolitan Opera Co. to Toronto next May because of costs of the engagement which left only $6,200 for Rotary's charity donation last year.

Fruitless discussions were followed by decision of Rotary and O'Keefe Centre that, even playing to capacity audiences at the same prices as last season, Rotary's surplus would not only be negligible but O'Keefe's would suffer heavy losses.

(Last season, top at O'Keefe's was $12.50 but there was some $20,000 paid out in refunds, under Toronto's liberal policy regarding such.)

Operating costs have risen $100,000 since Met was engaged nine seasons ago for Toronto visit, according to Tudor Davies, Rotary prexy. Hugh Walker, managing director of the 3,211-seat O'Keefe, referred to the "appalling cost of opera," with Maple Leaf Gardens management saying that "Metropolitan will definitely not play here."

(Rotary left the Gardens last season to move into the O'Keefe Centre.)

With deals arranged privately between Rotary and the Met, figures were not released but cost of week's Toronto visit would be about $200,000.

Meanwhile, Met will spend four days in Chicago after closing there, with company to pay idle members for recently-granted union demands which, say spokesmen here, have priced the Met out of the Toronto market.

# Maybe Daring—Hardly Amusing

New York.

*Editor, VARIETY:*

In the Jan. 17 issue, VARIETY printed a report of a television program on which Constance Bennett appeared in Chicago. VARIETY quoted Miss Bennett as attacking "Toys in the Attic" while starring in the play. Miss Bennett denied the story to me, and to VARIETY by telegram.

The day following her denial, Jan. 18, she repeated the attack in the Chicago-American. I have today seen a stenographic report of the tape and VARIETY's report is accurate. Miss Bennett's denial, therefore, is as puzzling as it is daring, but then there is much that is puzzling about Miss Bennett.

The facts are that in August, 1961, I offered the part of Albertine Prine — a part played brilliantly on Broadway by Irene Worth—to Miss Bennett with the proviso that she come in and read the part for Miss Hellman and me. (That was necessary, I thought, because Miss Bennett has seldom appeared in New York and I had never seen her on the road.) She not only consented to read, but was eager to read, an unusual situation for a star.

I engaged Miss Bennett for the part and signed a contract paying her $2,500 a week against 10% of the gross. Very shortly after rehearsals had started, Arthur Penn, Miss Hellman and I knew that we had made a mistake. (I think Miss Bennett knew it, too.)

But a bargain is a bargain, relations were most pleasant, and I consoled myself with the belief that Miss Bennett would draw money on the road.

That consolation did not last long. "Toys in the Attic," a distinguished play, winner of the N.Y. Drama Critics' Circle Award, began to have the now usual difficulties of a serious play on the road. Nobody blames anybody else for such troubles. Or nobody other than Miss Bennett. I am convinced that when Miss Bennett reached Chicago she decided that an attack on the play would explain her own lack of drawing power.

There is something profoundly distasteful about a lady who tries very hard to get a job, is paid an enormous salary for doing the job and then allows herself to attack the play while still in it. Certainly freedom of speech implies a little honor and should imply a little sense.

Miss Bennett's sharp words were obviously made with an eye to her own future. Frankness in ladies is now considered both daring and amusing, and television interviewers enjoy leading them on.

While Miss Bennett's critical opinions are hard for me to take seriously, they have reached a large audience through television and newspapers and, therefore, I consider them damaging to my play and reserve the right to take whatever action my lawyers advise.

*Kermit Bloomgarden.*

# Asides and Ad Libs

**Norman Nadel**, drama critic for the N.Y. World-Telegram, had an amusingly caustic column last week about a first row femme playgoer who distracted nearby patrons at the recent "Romulus" opening by fixing her makeup during the climactic third-act scene . . . That was a lugubrious piece in the N.Y. Times drama section on a recent Sunday by **John Keating**. In an interview with **Lee Strasberg**, artistic director of the Actors Studio, the latter bemoaned that group's omission from plans for the Lincoln Center for the Performing Arts, N.Y., and included a dig at director **Elia Kazan**, artistic director of the repertory theatre due at the Center and one of the Actors Studio founders. In the Mailbag column of the same section, there was a letter from **Howard Cullman** advocating allowing smoking in Broadway theatres, but not identifying the writer as being in the tobacco business.

"The World of Carl Sandburg," the text of **Norman Corwin's** stage presentation of the works of the well-known poet, was published last week by Harcourt, Brace & World; hardcover, $4.95 . . . "Pleasure and Pulpit: Bernard Shaw," a collection of G.B.S. speeches, lectures and debates, edited by **Dan H. Laurence**, has just been published by Hill & Wang; hardcover, $5 . . . "First Impressions," the text of the musical comedy adapted by **Abe Burrows** from Helen Jerome's dramatization of Jane Austen's "Pride and Prejudice," for which **Robert Goldman, Glenn Paxton** and **George Weiss** provided the songs, has been published by Samuel French; paperback, $1.25.

# Shows Out of Town

## A Gift of Time

New Haven, Jan. 30.

William Hammerstein (in association with David Shaber & William Snyder Jr.) presentation of drama in two acts (10 scenes), by Garson Kanin, based on a book by Lael Tucker Wertenbaker. Staged by Kanin; settings, Boris Aronson; lighting, Jean Rosenthal; costumes, Edith Lutyens Bel Geddes; production supervisor, David Pardoll. Stars Henry Fonda, Olivia de Havilland; features Guy Sorel, Barbara Barrie, Lucretia Gould, Joseph Campanella, Lesley Hunter, Rufus Smith, Gary Morgan, John McKay. Opened Jan. 29, '62, at the Shubert Theatre, New Haven; $4.80 top.

Charles Wertenbaker ..... Henry Fonda
Lael Wertenbaker ..... Olivia de Havilland
Nursing Mother ..... Anne Draper
Dr. Carter ..... Guy Sorel
Dr. Barcet ..... John MacKay
One-armed Man ..... Philip Huston
Waiter ..... Guy Danfort
News Vendor ..... Peter Levin
Mme. Oyarzabel ..... Lucretia Gould
Mirentcha Etchegarry ..... Nicola Lubitsch
Christian Wertenbaker ..... Gary Morgan
Timberlake Wertenbaker ..... Lesley Hunter
Michel Etchegarry ..... Alan Howard
Ginette Hirribarren ..... Sindee Anne Richards
Frederic Etchegarry ..... Sol Frieder
Dr. James Danielson ..... Rufus Smith
Dr. Martinez ..... Peter Levin
Dr. Sala ..... Paul Leaf
Dr. Gershkorn ..... Guy Danfort
Thomas Loring ..... John MacKay
Susan Loring ..... Barbara Barrie
Miss Wills ..... Carol Joplin
Miss Pieroni ..... Anne Draper
Carlos ..... Leo Bloom
Purser ..... Peter Levin
Deck Steward ..... Philip Huston
Mr. Allen ..... Guy Danfort
Sra Nunez ..... Virginia Downing
Miguel Telleria ..... Philip Huston
Daniel Stone ..... Joseph Campanella
Monks ..... Paul Leaf, Leo Bloom
Man ..... Philip Huston
Wife ..... Virginia Downing
Phillipe de Vorcelles ..... Guy Danfort
Jeanne de Vorcelles ..... Anne Draper

In dramatizing the Lael Tucker Wertenbaker novel, "The Death of a Man," Garson Kanin, has made an ambitious attempt to chronicle the fading months of a man who has heard his death warrant issued by a surgeon friend who finds his cancer inoperable. The playwright has succeeded to the extent that his combination of dialog and action tells a graphic tale of what one man encounters in such a situation. However, the result is somewhat unsatisfying, even frustrating, to an audience that might reasonably hope for something beneficient and inspiring from the travail that marks the central character's "Gift of Time."

The play's title concerns the period between the awareness that his days are numbered and the actual moment of his demise, and there is an early implication that something outstanding will develop in the man's life, perhaps the finding of religion, or maybe some worthwhile service to his fellow man. Nothing specific of this nature materializes, however, and the entire script shapes up as a long "Camille"—like sequence as the disease gradually takes its toll.

There is unquestionably authenticity to the increasingly grim picture, but it is this very factor that may hurt the play's chances of popular acceptance. As a compensating element, the script offers a warm story of the love between a man and a woman that finds its deepest expression under the most trying circumstances.

Henry Fonda gives a skillful interpretation of the doomed husband and father. His underplaying of what could be an overly-dramatized role is noteworthy. Olivia de Havilland makes an excellent vis-a-vis as the sometimes distraught but always courageous wife who sees him through his torment. Their playing together constitutes a fine combination. The other roles in the sizable cast are largely incidental.

Boris Aronson has contrived an interesting series of atmospheric settings mounted in multiple units on double turntables and pinpointed for action via the lighting effects by Jean Rosenthal. The Edith Lutyens Bel Geddes costumes are in the 1954-55 era.

Kanin's staging is expert within the play's mood. Highlights of humor and drama are accomplished without resorting to overemphasis and a neatly modulated pace is maintained. *Bone.*

## From Paris With Love

Toronto, Jan. 23.

Herb Rogers presentation of revue in two acts (26 numbers), by Don Driver. Staged by the author; musical direction, Milton Kraus; orchestrations, Gershon Kingsley. Stars Genevieve; features Luc Poret, Danny Carroll, Norma Doggett, Gus Viseur, Art Merrill. Opened Jan. 22, '62, at the Royal Alexandra Theatre, Toronto; $5 top.

With Genevieve starring, this 26-scene revue tagged "From Paris with Love" could do no wrong and a capacity audience enthusiastically applauded the comedienne-singer's every number and monolog. It remains to be seen, however, if the star's tv devotees will sustain the lusty Parisienne performer across the country.

First-night customers were charmed by Genevieve's performance, although the show ran only two hours, minus a 15-minute intermission. It's still the star's old night club act, abetted by Luc Poret and Gus Viseur, augmented in the sketches by Art Merrill and the dancing Danny Carroll and Norma Doggett team. The revue format has been written and directed by Don Driver.

Gorgeously costumed, when she's not doing a Piaf in dowdy black, Genevieve lends a spicy attitude to her escapades, but the whole revue has been assembled on a shoestring and is approximately the sort of thing put on in church basements. The opening-night Toronto audience loved it, however, although the over-use of the French idiom proved a barrier. Throughout the revue is the running gag of the stagehands' union demands, this presumably serving as an excuse for lack of production values, but appearing not so funny as it progresses.

Poret as the guitar-playing singer does passably well. Ditto Viseur as the non-speaking accordion-player. But Danny Carroll and Norma Doggett contribute little in their choreography except, perhaps, in "The Scrubwomen" bit.

Genevieve stands out in her linguistic problems in the Washington Terminal scene, her first act finale of the paternal Parisian bistro, but fails in the oldtime vaudeville act of a pathetic violinist who thinks the audience applause is being gained by him while the mitting is going to a strip-teaser behind him.

But the star is outstanding in her delivery of "Hi Lilli," "When the World Was Young" and a medley of all the bouncy and melancholy songs using Paris in their titles, with a thumbs-down on the minstrel-scene finale, complete with a sleasy riverboat backdrop.

While Genevieve is the show, judging from applause, there is the look of coy amateurism about "From Paris with Love" and it seems questionable whether the Gallic gamin can carry it for an extended tour. *McStay.*

**Rosey Brent will appear in "We Take the Town."**

# Road: 'Advise' Strong $53,130, Mpls.; 'Plume' $46,113, 'India' $25,641, Bost.; 'Best' $30,622, 'Aspern' 12½G, Philly

The road was generally satisfactory last week. There were a few clinkers, however, including the tryout fold in Philadelphia last Saturday night (27) of "The Umbrella." "No Strings," in the second week of its Detroit breakin, was again the top-grosser. Leading the straight play list was "Advise and Consent" in Minneapolis. Last Saturday marked the closing after a lengthy tour of "Fiorello."

In the split-week grosses below, receipts are projected when shows play guaranteed dates. Grosses are not reported on the bus-and-truck productions of "Best Man" and "Critic's Choice," which are confined mostly to subscription-only Broadway Theatre League engagements where there are no box-office sales.

**Estimates for Last Week**

*Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.*

**BOSTON**

**La Plume de Ma Tante,** Colonial (R-RS) (1st wk) ($6.50-$7.50; 1,685; $66,671). Previous week, $52,598 with Theatre Guild-American Theatre Society subscription; Ford's, Baltimore.

Opened here Jan. 22 to unanimous raves (Guidry, Monitor; Hughes, Herald; Kelly, Globe; Maloney, Traveler; Norton, Record American).

Last week, $46,113.

**Music Man,** Shubert (MC-RS) (5th wk) ($6.25-$6.75; 1,696; $61,347). Previous week, $51,742 with Show of the Month Club patronage.

Last week, $49,817 with SOMC patronage.

**Passage to India,** Wilbur (D-T) (3d wk) ($4.95-$5.50; 1,241; $36,000) (Eric Portman, Gladys Cooper, Zia Mohyeddin, Anne Meacham). Previous week, $23,750 with TG-ATS subscription.

Last week, $25,641 with TG-ATS subscription.

**CHICAGO**

**Bye Bye Birdie** (2d Co.), Erlanger (MC-RS) (21st wk) ($6-$7; 1,380; $50,500). Previous week, $28,920.

Last week, $36,972.

**Sound of Music,** Shubert (MC-RS) (11th wk) ($5.95-$6.60; 2,100; $72,000) (Florence Henderson). Previous week, $66,806.

Last week, $71,058.

**CLEVELAND**

**Irma La Douce,** Hanna (MC-RS) ($6.99; 1,515; $53,000). Previous week, $39,318 with SOMC patronage, Colonial, Boston.

Last week, $39,540 with TG-ATS subscription.

**DAYTON**

**My Fair Lady,** Auditorium (MC-RS) (Ronald Drake, Caroline Dixon). Previous week, $58,500, Municipal, Ft. Wayne.

Last week, $64,123.

**DETROIT**

**New Faces of '62** Cass (R-T) (2d wk) ($5.40; 1,482; $45,000). Previous week, $12,667 for seven performances.

Last week, about $15,000.

**No Strings,** Fisher (MC-RS) (2d wk) ($6.50; 2,081; $88,000). Previous week, $87,731 with Fisher Playgoer subscription for eight performances and one preview.

Last week, $79,820 with Fisher Playgoer subscription.

**LOS ANGELES**

**National Repertory Theatre,** Hartford (Rep-RS) (2d wk) ($4.95-$6; 1,032; $31,500) (Eva Le Gallienne, Faye Emerson). Previous week, $21,783 for seven performances here and one at the Fox-California, San Bernardino.

Last week, $20,996 for "Elizabeth the Queen"-"Mary Stuart" repertory.

**Toys in the Attic,** Biltmore (D-RS) (1st wk) ($4-$5; 1,636; $43,900) (Anne Revere, Scott McKay, Patricia Jessel). Previous week, $24,964 with TG-ATS subscription, Blackstone, Chicago. Constance Bennett, who had been top-starred, withdrew from the production at the conclusion of the Chicago stand. Her role has been taken over by Ann Shropshire.

Last week, $17,048 for seven performances with TG-ATS subscription.

**MINNEAPOLIS**

**Advise and Consent,** Orpheum (D-RS) ($4.85-$5.20; 2,800; $80,000) (Farley Granger, Chester Morris). Previous week, $26,305, Pabst, Milwaukee.

Last week, $53,130 with Orpheum series subscription.

**PHILADELPHIA**

**Aspern Papers,** Walnut (D-T) (1st wk) ($4.80-$5.40; 1,349; $36,000) (Maurice Evans, Wendy Hiller, Francoise Rosay). Previous week, $26,833 for eight performances and one preview, Shubert, New Haven.

Opened here Jan. 22 to one unfavorable review (Schier, Bulletin) and two inconclusive (Gaghan, News; Murdock, Inquirer).

Last week, $12,335.

**Best Man,** Forrest (D-RS) (1st wk) ($4.80-$5.40; 1,760; $50,726) (Frank Lovejoy, Kent Smith, James Westerfield). Previous week, $40,768 with TG-ATS subscription, National, Washington.

Opened here Jan. 22 to two endorsements (De Schauinesee, Bulletin; O'Brien, News) and one qualified approval (Wilson, Inquirer).

Last week, $30,622 with TG-ATS subscription.

**Carnival,** Shubert (MC-RS) (4th wk) ($6-$7.50; 1,878; $72,364). Previous week, $41,069.

Last week, $41,613.

**Fiorello,** Erlanger (MC-RS) (2d wk) ($5.50-$6.50; 1,894; $60,339). Previous week, $36,439.

Last week, $44,530. Ended tour here last Saturday night (27).

**Umbrella,** Locust (D-T) (2d wk) ($4.80-$5.40; 1,580; $48,000) (Geraldine Page, Anthony Franciosa, Arthur O'Connell). Previous week, $7,304 for opening performance and three previews.

Last week, $9,250. Folded here last Saturday night (27).

**PITTSBURGH**

**Bye Bye Birdie** (N.Y. Co.), Nixon (MC-RS) (2d wk) ($5.50; 1,760; $48,000). Previous week, $29,347 for seven performances with TG-ATS subscription.

Last week, $33,790.

**SAN FRANCISCO**

**Rx: Murder,** Curran (D-H) (2d wk) ($5.40-$5.95; 1,758; $54,000) (Joseph Cotten, Thomas Mitchell, Agnes Moorehead, Patricia Medina). Previous week, $32,653.

Last week, about $34,800.

**ST. LOUIS**

**Tenth Man,** American (D-RS) ($5; 1,863; $48,000). Previous week $23,178 with TG-ATS subscription, Shubert, Cincinnati.

Last week, $28,024 with TG-ATS subscription.

**TORONTO**

**Do Re Mi,** O'Keefe (MC-RS) (2d wk) ($6; 3,211; $102,000) (Phil Silvers). Previous week, $54,044 for seven performances.

Last week, $64,333.

**From Paris With Love,** Royal Alexandra (R-RS) ($5; 1,525; $38,898) (Genevieve). Previous week, unreported.

Opened here Jan. 22 to three pans (Evans, Telegram; Hicklin, Globe and Mail; Michener, Star).

Last week, $3,381.

**WASHINGTON**

**Old Vic,** National (Rep) (1st wk) ($4.95-$5.75; 1,686; $44,225). Previous week, about $56,600 for seven performances of "Romeo and Juliet," Donnelly Memorial Auditorium, Boston.

Opened here Jan. 23 to three endorsements (Carmody, Star; Coe, Post; Donnelly, News).

Last week, $37,735 for seven performances of "Macbeth." This week's schedule includes four performances of "Saint Joan" and three performances of "Romeo."

**SPLIT-WEEKS**

**Miracle Worker** (D-RS). Previous week, $31,480, American, St. Louis.

Last week, $37,900 for six performances: Loew's, Evansville, Ind., Monday (22), one, $6,700; Paramount, Anderson, Ind., Tuesday (23), one, $5,800; Regent, Grand Rapids, Wednesday (24), one, $4,800; University, Lansing, Thursday (25), one, $6,600; Morris, South Bend, Friday-Saturday (26-27), two, $14,000.

**Music Man** (bus-and-truck) (MC-RS). Previous week, $47,612, seven-performance split.

Last week, $45,694 for eight performances: Granada, Santa Barbara, Monday-Wednesday (22-24), four, $19,463; Civic, Santa Monica, Thursday-Saturday (25-27), four, $26,231.

**Taste of Honey** (D-RS) (Hermione Baddeley, Frances Cuka). Previous week, $6,622, eight-performance split.

Last week, $19,990 for six performances with TG-ATS subscription: Music Hall, Kansas City, Monday-Tuesday (22-23), two, $8,200; Hartman, Columbus, Thursday-Saturday (25-27), four, $11,790.

**Thurber Carnival** (R-RS) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, $38,889, Orpheum, Minneapolis.

Last week, $30,823 for seven performances: High School, Downer's Grove, Ill., Monday (22), one, $5,000; RKO Orpheum, Davenport, Tuesday (23), one, $5,000; Shrine Mosque, Peoria, Wednesday (24), one, $5,000; Paramount, Waterloo, Thursday (25), one, $5,000; Wisconsin Union, Madison, Friday-Saturday (26-27), three, $10,823.

## SIERRAS INTO ROCKIES

**When Colorado Presents 'Girl Of the Golden West'**

Denver, Jan. 30.

Central City Opera House next summer will present two Puccini operas—"The Girl of the Golden West" and "La Boheme," the first of composer's works in the 31 seasons of the gulch company. Robert Merrill of the Met is returning to Colorado to stage "Golden West." Central City will continue its tradition of English language versions and the Italian libretto may be changed from the California Sierras to the Colorado Rockies.

Rick Ricketson Jr., who heads the Central City Opera House Assn., is trying to book Jean Kerr's Broadway comedy "Mary, Mary" as the festival's legit offering.

## Touring Shows

(*Figures cover Jan. 28-Feb. 11*)

**Advise and Consent**—Blackstone, Chi (30-10).

**All American** (tryout)—Erlanger, Philly (5-10).

**Aspern Papers** (tryout)—Walnut, Philly (29-3; moves to N.Y.).

**Best Man,** Forrest, Philly (29-3, closes).

**Best Man** (bus-and-truck). Mostly one-niters.

**Bye Bye Birdie** (N.Y. Co.)—Ford's Balto (29-3); National, Wash. (5-10).

**Bye Bye Birdie** (2d Co.)—Erlanger, Chi (29-10).

**Carnival** (2d Co.)—Playhouse, Wilmington (29-3); Hanna, Cleve. (6-10).

**Critic's Choice**—Mostly one-niters (29-3); American, St. L. (5-10).

**Do Re Mi**—McVickers, Chi (29-10).

**Evening With Yves Montand**—O'Keefe, Toronto (29-3, closes).

**From Paris With Love**—Cass, Det. (29-4). Mostly one-niters (6-11).

**Gift of Time** (tryout)—Shubert, New Haven (29-3); Walnut, Philly (6-10).

**Irma La Douce**—Nixon, Pitt. (29-3); Ford's, Balto (5-10).

**La Plume de Ma Tante**—Colonial, Boston (29-10).

**Miracle Worker**—Shubert, Det. (29-10).

**Music Man**—Shubert, Boston (29-10).

**Music Man** (bus-and-truck)—Mostly one-niters.

**My Fair Lady** (2d Co.)—Shubert, Cincy (29-10).

**National Repertory Theatre**—Hartford L.A. (29-3); Memorial, Fresno (6); Granada, Santa Barbara (7); Geary, S.F. (8-10).

**No Strings** (tryout)—Shubert, Det. (29-3); O'Keefe, Toronto (6-10).

**Old Vic**—National, Wash. (29-3, moves to N.Y.).

**Rx: Murder** (tryout)—Mostly one-niters.

**Sound of Music** (2d Co.)—Shubert, Chi (29-10).

**Taste of Honey**—American, St. L. (29-3); Fisher, Det. (5-10).

**Tenth Man**—Music Hall, K.C. (29-31); Paramount, Omaha (1-3); Hartford, L.A. (6-10).

**Thurber Carnival**—Mostly one-niters.

**Toys in the Attic**—Biltmore, L.A. (29-10).

## Just Can't Win

**Herb Voland, an understudy in "Write Me a Murder," at the Belasco Theatre, N.Y., is even more discouraged than most actors in his position.**

**"I'll never get a chance to go on," he complains. "Torin Thatcher is a Christian Scientist."**

# B'way Up; 'Gay' $38,223, 'Ross' $32,787, 'Write' $22,439, 'Family' $19,072 in 6, 'Romulus' $22,721, 'Caretaker' $16,737

Business continued to improve for most Broadway shows last week. The increases were generally substantial and the stanza is figured to have been profitable for the bulk of the entries. Registering capacity takes were "How to Succeed in Business Without Really Trying," "Man for All Seasons" and "Milk and Honey."

Grosses below have been reduced by commissions where theatre parties are mentioned.

**Estimates for Last Week**

*Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).*

*Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.*

*Asterisk denotes show had cut-rate tickets in circulation.*

**Camelot,** Majestic (MC) (60th wk; 481 p) ($9.40; 1,626; $84,000) (Julie Andrews, William Squire). Previous week, $61,859.

Last week, $63,533.

***Caretaker,** Lyceum (CD) (17th wk; 133 p) ($6.90-$7.50; 955; $30,114) (Donald Pleasance, Robert Shaw, Alex Davion). Previous week, $11,290.

Last week, $16,737. Moves Feb. 25 to the Miller's Theatre for four weeks prior to embarking on a tour.

**Carnival,** Imperial (MC) (42d wk; 332 p) ($8.60; 1,428; $68,299) (Anna Maria Alberghetti). Previous week, $60,892.

Last week, $57,812.

**Come Blow Your Horn,** Atkinson (C) (49th wk; 389 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $23,515.

Last week, $24,705.

**Family Affair,** Rose (MC) (1st wk; 1 p) ($8.60-$9.60; 1,162; $54,000) (Shelley Berman, Eileen Heckart). Previous week $13,422 for five preview performances at the Rose.

Opened here Jan. 20 to two favorable reviews (Chapman, News; Nadel, World-Telegram), two qualified approvals (Coleman, Mirror; Kerr, Herald Tribune) and three unfavorable (McClain, Journal-American; Watt, Post; Taubman, Times).

Last week, $19,072 for opening performance and five previews.

**Gay Life,** Shubert (MC) (11th wk; 81 p) ($8.60-$9.40; 1,461; $61,000) (Walter Chiari, Barbara Cook, Jules Munshin). Previous week, $35,661.

Last week, $38,223.

**Gideon,** Plymouth (D) (12th wk; 92 p) ($7.50; .999; $45,000) (Frederic March, Douglas Campbell). Previous week, $32,949.

Last week, $30,056.

**How to Succeed in Business Without Really Trying,** 46th St. (MC) (16th wk; 121 p) ($9.60; 1,342; $66,615). Previous week, $67,135 with parties.

Last week, $67,410.

**Man for All Seasons,** ANTA (D) (10th wk; 77 p) ($6.90-$7.50; 1,185; $48,577) (Paul Scofield, Thomas Gomez, George Rose). Previous week, $49,119.

Last week, $49,212.

**Mary, Mary,** Hayes (C) (47th wk; 372 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $42,714.

Last week, $43,040.

**Milk and Honey,** Beck (MC) (16th wk; 127 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon, Tommy Rall). Previous week, $63,092.

Last week, $63,601.

***My Fair Lady,** Hellinger (MC) (306th wk; 2,438 p) ($8.05; 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $44,296.

Last week, $48,133.

**Night of the Iguana,** Royale (D) (5th wk; 36 p) ($6.90-$7.50; 999; $42,000) (Margaret Leighton, Bette Davis, Alan Webb). Previous week, $42,438 with parties.

Last week, $39,893 with parties. Miss Davis was out for four performances with Paula Lawrence subbing.

***Purlie Victorious,** Longacre (C) (18th wk; 140 p) ($6.90-$7.50; 1,101; $40,019). Previous week, $11,005.

Last week, $14,426.

**Romulus,** Music Box (C) (3d wk; 21 p) ($6.90-$7.50; 1,101; $40,107) (Cyril Ritchard). Previous week, $16,943.

Last week, $22,721.

**Ross,** O'Neill (D) (5th wk; 39 p) ($6.90-$7.50; 1,076; $47,823) (John Mills). Previous week, $29,772.

Last week, $32,787 with parties.

**Sail Away,** Broadhurst (MC) (17th wk; 135 p) ($8.60-$9.40; 1,214; $58,136). Previous week, underquoted, acutal gross was $43,997 with parties.

Last week, $43,266 with parties.

**Shot in the Dark,** Booth (C) (15th wk; 117 p) ($6.90-$7.50; 807; $32,400) (Julie Harris). Previous week, $32,416.

Last week, $31,355.

**Sound of Music,** Lunt-Fontanne (MD) (109th wk; 868 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $52,011.

Last week, $52,355.

**Subways Are for Sleeping,** St. James (MC) (5th wk; 37 p) ($8.60-$9.40; 1,615; $69,500) (Sydney Chaplin, Carol Lawrence). Previous week, $62,434 with parties.

Last week, $62,854 with parties.

**Sunday in New York,** Golden (C) (9th wk; 69 p) ($6.90-$7.50; 773; $30,000). Previous week, $12,986.

Last week, $14,698.

**Take Her, She's Mine,** Biltmore (C-T) (6th wk; 44 p) ($6.80-$7.50; 936; $40,108) (Art Carney, Phyllis Thaxter). Previous week, $31,957 with parties.

Last week, $32,011 with parties.

**Unsinkable Molly Brown,** Winter Garden (MC) (65th wk; 516 p) ($8.60-$9.40; 1,404; $68,000) (Tammy Grimes). Previous week, $41,354. Exits Feb. 10 to tour.

Last week, $45,659.

**Write Me a Murder,** Belasco (D) (14th wk; 108 p) ($6.90-$7.50; 967; $38,500) (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Griffies). Previous week, $20,366.

Last week, $22,439.

**Closed Last Week**

**Complaisant Lover,** Barrymore (C) (13th wk; 101 p) ($6.90-$7.50; 1,067; $42,000) (Michael Redgrave, Googie Withers, Richard Johnson). Previous week, $16,163. Ended regular run last Saturday night (27), but closed the following night (Sun.) with an Actors Fund benefit at an estimated deficit of $77,000 on a $125,000 investment.

Last week, $20,302.

**Opening This Week**

**Passage to India,** Ambassador (D) ($6.90-$7.50; 1,155; $43,000) (Eric Portman, Gladys Cooper, Zia Mohyeddin, Anne Meacham).

Theatre Guild Productions Inc. and Robert Fryer & Lawrence Carr with John Herman presentation of Santha Rama Rau's adaptation of E. M. Forster's novel. Capitalized at $135,000, opens tonight (Wed.) at a cost of approximately $85,000 and can break even at around $24,000.

**New Faces of '62,** Alvin (R) $8.60; 1,100 $63.429).

Carroll & Harris Masterson presentation of Leonard Sillman's revue. Capitalized at $220,000 (including 10% overall), opens tomorrow night (Thurs.) at a cost of approximately $280,000 and can break even at around $40,000.

**Lawrence Luckinbill,** who has acted in several off-Broadway shows, has gone to Khartoum, in the Sudan, to give theatrical instruction, under the Culture Exchange Program.

# Shows Abroad

## The Knacker's Yard

London, Jan. 17.

A.L.S. Presentations Ltd. presentation of comedy drama in three acts (seven scenes), by Johnny Speight. Staged by Alan Simpson; decor, Tony Carruthers; features Dermot Kelly, Maxwell Shaw. Opened Jan. 16, '62, at the Arts Theatre Club, London; $2.15 top.

Sophia ..... Marjie Lawrence
Ryder ..... Maxwell Shaw
Martin ..... Dermot Kelly
Policemen ..... Richard Klee, Brian Jackson

"The Knacker's Yard" is the first new play to come to the West End this year, and it is questionable whether it will be around for long. Not because it is a write-off, but largely because the many crudities in dialog and the frequent use of four-letter words would never get past the Lord Chamberlain to permit its transfer for a regular engagement outside this theatre club.

Johnny Speight, the author, has an infuriating flair for repetitive dialog. This is one of Pinter's trade-marks, but Pinter does it better. There is also a similarity in characterization, but again Speight has to take second place. There is, too, an Irish tramp who is far too reminiscent of one of the characters in Pinter's "The Caretaker."

Speight, however, succeeds in building up atmosphere, even if he does so under false pretenses. The setting for his three-acter is one of the sleaziest bed-sitting rooms to be seen on the London stage. There is a filthy gas cooker, litter all over the place, and not even a chair to sit on.

Against this background, Speight creates an air of mystery about the new lodger, who comes complete with an old fashioned phonograph, pin-ups for the wall, and a framed Union Jack with a portrait of the Queen as its centrepiece.

The newcomer also flashes a razor, so it is not unreasonable to assume that he might be the mysterious Jack the Ripper who has been slashing and killing girls in the locality. But it turns out that the anti-hero is nothing more than a psychopath who ends up by putting his head in a gas oven.

It doesn't look promising material for laughs, but Speight succeeds in developing many comedy situations. The opening scene, for example, when the stranger is being shown around his new abode by the slut, packs many laughs; and the exchanges between the stranger and the Irish down-and-out in the next room are strangely diverting.

Under Alan Simpson's astute direction there are excellent performances by Dermot Kelly as the tramp and Maxwell Shaw as the psychopath. When they are on stage together, the audience is witness to accomplished and perceptive performances. Marjie Lawrence shines in the smaller part and there are minor bits by Richard Klee and Brian Jackson as cops.

*Myro.*

## La Foire d'Empoigne et L'Orchestre

**(Up for Grabs and The Orchestra)**

Paris, Jan. 11.

Claude Sainval presentation of Jean Anouilh, dual-bill, comprising a one-act drama, "La Foire D'Empoigne," and comedy-concert, "L'Orchestre." Staged by the author and Roland Pietri; scenery and costumes, Jean-Denis Malcles. Stars Paul Meurisse; features, Henri Virlojeux, Antoine Fontaine, Madeleine Barbulee. Opened Jan. 10, '62, at the Comedie des Champs-Elysees, Paris; $3.50 top.

LA FOIRE D'EMPOIGNE

Napoleon, Louis XVIII ..... Paul Meurisse
Fouche ..... Henri Virloleux
Sergeant ..... Gabriel Gobin
Lieutenant ..... Antoine Fontaine
Soldier ..... Marius Balbinot
Marshall ..... Hubert Buthion
Blacas ..... Leo Peltier

L'ORCHESTRE

Patricia ..... Madeleine Barbulee
Pamela ..... Odile Mallet
Hortense ..... Dominique Davray
Suzanne ..... Edith Perrett
Eimeline ..... Nicole Vassel
Leona ..... Nicole Mannielo
Pianist ..... Henri Virloleux

Jean Anouilh, whose hit plays have several times been panned and whose works have turned out to be failures, may vindicate the critics with this new double-bill of long one-acters. The two plays have received good notices, but this time seem due for boxoffice success.

"La Foire D'Empoigne" ("Up for Grabs") runs 95 minutes and deals with Napoleon's 100-day return from Elba and his final defeat. It is mainly a witty look at historical characters, with the famous general a hammy character mainly interested in the impression he will make on history, while the restored King Louis XVIII is a wise, shrewd but doddering statesman. Both parts are played by the star, Paul Meurisse.

Anouilh's incisive dialog has contemporary relevance for Parisians, but the play is talky and somewhat esoteric for export.

The curtain-raiser, "L'Orchestre," ("The Orchestra") runs 50 minutes and gives the impression of having been pulled out of a trunk and updated. The plot, about an orchestra with a pianist as the only male, seems dated. The lines tend to be coarse rather than bawdy, and the bawdy flair sentiment seems false and foreign to the play's general tone.

The orchestra mimes old fashioned numbers, well arranged by Georges Van Parys, but the piece is overlong and only intermittently funny. The scenery and costumes by Jean-Denis Malcles are functional and appropriate, and playwright Anouilh and co-director Roland Pietri have staged unobtrusively.

## As You Like It

London, Jan. 11.

Royal Shakespeare Theatre Co. revival of five-act comedy by William Shakespeare. Staged by Michael Elliott; decor, Richard Negri; music, George Hall. Features Vanessa Redgrave, Ian Bannen, Max Adrian, Patrick Wymark. Opened Jan. 10, '62, at the Aldwych Theatre, London; $3.50 top.

Orlando ..... Ian Bannen
Adam ..... Clifford Rose
Oliver ..... David Buck
Dennis ..... Bruce McKenzie
Charles ..... Sebastian Breaks
Rosalind ..... Vanessa Redgrave
Celia ..... Rosalind Knight
Touchstone ..... Patrick Wymark
Le Beau ..... Ian Richardson
Frederick ..... Tony Church
Banished Duke ..... Paul Hardwick
Corin ..... Russell Hunter
Silvius ..... Peter Gill
Jaques ..... Max Adrian
Audrey ..... Patsy Byrne
Sir Oliver Martext ..... William Wallis
Phebe ..... Jeanne Heppel
William ..... Richard Barr

Others: Gareth Morgan, Barry Stockwell, Michael Stephens, Eric Flynn, James Kerry, Susan Engel, Narissa Knights, Rosemary Mussell, Georgina Ward, Julian Battersby, Peter Holmes, Michael Murray, Ronald Scott-Dodd, Michael Warchus, Brian Wright.

Acclaimed at last year's Stratford-on-Avon season, this production has been moved into the repertory of the company's London theatre and repeats its triumph. The comedy is traditionally spotty, for its chief dramatic situation, is the non-recognition of Rosalind in her manly disguise by her besotted Orlando.

Even this flaw becomes a virtue in Michael Elliott's superlative direction, however. The staging brings out more facets of the play than are usually perceived, emphasizing the romantic irony at its core, and, helped by Richard Negri's evocatively sylvan set, bathes the whole proceedings in a fitting autumnal glow.

Within this framework, the performance of Vanessa Redgrave as the man-catching Rosalind is the focal point. Maybe too ecstatically girlish in her infatuation to start with, she grows in strength and subtley as the play proceeds. Her chief assets are an innate elation that set the character floating delightfully over its incongruities, a dignity that is all the more impressive in its occasional overthrow, and an unerring eye and ear for the right emotion. Although handicapped by her height—she's nearly six feet—the actress confirms her promise as the leader of her generation in the range of her responses.

Other contributions provide strong support. Patrick Wymark makes a superb Touchstone, infusing life into clowning that is too often arid. Ian Bannen is a sturdy foil to the heroine as Orlando, making a virtue of his incredible obtuseness in the play.

Rosalind Knight makes much of Celia, Rosalind's crony, although inclined to bring over-modern intonations to her dialog. Max Adrian, too, is fine as the melancholy Jaques, gently drawing the absurdity out of the "ages of man" speech without destroying its dramatic impact. David Buck, Patsy Byrne, Jeanne Hepple, Tony Church, and Peter Gill shine in support.

The production has been slotted in for an unlimited engagement in the repertory.

*Otta.*

**Vicki Cummings** is slated to star in **Leo Kerz'** planned Broadway revue, "Vive La Twist."

# Greater Seattle Group Has Earned $55,648 Net In 11½ Years' Operation

Seattle, Jan. 30.

Greater Seattle Inc. has earned a profit of $55,648 in 11½ years' operation of its legittuner presentations at the 5,500-seat Aqua Theatre here. That was reported by Dallas Donnan, president of the civic promotion organization, at the corporation's recent annual meeting in the Olympic Hotel here.

It was revealed at the session that last season's two show's, "Oklahoma" and "Silk Stockings," netted $26,190. The combined outlay for the two offerings was $76,231. The combined gross was $102,421. "Oklahoma," in which John Raitt and Pamela Britton costarred, played five performances, while "Stockings," in which Jan Murray and Jan Sherwood costarred, played four performances.

Last summer's 16-performance run of "Aqua Follies" earned a profit of $32,595 on a gross of $210,094. Expenses relating to the presentation totaled $177,499. According to the annual report, the "Follies" has earned a profit of $327,614 in 11½ years. Greater Seattle had its most successful year in 1961 with a total profit of $92,685 from the musicals, the "Follies," memberships, Skipper Pin sales and miscellaneous events. The total income for the year was $813,904 against expenses of $721,219.

However, an accumulated loss of $84,594 reduced the surplus to $8,091 for the 11½-year period. The cumulative total income for the 11½ years was $6,636,516 against expenses of $6,628,425. The only losing event over the span of years, according to the annual report, has been the Seafair Unlimited Hydroplane Race, with a net loss thus far of $124,163.

## Off-Broadway Shows

*(Figures denote opening dates)*

All In Love, Martinique (11-10-61).
Along Cynic Route, Actors (12-14-61).
Apple, Living Theatre (Rep) (12-7-61).
Banker's Daughter, Jan Hus (1-23-62).
Blacks, St. Marks (5-4-61).
Brecht on Brecht, de Lys (1-3-62).
Cantilevered, 41st St. (1-17-62).
Connection, Living (Rep) (9-12-61).
Creditors, Mermaid (1-25-62).
Fantasticks, Sullivan St. (5-3-60).
Ghosts, 4th St. (9-21-61).
Hostage, One Sheridan Sq. (12-12-61).
Jungle, Living (Rep) (11-2-61).
Lovers in Metro, Van Dam (1-30-62).
Many Loves, Living (Rep) (10-31-61).
Mary Sunshine, Players (11-18-59).
Moon on Rainbow Shawl, E. 11 (1-15-62).
Misalliance, Sheridan Sq. (9-25-61).
Plowboy, Phoenix (1-9-62); moves next Tuesday (6) to the Orpheum.
Premise, Premise (11-22-60).
Red Roses, Greenwich Mews (11-27-61).
Wilder Plays, Circle in Sq. (1-11-62).

SCHEDULED OPENINGS

Merchant of Venice, Gate (2-2-62).
Jackhammer, Marquee (2-5-62).
Fly Blackbird Mayfair (2-5-62).
Theatre Absurd, Cherry Lane (2-11-62).
Golden Apple, York (2-12-62).
Dumbell People, Cricket (2-14-62).
Checkhov Plays, Gramercy (2-15-62).
Oh Dad—Sing to Me, Phoenix (2-19-62).
Black Monday, Van Dam (3-6-62).
Difficult Woman, Barbizon (4-25-62).

## London Shows

*(Figures denote opening dates)*

Affair, Strand (9-21-61).
Amorous Prawn, Piccadilly (12-9-59).
Becket, Globe (12-13-61).
Beyond Fringe, Fortune (5-10-61).
Big Soft Nellie, Royal E. (11-28-61).
Billy Liar, Cambridge (9-13-60).
Bonne Soup, Comedy (10-23-61).
Bye Bye Birdie, Her Majesty's (6-15-61).
Critic's Choice, Vaudeville (12-6-61).
Do Re Mi, Prince Wales (10-12-61).
D'Oyly Carte, Princes (12-11-61).
Fings Ain't, Garrick (2-11-60).
Fireraisers, Royal Court (12-21-61).
Guilty Party, St. Martin's (8-17-61).
Heartbreak H'se, Wyndham's (11-1-61).
Irma La Douce, Lyric (7-17-58).
Irregular Verb, Criterion (4-11-61).
Knacker's Yard, Arts (1-16-62).
Let Yourself Go, Palladium (5-19-61).
Lord Chamberlain, Saville (8-23-61).
Luther, Phoenix (7-27-61).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
Music Man, Adelphi (3-15-61).
My Fair Lady, Drury Lane (4-30-58).
Old King Cole, Palladium (12-20-61).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
One Over Eight, Duke York's (4-5-61).
Out of Your Mind, Lyric H. (11-29-61).
Peter Pan, Scala (12-15-61).
Rehearsal, Apollo (4-5-61).
Repertory, Aldywich (12-15-60.
Repertory, Old Vic (9-14-61).
Ross, Haymarket (5-12-60).
Sold Days, Princes (12-26-61).
Sound of Music, Palace (5-18-61).
Stop the World, Queens (7-20-61).
Treasure Island, Mermaid (12-13-61).
Young in Heart, Vic Pal (12-21-60).

SCHEDULED OPENINGS

Big Killing, Princes (2-1-62).
Signpost, Cambridge (2-9-62).
Pirates, Her Majesty's (2-15-62).

## SCHEDULED B'WAY PREEMS

Passage India, Ambassador (1-31-62).
New Faces of '62, Alvin (2-1-62).
Old Vic, City Center (2-6-62).
Aspern Papers, Playhouse (2-7-62).
Gift of Time, Barrymore (2-22-62).
No Strings, Hellinger (3-1-62).
Isle of Children, Cort (3-1-62).
All American, Winter Gard. (3-19-62).
Great Day, Miller's (3-19-62).
We Take the Town, B'way (4-5-62).
Funny Thing Happened, Alvin (5-3-62).

# Off-Broadway Reviews

## Moon On A Rainbow Shawl

Kermit Bloomgarden & Harry Joe Brown Jr. presentation of a new three-act drama by Errol John. Staged by George Roy Hill; settings, Lloyd Burlingame; lighting, Jules Fisher; costumes, Charles Gelatt; sound, Gigi Cascio. Opened Jan. 15, '62, at East 11th St. Theatre, N.Y.; $4.80 top.

Cast: James Earl Jones, Robert Hill 2d, Kelly Marie Berry, Cicely Tyson, Michael Barton, Vinnette Carroll, Melvin Stewart, Ellen Holly, Gertrude Jannette, Ronald Mack, Bill Gunn, Robert Earl Jones, Peter Owens, Carolyn Strickland, Wayne Grice, Warren Berry.

Errol John's brawling new drama of life in a Port-of-Spain backyard took the long hard road to off-Broadway. Prior to its vivid reincarnation at the E. 11th St. Theatre, this vital slice-of-Trinidadian-life had been produced on stage, radio and television in London, published in several languages, staged in Holland, Surinan, Australia, Hungary and the Argentine.

To scripter John it may now seem worth the wait, however, for the rambunctious mounting in an ex-Albanian Hall just off lower 3rd Ave. is likely to make this section of the Bowery a beaten path for off-Broadway aficionados, theatre cognescenti, and anybody who just likes a good show.

John has convictions and sticks to them. His hero refuses to be lured into unwanted marriage by his inamorata's pregnancy, a vivacious prostitute flaunts to the world that she has no heart of gold, emotions are laid rawly bare.

Under George Roy Hill's unsparing direction, the actors probe deeply. Particularly impressive is James Earl Jones' portrait of a sturdy, handsome streetcar conductor who wants more from life than a woman and a better job.

Vinnette Carroll, as a longsuffering, poverty-stricken wife and mother, has passion and bitterness, Robert Earl Jones is touching as a defeated man who choses principle at his moment of truth, and Cicely Tyson is a perkily vixenish baggage who knows how to capitalize her quivering advantages.

Kelly Marie Berry is winsome as a talented youngster whose abilities may be sacrificed to a tragic enviroment, Bill Gunn is cheerfully extroverted as a young man who gives a gargantuan ring to the prostie, and Ellen Holly uses quiet and repose as a girl who loses her man.

Co-producer Kermit Bloomgarden is geographically a long way from his accustomed Broadway bailiwick but this lusty play should ave a relative kind of success that may make him feel right at home.

*Gebr.*

## Who'll Save the Plowboy?

Phoenix Theatre, T. Edward Hambleton & Norris Houghton, managing directors, production of a new three-act drama by Frank D. Gilroy. Staged by Daniel Petrie; settings and costumes, Houghton; lighting, John Robertson. Opened Jan. 9, '62, at the Phoenix Theatre, N.Y.; $4.50 top.

Cast: Gerald O'Loughlin, Rebecca Darke, William Smithers, Tom Sawyer, Dorothy Peterson, Burton Mallory, Patrick O'Shaughnessy.

Expert staging by director Daniel Petrie and deep compassion for his characters by playwright Frank D. Gilroy give "Who'll Save the Plowboy?" a touching sense of theatrical truth. There is little to the story, however, that the pew-holder will take home from the theatre with him.

Gilroy's apprenticeship has been served in television. Except for a few explicitnesses and a gruesome revelation toward the play's and, there's little to distinguish "Plowboy" from good evening fare on the channels.

The dialog is spare and unyielding. Petrie has punctuated the play with bursts of anger, and Rebecca Darke, as a phlegmatic, complaining, philandering wife has a tightlipped female acidity that could frighten anybody who had encountered it outside the theatre.

Gilroy's story, however, of a man who must be repetitively saved by sacrifice of his friends, gets lost between lightness and despair. Without Petrie's incisively revealing direction "Plowboy" might easily be just another of those off-Broadway evenings that revel only in promise.

William Smithers is strong, handsome and forbearing as, in Gilroy's allegorical terms, a Christ-like figure, Gerald O'Loughlin is swaggering, whining and desperate as an ordinary guy who has no idea he's ordinary, while Dorothy Peterson is svelte as a grand dame who recognizes lovelessness at sight.

The Phoenix Theatre's contribution is the uncovering of a new playwright whose facility with ascetic dialog and character portrayal could bear watching.

*Geor.*

## A Stage Affair

Barry C. Tuttle revival of comedy-drama in two acts, by Paul Crabtree. Staged by the author; music, Will Irwin; scenery and lighting, B. Tuttle; costumes, Ann Silverman; assistant producer, John Ben Tarver. Features Carleton Carpenter, Louise King, Maryann Gudzin, Richard Higgs, Tom Pedi. Opened Jan. 16, '61, at the Cherry Lane Theatre, N.Y.; $3.90 top weekdays, $4.50 weekends.

Cast: Tom Pedi, Carleton Carpenter, Louise King, Maryann Gudzin, Richard Higgs.

"A Stage Affair," a revival of a 1950 Broadway flop, then titled "A Story for a Sunday Evening," should have been allowed to rest in peace. The central character of the tedious piece is a young playwright who has rented the theatre for the night and has invited friends to watch scenes from a script he is writing. Stagehands move about, the actors are introduced and the stage manager receives his instructions.

The unfinished drama deals with the playwright's relationships with his sweet but practical wife and his home-wrecking sweetheart. He has persuaded them to play the parts, and they interrupt their scenes to bicker and argue.

The play-within-a-play device is annoying, and swamps the slight story. There are only one or two touching moments, as when Carleton Carpenter as the playwright and Maryann Gudzin as his wife move into their new apartment on their wedding night. Louise King plays the other woman well, but the characters are inconsequential.

A pleasant exception to the general glumness is Tom Pedi as the disgruntled stage-manager. In one scene depicting a cocktail party, hat-racks and window dummies are used to represent people. Pedi runs from one to another, reading all the lines. His sarcastic performance makes the sequence amusing.

Barry Tuttle's sets and Ann Silverman's costumes are appropriate, and Paul Crabtree's staging of his own play is often inventive. But the affair on stage is dull.

*Kenn.*

## The Cantilevered Terrace

Geoffrey Jones & Albert Penn (in association with Morton Zolotow) presentation of a two-act drama, by William Archibald; staged by the author; scenery, costumes, and lighting by Paul Morrison; assistant to the director, Janine Manatis. Stars Mildred Dunnock. Opened Jan. 17, '62, at the 41st Street Theatre, N.Y.; $4.60 top weekdays, $4.90 Fridays and Saturdays.

Cast: Colgate Salsbury, John Harkins, Marcie Hubert, Don McHenry, Mildred Dunnock, Fran Bennett.

In the opening minutes of "The Cantilevered Terrace," a nice young man reveals that he wants to murder his father and mother. Since he doesn't have enough nerve, he persuades his sister's fiance to do it. Just before the final curtain, the second y.m. follows the parents offstage, presumably to push them over a cliff into the sea. In between these two moments there is a lot of fancy talk.

There's something about how to measure the circumference of love, and something else about the moon tip-toeing barefoot through the sky. There is a long soliloquy by Mildred Dunnock, as the mother, revealing her mixed feelings of love and hate for the others in her family.

There is lots more, mostly as dull as an advanced treatise on fancy needlework. The characters are never successful either as symbols or as human beings, and the attempts at poetry range from unoriginal to unintentionally funny.

The acting is good. Colgate Salsbury as the son, brings brooding intensity to his weak role. Miss Dunnock and Don McHenry are professional as the parents, and Marcie Hubert is attractive and wistful as the daughter.

Archibald has staged his own play with deliberate earnestness. The Paul Morrison setting about what might be expected.

*Ster.*

**Raymond Allen** has succeeded **Martyn Green** in the off-Broadway revival of "Red Roses for Me."

# Yale's Expanding Theatre Collection

## Langner and Lieberson Honorary Curators — Much Musical Data Available

By HAROLD M. BONE

New Haven, Jan. 30.

Yale University's Sterling Memorial Library "Collection of American Literature" is an expanding trove of show business memorabilia. Items range from records pertaining to the history and growth of musicals to personal correspondence of theatrical greats and lesser lights.

Holding the custodial reins on the collection are James T. Babb, university librarian; John H. Ottemiller, associate university librarian; Donald C. Gallup, curator.

With no university-appropriated funds available, specific purchases has been provided by individuals. For example, Mrs. Eugene O'Neill provided funds for purchase of material to be added to the O'Neill collection. In addition, a group called the Yale Library Associates makes funds available for purchases on recommendation by librarian Babb. Many items have been acquired simply through personal contact, such as with family and friends of the late Dudley Nichols. Also bearing fruit have been invitations of Library inspection proffered to playwrights, directors, etc. (such as Tennessee Williams, Moss Hart, et al), who have come to the New Haven Shubert Theatre with their productions.

Despite expansion of its collection and contrary to an expressed possibility, Yale is not attempting to rival the N.Y. Public Library's accumulation of theatrical material. As a matter of fact, George Freedley of the Gotham institution has been vastly helpful in the buildup of the Eli musical theatre collection.

**Theatre Guild & Musical Units**

Pointing up the magnitude of the two largest segments of the Yale collection was the November naming of Lawrence Langner as honorary curator of the Theatre Guild Collection and Goddard Lieberson as honorary curator of the Yale Collection of the Literature of the American Musical Theatre.

The Theatre Guild Collection, largest unit, comprises complete records of the Guild since its founding. All of the financial records are included, together with several hundred volumes of scripts of some 170 plays produced by the Guild. Also, there are numerous unpublished scores and thousands of photos of various stages of Guild productions, as well as original designs of stage settings.

The Musical Theatre Collection, second largest group, which Lieberson oversees, is the outgrowth of an original 1954 Robert L. Barlow presentation of sheet music, programs, scores and recordings by original artists and casts, in toto some 5,000 items.

Lieberson has aided supplementation of the Barlow original by writing countless letters seeking material for placement at the Yale Library. His contacts have been fruitful in acquiring Harold Rome, Jerome Kern, Frank Loesser and similar "name" material. Irving Berlin submitted copies of everything he ever wrote. And Lieberson himself (president of Columbia Records since 1956) turned over copies of every Columbia recording having to do with the theatre.

**Marquand, O'Neill, Et al.**

Noteworthy is the manner in which various donors to the Yale collection have made their contributions. In numerous instances, the material has been complete; in other cases it has been a matter of passing different classifications on to different institutions. For example, while John P. Marquand gave all his literary manuscripts including the dramatized version of "The Late George Apley," to Yale, he presented his letters and other correspondence to Harvard. Similarly, Eugene O'Neill divided his manuscripts among Yale, Princeton and the N.Y. Public Library. The Yale portion, however, is said to be generally regarded as the best O'Neill collection in an institution.

Other entries in the Yale collection come from:

Archibald MacLeish — material on "J. B." prior to its production. Correspondence with director Elia Kazan relative to "J. B." Other manuscripts.

Stephen Vincent Benet — script of "The Devil and Daniel Webster."

Philip Barry — numerous drafts of plays and correspondence.

Robert Edmond Jones—material on his designing for "Mourning Becomes Electra" and "Moon for the Misbegotten" (included in the Eugene O'Neill collection).

Sinclair Lewis — many revised drafts of "Angela Is 22" and other manuscripts.

Arthur Miller — correspondence.

Theresa Helburn — correspondence, and material on producing plays.

Theodore Dreiser — manuscript of "An American Tragedy."

Robert Penn Warren — manuscripts donates and correspondence loaned.

Thornton Wilder — gift correspondence with Alexander Woollcott and the Lunts. Wilder currently maintains a filing cabinet at Yale for personal archives which he will probably present to the Library eventually.

Cole Porter, John Hersey, Langston Hughes, Eartha Kitt, William Inge, Clifford Odets, Harold Clurman—miscellany.

In addition to the foregoing specifics, there is the comprehensive Crawford Collection of Playbills and Photos and a voluminous photos, news items, programs and clipping bureau assembly of relevant material.

# 'Gideon' Recoups 50% of 150G Nut

"Gideon" had recouped 50% of its $150,000 investment as of Dec. 30, the end of its eighth week on Broadway. The Fred Coe-Arthur Cantor production earned an operating profit of $30,098 for the four weeks ending that date, on grosses ranging from $34,245 to $43,236. However, overall business for the Paddy Chayefsky play suffered a substantial decline during the ensuing four weeks ending last Saturday (27).

The drama, in which Fredric March and Douglas Campbell costar, is currently in its 13th week at the Plymouth Theatre. March gets 10% of the gross. Chayefsky's share of the gross is the basic Dramatists Guild minimum, 5% of the first $5,000, plus 7½% of the next $2,000 and 10% of the balance.

Director Tyrone Guthrie gets 2½% of the gross and the management gets 1%. The theatre's share of the gross is 30% of the first $20,000 and 25% of the balance.

The following reflects the financial condition of the show as of a Dec. 30 audit:

Repaid to investors, $30,000.
Unrecouped costs, $74,982.
Bonds and deposits, $19,396.
Balance for emergency fund, $25,622.

## O'Neill Anthology

"O'Neill and His Plays," edited by Oscar Cargill, N. Bryllion Fagin and William J. Fisher (N.Y.U. Press; $7.50) is a collection of essays, critiques and reviews. Noteworthy contributors are Susan Glaspell, John V. A. Weaver, Edna Kenton, Maxwell Bodenheim, George Jean Nathan and Sean O'Casey. The late Mary Welch writes of acting O'Neill ("A Moon for the Misbegotten"), and Seymour Peck furnishes an interview with Carlotta Monterey (O'Neill's widow). Reviewers include Woollcott, Broun, Brown, Macgowan, Hammond, Nathan, Young, Eliot, Hutchens, Benchley, Gabriel, Anderson, Gilder, Atkinson and Clurman. There are pieces by Barrett Clark and George Pierce Baker. Virtually every authority on O'Neill is represented. Tome also contains a checklist of plays and production records.

In a promised flood of works about O'Neill, this is a useful reference work. *Rodo.*

## Christian Play Sought

Rome, Jan. 30.

Pro Civitate Christiana, a Catholic organization at Assisi, will pay $1,000 prize money for a suitable stage play bearing the title, "Men Need Christ." Deadline is next May 1.

It is presumed author keeps performance rights and his royalty position, though that is not confirmed.

# 'Sunday' Has $76,328 to Make; Pic Sale to Help

"Sunday in New York" had unrecouped costs of $76,328 as of last Dec. 23, the end of its fourth week on Broadway. Generally meager business during the ensuing five weeks ending last Saturday (27) hasn't helped the financial condition of the show, on which the deficit was increased somewhat a few weeks by the cost of moving from the Cort Theatre to the Golden Theatre.

However, a substantial hunk of the coin still to be recovered on the David Merrick production, now in its 10th week in New York, will be forthcoming from the sale of the film rights to Seven Arts Productions. The deal on the Norman Krasna play is understood to involve a minimum payment by the picture company of $150,000. The Broadway production's 40% share, less 10% commissions, is $54,000.

Waivers on royalties, office expense and company and general manager salaries are put into effect when receipts are particularly lean. Such was the case for the week ending Dec. 23, when the comedy earned an operating profit of $372 on a $14,737 gross. Financial data on the show as of a Dec. 23 audit was as follows:

Investment, $125,000.
Production costs, $80,386.
Out-of-town profit for four weeks, $19,636.
Cost to open in New York, $60,749.
Quote advertising, $17,528.
N.Y. profit for four weeks, $1,949.
Unrecouped costs, $76,328.
Sinking fund, $20,000.
Balance available, $28,672.

## MET OPERA UPS ALL: WEEKS, WORKS, PRICES

Managing director Rudolf Bing has disclosed some of the plans for next season. He is able apparently to set details and reveal them with confidence so far ahead because of the three-year contract with Local 802 of the American Federation of Musicians, a condition of the recent arbitration award by U. S. Labor Secretary Arthur Goldberg.

The 78th season will open at the unprecedently early date of Oct. 15 with "Andrew Chenier" (Franco Corelli, Eileen Farrell, Robert Merrill; Fausto Cleva on the stick.)

New subscription series will be added on a staggered basis of three Mondays, two Thursdays, two Fridays and one Saturday matinee. Prices are going up to help cover what Bing describes as the $1,300,000 deficit implicit in the new contracts with 15 labor unions.

To cover the cost of new stagings the Met will have subsidy from Mrs. John D. Rockefeller Jr. ("Die Meistersinger"), the National Council of the Met and Mrs. Albert Lasker ("Otello"), Francis Goelet ("Ariadne & Naxos") and by the Metropolitan Guild two ("La Somnambula" and "Adriana Lecouvreur").

New singers set: Regine Crespin, Rita Gorr, Jess Thomas.

New conductors: Ernest Ansermet, Lorin Maazel.

## Goulet Incorporates

Toronto, Jan. 30.

Robert Goulet, featured singer-actor in "Camelot," has formed a corporation with his manager Norman Rosemont, vice-president and business manager of Lerne-Loewe Productions Inc. The new setup is to produce shows starring Goulet.

The performer still owns 75% of himself.

# Actor Equipped For Retaliation

## Studs Terkel, With Own Radio Program, Able To Rebut Critic of His Play

Chicago, Jan. 30.

Critics should be wary of panning a production starring an actor with a radio show of his own on which to rebut. This would seem to be the lesson derived from an embroglio involving Chicago Daily News critic Sydney J. Harris and Studs Terkel, longtime Chi tv and radio personality and legit actor (and playwright), who has his own daily interview, music and comment show, "Wax Museum," on station WFMT.

Terkel utilized his show recently to lash back at Harris for the critic's review of the Goodman Theatre production of William Saroyan's "My Heart's In The Highlands," in which Terkel plays the lead. After praising the other half of the bill, Edward Albee's "The American Dream," Harris said: "'The American Dream' is provided (apparently a typo for "preceded") by a production of Saroyan's early play, 'My Heart's In The Highlands,' about which the less said the better. Eat late and arrive at the Goodman an hour after curtaintime, is this department's advice."

In answer to the review, Terkel editorialized on his program: "This is just not an actor answering a critic. He may have been well justified in lambasting the production or performances. He did not. In short, it was not a review, it was a non-review. It is the first time that I have heard boorish behavior on the part of playgoers encouraged by a critic." (The theatre reported "several" calls asking the time at which the second play was to go on.)

"I do not expect from Sydney Harris," Terkel continued on the air, "the understanding that I expect from Kenneth Tynan or Harold Clurman. No more than I would expect a student production of 'Hamlet' to match the Old Vic's. However, a rudimentary knowledge of theatrical history is in order: Saroyan's 'My Heart's In The Highlands,' as produced by the Group Theatre in 1939, received reviews similar to those that Albee's 'American Dream' garners today. That's why the Goodman bill of Saroyan and Albee is so fascinating. Each playwright has a vision of his own society and time—and what a difference a generation makes.

"Saroyan's gentle fantasy, written during the depression, saw a society of material poverty and spiritual riches. Albee, in 'American Dream,' one disillusioned generation later, sees a society of material wealth and spiritual poverty. For a respected critic to miss this point and flinly urge his readers to see one play and not the other, though they both be on the same bill, is appalling."

## AUTHORS & COMPOSERS REGAIN PLAYHOUSE

Madrid, Jan. 30.

Teatro de la Zarzuela, Madrid's showcase for Spanish light opera, ballet and special musical stage mountings, is back in the hands of its original owners—The Society of Authors and Composers—after a long and bitter legal fight with ex-impresario (and symphony orchestra conductor) Mendoza Lassalle.

Lassalle, under a two year leasing arrangement, boldly attempted to resurrect the Zarzuela with lavish production values at popular prices. However, public support did not materialize and his administration faced serious financial difficulties which could not be surmounted even with government subsidies.

Temporarily, the Zarzuela will be administered by five executives of the local ASCAP organization which has already programmed a Flamenco spectacle under the title of "Arte Espanol" with "Philippine Holiday" scheduled for subsequent billing. In legit and musical circles, however, it is reported that Jose Tamayo (now directing the state-subsidized Espanol and his own Teatro de Bellas Artes) will also take over the Zarzuela and inaugurate his regime there with a Jose Lopez Rubio version of "The Merry Widow."

# 'Write a Murder' Due for London

British playwright Frederick Knott's "Write Me a Murder" is reversing the trans-Atlantic production pattern of his prior click, "Dial 'M' for Murder." The latter melodrama was first done in London and was subsequently presented on Broadway, whereas "Write Me" debuted in New York and is now scheduled for a West End edition.

"Write Me" is to be presented in London by Gilbert Miller and H. M. Tennent, Ltd., who've earmarked it for an April 9 opening at Miller's Lyric Theatre there. The West End edition of the vehicle, which will be directed by Knott, will be billed as the George Schaefer production. Schaefer staged the Broadway presentation of the play, produced by his firm, Compass Productions.

The New York production, in which James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher and Ethel Griffies costar, is currently in its 15th week at the Belasco Theatre, N.Y. Schaefer is scheduled to arrive March 19 in London in connection with the "Write Me" presentation. There's been no decision yet whether the West End offering will be preceded by a tryout in the provinces.

## Recalling Clyde Fitch

Buffalo.

Editor, VARIETY:

In his "Famous Lines From Famous Plays" in your 56th Anniversary Number, Ernest Hughes omits one, Circa 1910, from Clyde Fitch's "The City," Tully Marshall, playing the part of a dope-ridden wastrel, was told that he was born out of wedlock. In a towering rage, he leaned over the table shaking his finger at his accuser and blurted out,

"You're a God-damned liar!"

This was I believe, the strongest language yet used on the American stage. Audiences gasped; the critics everywhere shook their heads and their typewriters direfully; and I almost fell off the top shelf of the gallery in Buffalo's old Teck Theatre in dismay.

The date and the line are significant because since that day, dialogue in the theatre has been going steadily down drain to, say, "The Connection."

*Sidney Burton.*

## Maine Univ. Stude Group To Tour India, Pakistan

The Maine Masque Theatre of the Univ. of Maine, at Orono, will tour India and Pakistan for three-and-a-half-months with productions of two full-length plays and three one-acters. The tour, sponsored by the State Dept. and administered by the American National Theatre & Academy, begins tomorrow (Thurs.).

The repertory of the student group includes "Sunrise at Campabello," "Ah, Wilderness" and the one-acters, "My Heart's in the Highlands," "Saturday Night" and "The Happy Journey." Herschel L. Bricker is director of the Masque.

## Albee's One-Act Plays Having Splurge in Chi

Chicago, Jan. 30.

Playwright Edward Albee is having a vogue in Chicago, with three of his one-acters current.

"Zoo Story" opened less than seven weeks ago and is still running at Playwrights at Second City. Last week its companion piece, Jean Genet's "The Maids," was dropped and Albee's "Death of Bessie Smith" substituted on the bill.

The Goodman Theatre is doing Albee's "American Dream" in tandem with Saroyan's "My Heart's In the Highlands."

# CASTING NEWS

*Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the* VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

*The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon.* **This information is published without charge.**

*In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical-Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.*

## Legit

### BROADWAY

**"Bravo Giovanni"** (MC). Producer, Philip Rose (157 W. 57th St., N. Y.; CI 5-2255). Part available for a girl, 20-25, attractive, Italian-looking with belting voice, must sing well. Auditions: Equity singers, Feb. 5; Open call singers, Feb. 6. All calls are for men, 10 a.m.-1 p.m. and girls, 2-5 p.m., at the Mark Hellinger Theatre (237 W. 51st St., N. Y.). Mail photos and resumes c/o Barbara Kennedy, above address.

**"Camelot"** (MC). Producers, Alan Jay Lerner, Frederick Loewe & Moss Hart (120 E. 56th St., N. Y.; PL 3-6773). Audition today (Wed.) for tenors of medium height with good acting ability at the Majestic Theatre (245 W. 44th St., N. Y.).

**"How To Succeed In Business Without Really Trying"** (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N.Y.; JU 6-5973). Available parts for the London company: man, 23-27, good comedian and actor with musical background (Robert Morse part); man, 50's, stuffy business exec, must sing and act well (Rudy Vallee part); ingenue lead, preferably tall, chest voice, good actress with musical background; femme, 25-30, sexy, good comedienne, big belting voice; man, 25-30, good comedian tall, Ivy league type, must sing and move well. Apply through agents only c/o Larry Kasha, above address. All casting will be done through agents and no calls or photos and resumes are desired.

**"Little Me"** (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5973). Available parts: lead femme, Marilyn Monroe type, chest and legit voice, good comedienne and actress; femme, 60's, Marlene Dietrich type, legit voice; femme, 60's, Sophie Tucker type, must sing; male team, 50's, Weber & Fields type, must sing. Do not mail photos and resumes or call. Weekly auditions will be held by casting director, Larry Kasha, through agents only.

**"Oliver"** (MC). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Available parts: lead male, 7-10, sing well, sympathetic, winsome, fair, English accent; boy, second lead, 12, brash, sassy, Cockney speech, sing and dance well; a dog, Spaniel or some English-type, very well trained; must perform unguided at one point; man, 40-48, Charles Laughton type, sing well, humorous, know period style; femme, 40's, character actress-singer, must sing well (belting voice) with sense of comedy and the period; femme, 7-10, winsome, attractive; femme character actress, small role but also understudies; man, old, thin, graying hair, must sing; femme, 30's, character singer-actress; femme, 25, buffoon, small role; man, 30's, villain, big, husky, sexy, powerful baritone or bass baritone; man, 55, tall, distinguished gentleman; character man, 45, fat; character femme; femme, 20's, comedy actress-singer; several boys, 7-10, must sing, do some dancing and have Cockney accents. Apply through agents only c/o Peggy Sheilds, above address. Audition Feb. 8 for Equity singing actors who move well, particularly character types (no dancers needed unless they sing well; men, 10 a.m.-12 noon and femmes, 1-4 p.m.; at the Imperial Theatre (249 W. 45th St., N. Y.). On Feb. 9, an open call for the same types at same times and place.

**"Pleater Bambino"** (C). Producer, Martin Tahse (1860 Broadway, N. Y.; JU 2-7650). Available parts: male juvenile, 18; several Santa Clauses. Mail photos and resumes c/o Sheila Brice, above address.

**"Vive Le Twist"** (R). Producer, Leo Kerz (200 E. 71st St., N.Y.; BU 8-2664). Available parts: femme, 20, dancer-performer, attractive with sex appeal; comedian, experienced legit actor, must impersonate characters and speak three dialects very well. Mail photos and resumes c/o above. The show will have a European tour as well as a main stem outing.

**"When the Devil Wags His Tail"** (C). Producer, Leo Kerz (200 E. 71st St., N.Y.; BU 8-2664). Available parts: femme, 39-45, spinster, tall, thin, fidgety; femme, 50's, heavy set, not very bright; femme, 18, lovely, compassionate, earthy, sarcastic; man, 55-60, pompous, political; man, 65-70, bureauecrat, urbane; man, 50's, crafty, brutal, opportunist; man, 50's, easily led yet vicious, dense; man, elderly, slim, grotesque dresser, unmerciful; man, intellectual, determined; two non-speaking male roles. Mail photos and resumes c/o above address. Don't phone.

### OFF-BROADWAY

**"Hostage"** (C). Producers, Norma Francis, Robert Marguiles & Bell Productions (1 Sheridan Sq., N.Y.; YU 9-1334); Parts available for a character woman, 35; Equity Cockney man, 19, as a replacement for title role. Mail photos and resumes c/o Ken Costigan, above address.

**"J.B."** (D). Producer, Equity Library Theatre (226 W. 47th St., N. Y.; PL 7-1710). All parts available. Auditions Monday (5), 5-11 p.m.; Tuesday (6), 10 a.m.-5 p.m.; Wednesday (7), 5-11 p.m., at ELT rehearsal studio (Hotel Marseilles, 103d St. & Broadway, N. Y.). Script is available in paperback edition and applicants are requested to read it before coming to the readings and to also bring photos and resumes. Some non-Equity children may be used but all Equity members must bring their membership cards.

**"Moon On a Rainbow Shawl"** (D). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Part available for a Negro character actor, 50's, preferably tall. Call Lillian Stein, above number, for appointment.

**"Petey and the Pogo Stick"** (childrens' musical). Producer, Vera-Dee Productions (346 W. 47th St., N. Y.; CI 5-8549). Parts available as replacements and understudies for juvenile type actors with solid dance technique and tenor or lyric baritone voices. Height not to exceed five feet, six inches. Mail photos and resumes c/o Howard Girven, above address. There are currently two companies in operation, one off-Broadway and the other touring the City area.

**"Romeo & Juliet"** (D). Producer, White Feather Co. (200 W. 108th St., N. Y.). Parts of Nurse and Friar Lawrence are available for this production which will be an abbreviated version for a limited engagement. Mail photos and resumes c/o Hubert Rolling, Apt. 15A, above address.

### OUT OF TOWN

**BOSTON**

**Compass Theatre** (improvisational group). Producer, Robert Calvin (86 Buckingham St., Cambridge, Mass.). Parts available for character actors and actresses, 25-35. Mail photos and resumes and a description of three characters to be used in audition c/o Robert Calvin (301 E. 10th St., N. Y.). Companies will also be formed for San Juan, Puerto Rico.

**CLEVELAND**

**Lucioni's Cabaret Theatre.** Producer, Alex Morr (3214 Euclid Ave., Cleveland). Parts available for male and femme revue types with comedy technique and singing ability and standup comics as replacements in current revue and a forthcoming show to begin in February. Mail photos and resumes c/o Maurice Lewis at the Hotel Ansonia (73d St. & Broadway, N.Y.).

**STOCK**

**"Bye Bye Birdie"** (MC). Producer, Lenny-Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). Several parts available for a tour of stock tents and theatres this summer. Mail photos and resumes c/o above address.

**BOILING SPRINGS, PA.**

**Allenberry Playhouse.** Managing director, Richard North Gage (c/o Playhouse, Boiling Springs, Pa.). Parts available for Equity males and femmes for the resident company, four male and two femme paid apprentices who will become Equity by the end of the 30-week season (April 23-Nov. 3). Mail address. Julien Williams is the N.Y. contact.

**CHICAGO**

**Chicago Melody Top.** Producers, Rach, Biddle & McCarthy (720 N. Michigan Ave., Chi.; New York rep: Henry Glue, 30 C.P.W., N. Y.; PL 1-5350). Auditions Tuesday (6) for Equity dancers, men, at 11 a.m. and femmes, at 2 p.m., at Variety Arts Studio (225 W. 46th St., N. Y.). Open call for dancers Wednesday (7), same schedule and place as above. The season opens here June 4 with "Carousel."

**HINSDALE, ILL.**

**Salt Creek Playhouse.** Managing director, Clyde W. Lint (Box 226, Hinsdale, Ill.; FA 3-3488). Parts available for male and femme Equity actors for the resident company. Star system is used here. Mail photos and resumes c/o above address. Season of six, two-week shows opens June 11.

### TOURING

**"Unsinkable Molly Brown"** (MC). Producers, Theatre Guild & Dore Schary (27 W. 53d St., N.Y.; CO 5-6170). Part available for a man, six feet tall or over, high baritone or tenor, Irish-Western type, to standby for Harve Presnell. Mail photos and resumes c/o Ruth Kramer, above address.

## Television

**United Musical Variety Show.** Producer, Bob Banner Associates (545 Fifth Ave., N. Y.; PL 2-6666). Part available for a femme pop singer with dancing and comedy ability. She may be a recent graduate or may still be in school, although her graduation date must be no later than June. Mail photos and resumes c/o Lou Wilson, above address.

## Cabaret

**Latin Quarter.** (200 W. 48th St., N.Y.; CI 6-1735). Showgirls, with or without experience, currently being sought. Interviews are being held afternoons daily at the club.

## Miscellaneous

**"Aqua-Carnival"** (R). Producer, John McKnight (c/o Park Club, 363 W. 56th St., N.Y.; JU 6-3675), in asso. with NBC Enterprises. Parts available for expert femme swimmers and dancers and showgirls with swimming ability. Mail photos and resumes c/o above address. This is only for those who have not auditioned or been filed with McKnight in the past. Don't phone.

**Dell Publishing Co.** (750 Third Ave., N.Y.; YU 6-6300, ext. 319). Barbara Marks is currently seeing teeners through elderly types for illustrations and covers of Dell mags. Contact her between 2-4 p.m. daily or mail photos and resumes to her c/o above address.

**Looking Glass Co.** (childrens' improvisational theatre). Producer, Steven Mellow (148 W. 91st St., N. Y.; TR 3-4817). Parts available for males and femmes, with improvisational performance background. Phone producer at above number, 10 a.m.-6 p.m., daily. Tour of N. Y. City schools begins Feb. 12.

# Opera and Concert Reviews

## Un Ballo In Maschera

**(Metropolitan, N. Y.)**

If the Metropolitan Opera were a Broadway legitimate setup, the billing on this production would be "in association with Mrs. John D. Rockefeller Jr." Her donation permitted the importation of stager Gunther Rennart and sets-costume designer Ita Maximpuwna and possibly the debuting conductor, Nello Santi, from Zurich. The result is a colorful, if sometimes curious, production, notably the use of spotlights not only to keep the singers' faces in almost cinematic closeup, but in the conspiratorial session to throw the three figures, magnified giant, as back curtain silhouettes.

The absurdity of old regime censorship which forced the Verdi opera to pretend it all happened in Boston to an English governor has been corrected and the hero is now the King of Sweden. With the switch, however, the "Salem witch" becomes a Stockholm dockside fortune-teller in an outlandish seaweed skirt. Richly sung by Jean Madeira, however.

In general, the production is opulent, and the gorgeous outpouring of melody sets up "Masked Ball" as an evening of sustained bravura effects in the grand opera style. True, there were further instances of tenor Carlo Bergonzi's tendency to break character and bow to the audience's applause during the action. Leonie Rysanek also succumbed, though less blatantly and so, once, did baritone Robert Merrill.

As for the clacque, it seemed back in force, though non-subscription audiences (this was one) are notably more generous all-round than the regulars. But the opera was conducted with fine discipline and the singers, well led, were all first-rate, with perhaps a question about the pants part of Oscar, sung by Anneliese Rothenberger, a beguiling figure but thin below the top range.

The occasion was rendered piquant by the return to the Met of Luben Vichey, the basso who in recent years has been president of National Concerts & Artists Corp. As the Met boasts it has whatever other opera houses have, and then some, it is possibly a "first" to have a former concert manager as a singer. He seemed in good voice, and a pretty dark villain in the bargain. His co-conspirator, of whom the same may be repeated, was Bonaldo Giaiotti. *Land.*

## Concerts

### New York Philharmonic

**(With Thomas Schippers)**

Thomas Schippers, originally a Menotti protege but now a young batoneer with La Scala, Metropolitan Opera and other notable credits, returned to the New York Philharmonic at Carnegie Hall for a program of Bach, Prokofiev and Tchaikovsky. Zino Francescatti, the French-Italian violinist, was his guest star.

On paper, it appeared to be a curious juxtaposition of composers. Yet the concert was an enjoyable matinee (21). The Bach D major suite, played with a reduced orchestra, enabled the expert Philharmonic wind-performers to be heard with clarity. Soloist Francescatti brought his aristocratic manner to a stylish delivery of Prokofiev's second concerto.

The program's finale—Tchaikovsky's "Pathetique"—evoked a jubilant ovation of shouts and applause for Schipper's interpretation. This familiar work, oft dismissed as trite and hackneyed, was led with a verve and authority that made it seem fresh as the day it was premiered. Maestro Schippers did not dawdle over the lyrical passages, directed an astringent performance that high-lighted the work's beauty and the climaxes, in which the Philharmonic brass rang out defiantly and brilliantly. The Sunday audience interrupted the proceedings at the end of the third movement with an outburst of cheers that delayed the final section for some time. 1962 concert manners being discarded in recognition of a thrilling, furious march.

*Wien.*

**The production of 'The Fantasticks'** at the Charles Playhouse, Boston, has extended its engagement through Feb. 11.

### Arnold Steinhardt

**(Academy of Music, Bklyn.)**

In his first New York appearance since his win in the 1958 Leventritt Competition, Arnold Steinhardt, 24-year-old Los Angeles violinist, revealed the qualities of musicianship and integrity, plus an abundant technique, that had endeared him to the judging panel of America's musical world series. Tall, good-looking and with a modest stage personality, Steinhardt may some day ignite the critics and public into making him a world-famed fiddler.

Facing a small audience at the Brooklyn Academy of Music Tuesday (23), Steinhardt bowed his way through Brahms' A major sonata, Leon Kirchner's Sonata Concertante, Bach's unaccompanied G minor sonata and Schubert's Rondo Brilliant, Opus 70 in true virtuosic manner. He made it all sound easy, yet none of his playing was superficial. *Wien.*

## Indianapolis Dark

Continued from page 61

he had almost two full houses and still lost money, asserts, "I can't begin to bring in any other attractions under these circumstances."

In regard to the "Thurber" situation, a spokesman for the local stagehands' union argues that Christena had been advised to ask for an adjustment a week before the presentation was to open here, when it was evident that the house could not use the scenery. The union rep claims Christena took no action at that time. Incidentally, local stagehands this season received their first raise in scale in seven years, from $2.50 to $2.75 an an hour.

Taking another view on the legit situation here is Mel Ross, who with Carol Byrne, his partner in Theatre Productions, booked shows into the Murat the last three seasons. It's Ross' contention that New York producers do not mount their touring productions with an eye to road conditions. The prohibitive cost of road show bookings, he contends, is not a result of local labor demands, but a direct result of arbitrary and ineffectual planning on the part of the New York orginators.

Ross says his company lost money on the Murat bookings, but was able to recoup last spring with the engagement at the house of "Flower Drum Song." He and his partner then decided to quit "while we were ahead," he adds. He also thinks that local theatregoers are not "drama-minded," and prefer the expensive musicals to straight plays.

## 'Premiso' in D.C.

Continued from page 61

however, and the performers proved savvy on a large number of other current political topics. Some one asked what a discussion between President Kennedy and Sen. Barry Goldwater, the conservative Republican, on the new budget would be like.

At that, an actor portraying Goldwater told another impersonating Kennedy that the White House had goofed at claiming a $500,000,000 surplus in the budget (the figure had just been announced and showed how carefully the cast is combing newspapers). The Senator said his accountants had discovered faulty arithmetic and that the budget was really $500,000,000 in the red.

"Oh," said the Presidential actor, pulling his wallet from his pocket, "is that all?"

The company did a dozen or more such blackouts tied to the latest headlines, to the delight of the crowd. The routines are the sort of skits the Gridiron Club has been doing here for many years, and the city has a vast appetite for such political spoofing.

Audience response, greatly enthusiastic, must have delighted the Shoreham Hotel management which made the investment.

The expert cast includes Flicker, Joan Darling, Thomas Aldredge and James Frawley.

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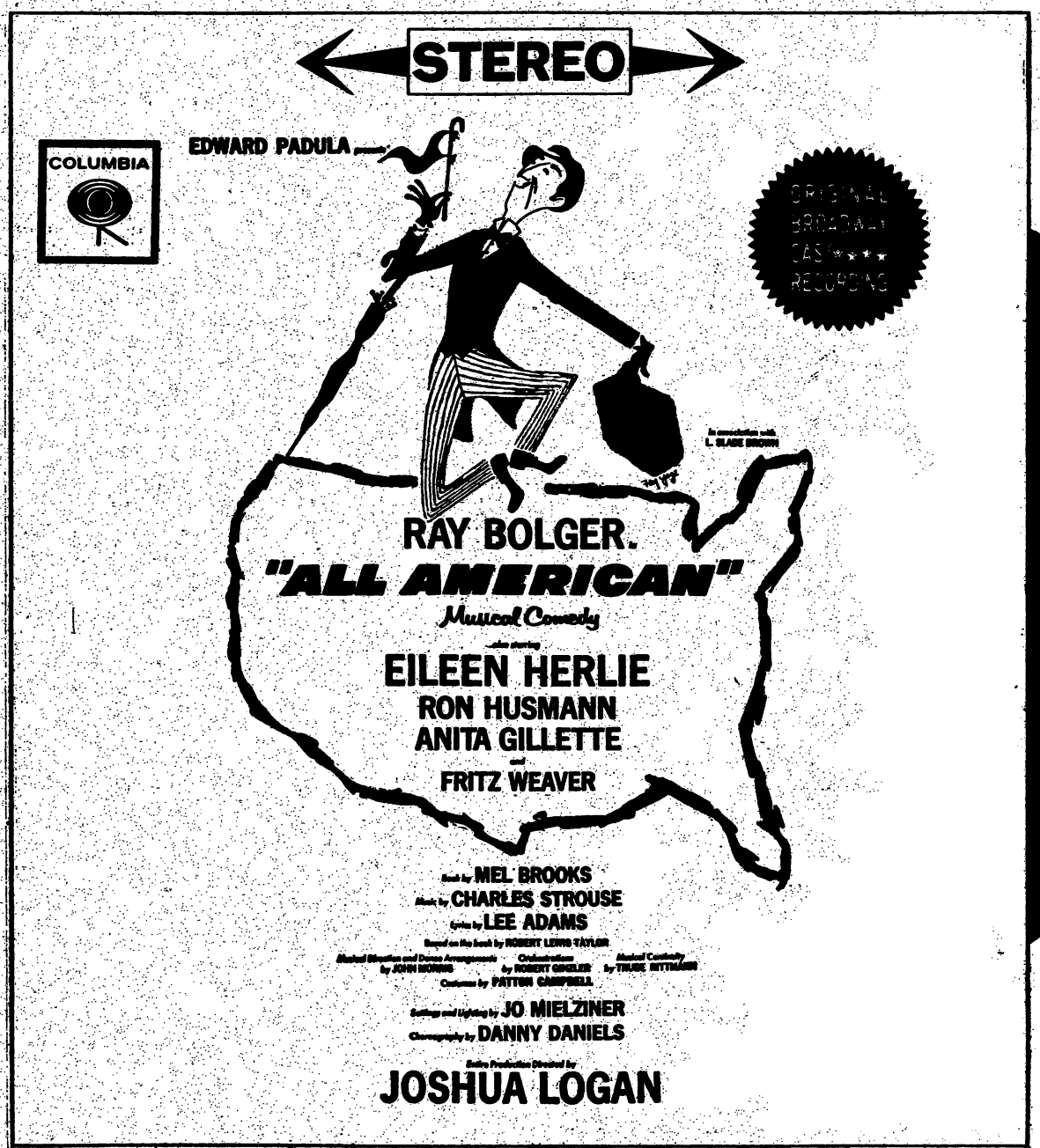
PHILADELPHIA—FEBRUARY 5, 1962
NEW YORK OPENING: WINTER GARDEN
THEATRE—MARCH 19, 1962

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# Legit Bits

**William Hunt**, who presented **Reginald Rose's** "Black Monday" last summer at his Red Barn Theatre, Northport, L.I., will produce and direct the play for a March 6 opening at the Van Dam Theatre, N.Y., with **Nancy Coleman** as star.

The N.Y. Shakespeare Festival production of "Julius Caesar," for which Festival producer **Joseph Papp** is director, **Thea Neu** set designer, **Eldon Elder** costume designer and **Martin Aronstein** lighting designer, will begin two weeks of performances for students of N.Y. City schools Feb. 19 at the Heckscher Theatre, N.Y.

**Jerome J. Meyers** is planning to make his Broadway managerial bow next season with **Leonara Thuna's** "The Mayvin," to be directed by **Richard N. Bernstein.**

**Dr. Cecil E. Hinkel,** associate professor of theatre at the Univ. of Connecticut, has been appointed head of the university's Dept. of Theatre, succeeding **Dr. David C. Phillips,** who's stepping down from the post to devote his full time to the Dept. of Speech and his temporary duties as acting dean of the School of Fine Arts.

**Kathleen Widdoes** will be one of the two femme leads in "We Take the Town."

**Zero Mostel** will star in "A Funny Thing Happened On the Way to the Forum" in the role for which **Milton Berle** had originally been announced.

**Phil Fradkin** is musical director for the off-Broadway revival of "Golden Apple."

Broadway musical director **Lehman Engel** has composed a song, "The Green Hussars," for **Wendy Hiller** to sing in the incoming Broadway production of "Aspern Papers." The lyrics have been translated by the play's adaptor, **Michael Redgrave,** from a 19th Century Italian ballad.

The Alvin Ailey Dance Theatre begins a 13-week tour of the Far East tomorrow (Thurs.) as part of the President's Special International Program for Cultural Presentations, sponsored by the State Dept. and administered by the American National Theatre & Academy.

**Tom Pitegoff,** 12-year-old actor, will appear in "We Take the Town."

**Richard Barr** and **Clinton Wilder,** co-producers of Theatre 1962, will present a four-week series of ten plays, collectively titled, "The Theatre of the Absurd," at the Cherry Lane Theatre, N.Y., from Feb. 11-March 11.

**Jules Dassin** arrived in New York from Paris last Thursday (25) to begin rehearsals of "Isle of Children," which he's directing for Broadway presentation. The venture is capitalized at $125,000.

**Frances Hyland** will have a featured role in "Devil's Palm," which **Tyrone Guthrie** will direct for a London opening in April. **Robert Morley** and **Ruth Gordon** will costar.

After 80 weeks in "Medium Rare," **Jean Arnold** leaves the cast of the revue this week at Happy Medium, in Chicago. She will break in a night club act.

**ZaSu Pitts** will star in a Coast production of "Everybody Loves Opal," **John Patrick's** recent Broadway comedy opening Feb. 23 at the Pasadena Playhouse.

**Virginia Vincent** and **Kenneth Haigh** will costar in "Dead Pigeon," the **Leonard Kantor** melodrama which Steve Wilson will produce in London next fall. The three-character play was done on Broadway some years ago with **Lloyd Bridges** and **Joan Lorring** featured.

Costume designer **Ken Barr** is in traction at Flower & Fifth Avenue Hospital, N. Y., from after-effects of an injury he received two years ago in a taxi crash.

A West End edition of "Sail Away" is to be produced by **Harold Fielding** for a June 21 opening at the Savoy Theatre, London.

A Broadway production of **Peter Shaffer's** "A Place of Sirens," with **Peter O'Toole** starred, is planned for next season by **Frederick Brisson and Roger L. Stevens.**

**Joseph Buloff** will star in "A Chekhov Sketchbook," to be produced off-Broadway by **Stanley Warren** and his sister, **Helen Warren,** who were producers for five years at the Capri Playhouse, Atlantic Beach, L. I. The presentation, for which **Tom Jewett** is scenic and costume designer, comprises three Anton Chekhov stories adapted by **Luba Kadison** and Miss Warren.

"My Beginning," a biographical play about Mary Stuart by **Rev. Brendan Larner,** O.P., opened last night (Tues.) at the Blackfriars, N. Y.

Pop singer **Margaret Whiting** will open Feb. 20 in "Call Me Madam" at the Meadowbrook Dinner Theatre, Cedar Grove, N.J.

## Publishing Stocks

*(As of Jan. 30, closing)*

| | | |
|---|---|---|
| **Allyn & Bacon (OC)** | 31⅛ | |
| **American Book** | 54 | — ½ |
| **Book of Month** | 36 | — ¾ |
| **Conde Nast (N.Y.)** | 11½ | + ⅝ |
| **Crowell Collier (N.Y.)** | 35¾ | |
| **Curtis Pub. Co. (N.Y.)** | 10 | — ½ |
| **Ginn & Co. (N.Y.)** | 30¾ | + ⅝ |
| **Grolier (OC)** | 48 | — ½ |
| **Grossett & Dunlap (OC)** | 20½ | — ¼ |
| **Harcourt Brace (OC)** | 36 | +1½ |
| **Hearst (OC)** | 25½ | + ½ |
| **Holt, R&W (N.Y.)** | 37¼ | — ⅝ |
| **L.A. Times Mirror (OC)** | 38½ | —4 |
| **Macfadden (AS)** | 8⅝ | + ¼ |
| **McCall (N.Y.)** | 28¾ | |
| **McGraw-Hill (N.Y.)** | 32¾ | — ¾ |
| **Nat'l Periodical Pub.** | 16½ | — ¼ |
| **New Yorker (OC)** | 90 | |
| **Pocket Books (OC)** | 24½ | + ½ |
| **Prentice Hall (AS)** | 36½ | —2¼ |
| **Ran'm House (N.Y.)** | 29 | + ½ |
| **Scott Foresman (OC)** | 25¼ | — ¼ |
| **H. W. Sams (OC)** | 45½ | + ½ |
| **Time Inc. (OC)** | 78 | —4½ |
| **Western Pub. (OC)** | 65 | —2½ |

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
*(Supplied by Bache & Co.)*

## Bits of London

London, Jan. 30.

**Siobhan McKenna** will star in a new Doris Lessing yarn., "Play With a Tiger," opening Feb. 14 in Brighton prior to a London run. American actor **Alex Viespi** will be the male lead.

Due for rehearsals last month, the **Keith Waterhouse, Willie Hall** and **Dudley Moore** revue, "England Our England," is pencilled for a March opening at the Arts Theatre, Cambridge.

**Arnold Wesker's** latest, "Chips With Everything," is to be presented April 18 at the Royal Court Theatre by the English Stage Co. and **Bob Swash.**

Three Irish performers, **Noel Sheridan, Tony Doyle** and **Colette Dunne,** will star in "The Scatterin'," which has been booked into London following its success in the Dublin Theatre Fest in 1960. It bows in April at the Theatre Royal, Stratford, East London.

**S. A. Gorlinsky** is to present "Gazelle in Park Lane," by **Dorothy and Campbell Christie.**

**Donald Albery** has signed **Erica Yorke** on a five-year contract. She's currently in "Bonne Soupe."

To save comedy star **Max Bygraves** strain, they've clipped the Thursday matinee of "Do Re Mi," and the show now plays eight times weekly at the Prince of Wales.

# Literati

**Henry Miller Book Defense**

Wilbur R. Goodhue, proprietor of the Dartmouth College Bookstore in Hanover, N.H., pleaded innocent when he went on trial in Superior Court in nearby Lebanon on a charge of having sold Henry Miller's old Parisian novel, "Tropic of Cancer," in violation of New Hampshire's statutes banning "obscene" literature.

A summons was served on Goodhue, Nov. 8, when he allegedly sold a copy of the book to Hanover Police Chief Andrew J. Ferguson after the latter had warned him to remove the book from the shelves of his store.

Defense Atty. S. John Stebbins, who is also associate judge of Hanover Municipal Court, told the court he would defend his client on the grounds that the New Hampshire law against obscene literature is unconstitutional under the 14th Amendment of the United States Constitution, concerning freedom of the press.

**New Tool Vs. Girly Mags**

Motion Picture Division, New York State Education Department, would be allowed to issue advosory opinions on films deemed "suitable" for youths, and provide for third party (ex parte) applications for injunctions in civil proceedings against "girly and sex" magazines, under bills introduced Wednesday (17) by the Joint Committee to Study the Publication and Dissemination of Offensive and Obscene Material.

Luigi R. Marano, a Brooklyn Republican assemblyman and new chairman of the Joint Committee, explained that the series of measures were intended to provide "some degree" of protection for children and to "rearm enforcement officials with weapons against obscenity."

**Cincy Enquirer Stock Split**

Directors of the Cincinnati Enquirer Inc., proposed a two-for-one split after declaring a quarterly dividend of 50c a share. Voting will be April 23.

Roger H. Ferger, president and publisher of the a.m. and Sunday paper said the split would be accomplished by increasing the 10-year-old corporation's shares to 1,000,000. Of the present 2,994 shareholders, 82% live in the Greater Cincinnati area.

For the year ended Sept. 30, the second best profit year, net earnings of $975,113 equaled $2.33 a share.

**Easier Not To Say**

District 5 of the Knights of Columbus in Lincoln, N.H., has adopted a resolution calling on all dealers in the area to rid their newsstands of all "objectionable" books and magazines but said it would not tell the dealers which publications to discard, but would let them use their own knowledge of the contents of various books and magazines to guide them.

The resolution emphasized the availability of obscene literature, which it described as "destructive of the minds, character and morality of our youths, debasing society in general and the individual in particular."

**Malaparte Lives On**

Late Curzio Malaparte ("The Skin") once considered the bad boy of Italian literature continues to shock and surprise, even dead.

After carefully sorting out the massive sheafs of notes and manuscripts that he left scattered in his various homes, his publishers now have put together his second posthumous book. It contains some of Malaparte's most brilliant writing. In the first book he had already tried his hand at "group-character-analysis." In "Maledetti Toscani" (Damned Tuscans) he alternately flayed and caressed the peculiarities of the people who live between the Appenines and the sea on the paralell that runs through Florence. He knew these people well, for (born in Prato) he was one of them. In the forthcoming book "Benedetti Italiani" (Blessed Italians) he done likewise for the other regions of Italy—and the book is one about which—unlike most posthumous offerings—no one will exclaim "Better have left it in the cupboard as the author obviously intended." Malaparte, also in this book as in all others—is at his worst and at his best in it. And it has always been difficult to point out what really constitutes his best or his worst in his unique mixture of earthiness and fantasy, vulgarity and poetry, maudliness and tragedy. One thing is certain: he belonged to the writers who can never be anonymous, even if published without a by-line. His signature is in every paragraph he ever wrote.

*Goth.*

**Canada's Nat'l Press Club**

National Press Club of Canada, the first, opened new quarters at 36 Elgin street, Ottawa in the shadow of the federal parliament buildings. Club quarters were officially preemed by the Governor General and the Prime Minister of Canada who with NPC president Bruce Phillips, were presented with gifts from Press Club of London, England, by its head, Arthur Teitjen, crime reporter.

**CHATTER**

Opal K. Fitzpatrick, 57, wife of George Fitzpatrick, longtime editor of the state-owned New Mexico mag, died Jan. 16 in Santa Fe, N.M.

Golf Digest Inc., of Illinois filed a statement at Albany designating its New York office.

Mrs. Ellen Gibson MacQuarrie, a reporter on the Milwaukee Journal for 19 years, has been appointed a special public information consultant in the Federal Family Service bureau and assumed new post in Washington, D. C., Jan. 24.

Clement Brown of Montreal daily Le Devoir elected president of Canada's parliamentary press gallery. Others: Greg Connolley, the Ottawa Citizen, v.p.; Peter Dempson, Toronto Telegram, secretary; Harold Shea, Halifax Chronicle-Herald, treasurer. Directors are Tom Gould, Victoria Times; Charles King, Southam News Services; Jean-Marc Poliquin, Montreal La Nouveau Journal; Sam Ross, Ottawa Radio News Bureau; James Stewart, Montreal Star.


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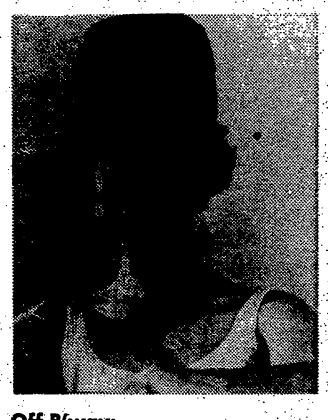

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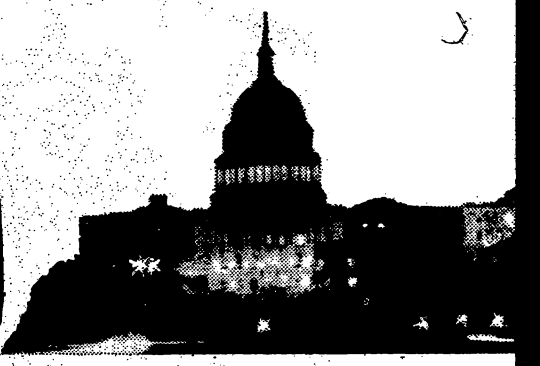

# TAKES WASHINGTON BY STORM!

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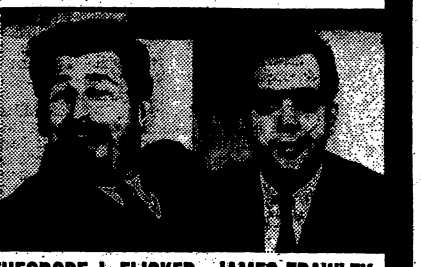

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***"NOTHING SHORT OF BRILLIANT!!"*** —DON HEARN, WASHINGTON STAR

***"THE PREMISE IS EVERYTHING ITS ECSTATIC SUPPORTERS HAVE BEEN SAYING!*** Theodore J. Flicker has surrounded himself with a trio of wizards at this fine art of improvisation! All four are awesomely inventive! Abrim with sharp comment! Make a good deal of sense with their nonsense! Should brighten the scene here for some time to come!!" —HARRY MacARTHUR, WASHINGTON STAR

***"THEY TOUCH ON CURRENT EVENTS WITH BELL-RINGING BRILLIANCE!*** I had a fine time at The Premise! I'm grateful to the four who rang the bell!!" —TOM DONNELLY, WASHINGTON NEWS

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**—SEN. HUBERT HUMPHREY**

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***"CLEVER, WITTY AND IMAGINATIVE!"*** —N. Y. JOURNAL-AMERICAN

***"THE MADDEST, CLEVEREST THEATRE IN TOWN!!!"*** —CUE MAGAZINE

NEW YORK AND WASHINGTON PREMISES DESIGNED BY DAVE MOON

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## Broadway

Former VARIETY ad staffer Lester Rose ailing (liver) at the French Hospital.

Tom Lowndes is new associate editor of Show Biz Illustrated, moving to Chicago HQ.

Eric Rosen, owner of the Cafe Grinzing, recuperating at Mt. Sinai Hospital after a heart attack last week.

Harpsichordist Paul Wolfe from U.S. (and Texas) touring Italy. Thence to The Hague and Amsterdam, Holland.

Stanley Green's "The World of Musical Comedy," originally published by Ziff-Davis last year, has been taken over for new publication by Barnes.

Eugene Tillinger, N.Y. correspondent for Paris-Jour, is editor on side of a magazine one-shotter devoted to, and called, The Twist, on the stands at 35c.

Benny Goodman, called on cellist Pablo Casals at San Juan, Puerto Rico while on holiday. Does Don Pablo like jazz, Goodman wanted to know.

Word from U. of Michigan where Robert Schnitzer is now director of University Theatre: Judith Anderson will appear there March 29 in two versions of "Medea."

Authors Guild plotting its annual spring cocktail party for visiting literary critics, in town for Booksellers Awards. Will be Wed. March 14. Place to be picked.

Igor Oistrakh, Soviet violinist who has appeared here on several previous occasions, will be making his "orchestral" debut Sunday Feb. 4 at Carnegie with the Symphony of the Air.

To escape the distractions of Manhattan so that he may finish the manuscript of his autobiography, public relations counsel Edward L. Bernays has taken up residence in Cambridge, Mass.

Mortimer Becker, national counsel for the American Federation of Television & Radio Artists and the American Guild of Musical Artists, planed Monday (29) to the Coast. He's due back over the weekend.

Susan Ross, daughter of press agents George Ross and Dorothy Ross Jackson, being married to artist Andrew Bradford Gardner, at Antioch, O., Feb. 24. She's an art student at Antioch, and he's a recent graduate.

Speakers last Thurs. (25) afternoon at playwright Bill Hoffman's funeral services in Campbell's were stage director John Gerstad, VARIETY Managing Editor Robert J. Landry and Church of Truth pastor, Dr. Erwin Seale.

Dept. of the Army civilian employee Jim D. Kirkwood, an actor and son of comedian Jack Kirkwood, has been assigned as entertainment director, Seoul Area Command Entertainment Branch, 7th Logistical Command.

Heading east from Hollywood by car for a date on the U. S. Steel program actor John Griggs had to abandon the car, a Corvair, when making but 15 miles an hour on icy roads and two days behind schedule. Flew in rest of way.

Having lost the annual spring tour of the Metropolitan Opera, Toronto will have substitute opera. Arlene Saunders, for instance, is set for five performances, via Thea Dispeker, in Gluck's "Orpheus and Eurydice." Included in same production will be Canadian contralto Maureen Forrester. Nicholas Goldschmidt will conduct.

## Philadelphia

By Jerry Gaghan
(319 N. 18th St., Locust 4-4848)

DeeLloyd McKay takes over as topper at the 21 Key Club.

W. H. Auden slated to read own poetry at the YM-YWHA on Feb. 13.

Igor Oistrakh makes his American debut at the Academy of Music, Feb. 1.

Jack Goldman, vet figure on local Film Row, named ad-publicity director for Hamid Enterprises.

Genevieve will make local debut heading own revue, "From Paris With Love," at the Arena (April 13).

Louis Lippa, whose "A House Remembered," was picked as most original off-Broadway play of the 1957-58 season, conducting a course in dramatic construction at Hedgerow.

Jimmy DePriest, conductor-composer, leaves on a four-month State Department-sponsored tour of Near and Far East, starting Feb 1. He will conduct a symphony concert and a jazz bash in Manilia the same night.

## Vienna

By Emil W. Maass
(Grosse *Schiffgasse* 1 *A*; 356156)

Vienna Amateur Jazz Festival slated March 24-26.

Canadian baritone John Boyden guested in Konzerthaus.

Joanna Hodges, pianist, on tour through West Germany and Austria.

New express train from Vienna to Bucharest was named "Vienna Waltz."

Soprano Liane Dubin, who studied here, inked by Bielefeld Opera House.

Rondell Kino (cinema) installed Scopitone, a new-make jukebox plus film.

Walt Disney production "Beethoven," shot in the Wien Film studios, had its Vienna preem.

Cultural film producer Stephen von Szocts shooting story of the tower of St. Stephan cathedral.

Orch leader Hugo Kaech of Luzern, Switzerland, inked by state opera for ballet productions.

May 30 set for opening of Theatre an der Wien with Herbert von Karajan directing "Magic Flute."

Rolf Thiele inked to direct the next Austrian film production, "Lulu," from the legit hit of many years ago.

Dr. Max Miller, music professor of Boston University, studying Academy of Music Austrian organ improvisations here.

Russell Roberts, tenor, who appeared in "Tales of Hoffmann" in Volksopera, will be entrusted with additional leading roles.

Violinist Nathan Milstein will be first to give a concert in the newly constructed Theatre an der Wien during the festivals (on June 17).

"All My Sons" by Arthur Miller and John Mortimer's "Wrong Side of the Park" being prepped by the Theatre in der Josefstadt for German language preems.

Hermann Scherchen, West German orch leader, will be in charge of the conductors' class of the International Summer Academy of the Salzburg Mozarteum.

Sheila Braidech of Cleveland joined the ensemble of the Vienna Chamber Opera Comapny, and made debut in Wolf Ferrari's opera, "Four Rude Fellows."

## Frankfurt

By Hazel Guild
(2 *Fuerstenbergerstrasse*; 595751)

German playwright Carl Zuckmayer feted on his 65th birthday.

"My Fair Lady" such a click in Berlin that it will not start its tour of West Germany until 1963.

Cinerama opened for its first permanent house here, the Film Palast, showing "Seven Wonders of World."

Latest platter by American record star in Germany (Gus Backus) is titled "Sauerkraut Polka." It's a Polydor pressing.

"Breakfast at Tiffany's" (Par) gifted with the West German Film Classification Board's highest rating, "especially worthy."

Tele in hotel rooms is still such a novelty here that the Hotel Frankfurter Hof is highly touting that its expansion project will offer tv in aparments and suites.

Producers Frank and Morris King in Germany to set up filmization of their "Captain Sinbad," with Byron Haskins directing. It's a planned $3,000,000 production.

Hansjoerg Felmy, at 30 a top German film star, returned to the town of Aachen, where he got his start 10 years ago, to appear as "Hamlet" on the city stage there.

Romy Schneider, since several years not seen in a German film, acclaimed a hit with her debut on the German stage, playing in a French version of Tschechov's "The Seagulls," at Baden Baden Theatre.

French actor-director Jean-Louis Barrault making his second trip as a director outside of France, this time arranging the opening of Paul Claudel's drama "Book of Christopher Columbus" for its Essen start.

Final cost breakdown on the United Artists' preem of "Trial at Nuremberg" reveals cost of $27,000 for charter flights to Berlin, plus $8,000 on phone calls for newspapermen and $7,200 for teletype expenses plus the cost of renting the Hilton Hotel for two nights.

## London

(*HYDe Park* 4561/2/3)

Lucille Mapp, just back from a Continental tour, topper at Quaglino's.

The Cinq Peres opened on Monday (29) in the Pigalle's resident floorshow.

Lon Jones, publicity director for Dino de Laurentiis in Rome, in for three week stay.

Maria Pavlou and Ronnie Hall, starring in current Stork Room revue, "Stomping at the Stork."

Nancy Kwan here for her role in "The Main Attraction," which is to be filmed at Shepperton Studios.

EMI hosted a reception on Monday (29) to launch the new Liberty label, and to introduce Bobby Vee.

Mark Robson back from his Indian location on "Nine Hours to Rama" and now filming at Metro-British Elstree studios.

Donald Albery and Richard Armitage, partnered in the new revue, "Not to Worry?" which opens at the Garrick next month, introduced the cast to the backers at a Savoy party Monday (29).

Pathe Pictorial cameraman Martin Rolfe enroute to Africa for the third time within a year. He sailed on the maiden voyage of the Transvaal Castle and will be away for about a month covering stories in both South Africa and Rhodesia.

## Las Vegas

By Forrest Duke
(*DUdley* 4-4141)

Gertrude Berg in at the Riviera for the Harry Belafonte show.

Rob Murray added by Lou Walters to Tropicana's Folies Bergere.

Bob Crosby, New Frontier topper, chartered a plane so he could sub for Bing at the Peeble Beach golf tourney.

Jerry Vale back as Sands Copa Lounge topper after successful tour of the Philippines, where his records are top sellers.

Pat Francellini, repping Harrah's offered Louis Prima $255,000 for 16 weeks of alternating his Desert Inn hit show between Reno and Tahoe.

Jack Pepper resigned as chief of Las Vegas News Bureau (a department of the Chamber of Commerce) and will open his own publicity office here.

Thunderbird producer Monte Proser inked a pact with manager Matt Gregory, encompassing Proser's future produetions and any theatrical package he may rep in Europe, Australia, and the West Coast.

## Athens

By Rena Velissariou
(47 *Kefallinias Str.*; *Tel.* 814348)

Athens State Orch started its winter weekly concerts at the Rex Theatre.

Italian Orch Paverani shared the program of Asteria with a local outfit.

Outdoor scenes of Franco-Greek production, "Powder and Bullets," completed here.

Elli Lambeti is back on the Greek stage presenting her own group in "Miracle Worker."

Larry Frisch here directing "Casablan," a picture with Xenia Kalogeropoulou and N. Kourkoulos in leads.

Zoumou Nicoloudi's dance company back from London where it had big success at Rudolf Stainer Hall. Due in at the Rex.

Lila Kourkoulakou back from Rome to discuss the production of a picture based on ancient drama, "Lyssistrate," with Egidio Ariosto.

## Down In Dixie

By John Bosworth

Pianists Arthur Gold and Robert Fizdale in Birmingham Municipal Auditorium appearance.

Ken Dixon, former AP war correspondent, named managing editor of the Meridian (Miss.) Star.

Menahem Pressler, Israeli pianist, gave piano solo at first '62 concert of Birmingham Symphony, with Arthur Winograd conducting.

Judy Skipper, Alabama's Junior Miss, stars in "The Prom," a teenage romantic pic filmed in Mobile (Ala.) during the Azalea Festival. It was shown in Birmingham Jan. 27.

Jasper (Ala.) tv and nightclub comedian George Lindsey will make Broadway debut in upcoming musical, "All American," directed by Joshua Logan and starring Ray Bolger.

Gregory Peck in Monroeville (Ala.) for a looksee at setting of Harper Lee's Pulitizer Prize novel, "To Kill A Mockingbird." Vet actor will star in and co-produce the film version in which two Birmingham youngsters — Mary Badham and Phillip Alford—will have roles.

Birmingham's Gail Patrick Jackson, named Los Angeles' 1962 Woman of the Year, is executive director of the Perry Mason tele series. The former film star, known here as Margaret Fitzpatrick, recently established a scholarship foundation for law and drama students at Howard.

## Paris

By Gene Moskowitz
(66 *Ave. Breteuil, SUF.* 5920)

"101 Dalmatians" (Athos) doing big biz at Paris firstruns.

Actor Pierre Brasseur haying an exposition of his paintings.

Jean-Charles Edeline reelected head of the Federation of French Film Exhibs by a big majority.

"The Hustler" (20th) getting fine reviews, with special nods to Robert Rossen's direction, and the acting.

Film Aid going to producers toward next film will be 5.50% of the home gross and 23% of the foreign take repatriated.

Comic Henri Tisot's talk record imitation of President De Gaulle was one of the top-selling disks last year with more than 200,000 copies sold.

Folies-Bergere owner Paul Derval to N.Y. for a week on the first trip of the new French liner France. Derval will ogle shows and perhaps talk future Folies trips stateside.

Tele commentator and ex-film critic Francois Chalais prepping his first feature pic as director of "Un Jour Coleur De Nuit" (A Day Like Night) with Eddie Constantine starring.

Swedish actress Ingrid Thulin revealed she has made two American pix but both abroad, "Foreign Intrigue" (UA) in Sweden and "Four Horsemen of Apocalypse" (M-G) in Paris.

Charles Boyer set to play Napoleon again in a film being prepared by Jean Delannoy. "Napoleon at Saint Helena." Boyer played the Little Corporal once before in a Metro pic, "Conquest," with Greta Garbo co-starred.

## Mpls.-St. Paul

By Bob Rees
(2208 *Kenwood Parkway*; 374-4015)

Kitty Wells is topper at Flame Cafe this round.

Edyth Bush Theatre has "Affairs of State" for next three weeks.

Gay Nineties has mind reader Lee Wayne with Sophie Parker and the Kit Kats plus regular comic Nate Wexler.

Minnesota Amus. Co. (Paramount) gave away cigars to men attending preem showing of "Sail a Crooked Ship" (Col).

Jose Greco dance company will play one-nighter at University of Minnesota Jan. 31 as University Artists Course offering.

Mrs. Emmet Callahan, wife of the "Advise and Consent" company manager, back in Minneapolis, her hometown, last week with the roadshow company.

Smothers Brothers playing return visit to Freddie's this stanza with Beverly Wright. Supper club's underlines include Sophie Tucker, Brooks Benton, Mort Sahl, Bob Newhart and Dick Gregory.

"Sand Castle," short subject written and directed by St. Paulite Jerome Hill, will be given Twin Cities preem tomorrow (31) at Minneapolis Institute of Arts as benefit for the museum's smallfry theatre.

Minneapolis Symphony conductor Stanislaw Skrowaczewski returning to city for Friday (2) concert with pianist Maurizio Pellini. Batoner has been on tour this month, directing BBC orchestra in London, Conservatoire orchestra in Paris as well as Cincinnati and Pittsburgh symphonies.

St. Paul Winter Carnival and radio station KRSI will sponsor dance in St. Paul Auditorium Friday (2) featuring a memory Music All-Star Orchestra, consisting of Twin Citians who have played with bands of Jimmy and Tommy Dorsey, Glenn Miller, Benny Goodman, Artie Shaw, Les Brown, Charlie Spivak and others.

## Hollywood

Stan Furman and Toni Kimmel partnered in new talent agency.

Red Doff, exiting show biz, learning brokerage trade at Bache & Co.

Frank Bresee joined Mack Ad Agency as account exec for net teleshows.

Gigi Perreau forced out of "Follow the Sun" seg due to virus and food poisoning.

Rod Serling inked as first of four panel members for CBS' new "Humantics" show.

Dan Dailey, conked on head by a sound boom while doing a tv seg, required stitches.

Angie Dickinson makes her tv bow in "Parties to the Crime" of "Checkmate" series.

Billie Burke will be honor guest at Silver Anni of California Chapter of Ziegfeld Club.

Nat E. Goodwin 2d named Theatrical Producers Alliance of Southern California prexy.

Bill Dana will emcee American Cinema Editors' 12th annual Film Editing Awards dinner Feb. 21.

Diane McBain named Golden Girl of Motion Picture Sound Editors Golden Reel Awards March 3.

Hollywood filmakers started only six pix to date since Jan. 1, for lowest January launching in six years.

Mark Stevens returns to tv for first time in two years as star of "Ordeal of Keven Brooke," seg of "Bus Stop."

Walter M. Mirisch repeats as chairman for amusement industry phase of 1962 United Jewish Welfare Fund campaign.

Michael Pollock here from Ft. Worth, Texas, to hold auditions for his Casa Manana Musicals Inc. upcoming summer season.

Eyla Jacobus temporarily steps out of her script supervisor post on Par's "Who's Got the Action" to make her film debut in pic.

Fred McBrien, chief projectionist at Metro, appointed projection chairman for upcoming Society of Motion Pictures & Television Engineers convention in L.A.

## Chicago

(*DElaware* 7-4984)

"Slapsie" Maxie Rosenbloom is at Ray Colomb's in Evergreen Park.

Dick Gregory toplines a Larry Steele revue at Tivoli Theatre next week.

"Everybody Loves Opal" is current production at Candlelight Playhouse.

Even the Hawaiian nitery, Club Waikiki, is featuring the Twist, avec lessons.

Blue Angel, the Calypso cabaret, is staging a 16-week Twist Contest with $2,000 in prizes.

"Hits of Broadway," song and dance revue which had a long run at Fazio's in Milwukee, berthed in the Del Prado Hotel Ballroom.

New York playwright Grandin Conover won the Company of the Four's playwrighting competition with his drama "As the Hawk Sees It."

Reginald J. Holzer changed the name of his Mid-American Motion Picture Corp. to Motion Picture Corp. of America. Holzer, a local attorney, is prexy.

Tom Williams and James Inman, remaining original cast members of "Medium Rare" at Happy Medium, each will notch his 1,000th performance in the revue Feb. 8. Jean Arnold, who leaves this week to do a nightclub act, will barely miss that number by a few.

## Palm Springs

By A. P. Scully
(*Tel.* F.4 324-1828)

Sonja Henie learning golf at Bermuda Dunes.

Jackie Cooper was tapped as the rodeo's guest of honor.

Lucille Ball and her Gary Morton at the Thunderbird.

Phil Regan back from N.Y. and entertaining eastern politicos.

Lewis Milestone recuperating from "Mutiny on the Bounty" at Desert Aire.

Vera Ellen and hubby Vic Rothschild in for tennis. Ditto Zeppo and Barbara Marx.

Eddie Silverman, Chi exhib, seeing much of old timers, Charlie Farrell and Bill Powell.

Bing Crosby using his Palm Desert place for further convalesence after that kidney stone op.

The Crosby Boys follow Joe E. Lewis into the Chi Chi when "Post Time" heads for Eden Roc, Miami.

Harpo Marx and femme have an exchange student as house guest. Mrs. Marx is prez of school board.

# OBITUARIES

### FRITZ KREISLER

Fritz Kreisler, 86, celebrated violinist and composer, died Jan. 29 in New York following a heart attack. He had suffered similar attacks in recent years and entered a hospital 16 days before his death. A virtuoso of the concert platform for decades, he retired 12 years ago but continued to compose.

One of the top ranking violinists of the world, Kreisler was a child prodigy. Born in Vienna, the son of a doctor who was musically inclined, he studied at the Vienna Conservatory and won a gold medal there at the age of 10. Two years later he won the Premier Grand Prix de Rome in competition with 40 students, none of whom was under 20.

He made his U. S. debut in 1888 and toured the country the following year. Returning to Europe, he studied medicine and art. He also served as an officer in the Austrian army. For a time he considered a military career but he resumed the violin and displayed such artistry that critics agreed that he, indeed, was a master of the instrument.

Before retiring from the concert stage, Kreisler had made many world tours. He composed such works as "Caprice Viennois," "Liebesfreud," "The Old Refrain" and "Liebesleid." He also wrote two operettas, "Apple Blossoms" and "Sissy." He had been a member of ASCAP since 1924. A delegation from that society will attend the requiem mass tomorrow (Thursday) at private funeral services to be held in the Church of St. John the Evangelist, First Ave. and 55th St.

Surviving are his wife, the former Harriet Lies whom he wed in 1902, and a nephew.

IN LOVING MEMORY
**ALFRED APAKA**
(Jan. 30, 1960)
"Always Our Inspiration"
**TONY TODARO, ASCAP**
**MARY JOHNSTON, ASCAP**

### ROBINSON JEFFERS

Robinson Jeffers, 75, poet and verse dramatist, died Jan. 20 in Carmel, Cal. His verse play, "Medea," was performed on Broadway in 1946 and became a major vehicle for actress Judith Anderson, who had requested that he write it.

Among his other, better-known plays are "The Cretan Woman" and "Tower Beyond Tragedy."

A native of Pittsburgh, Jeffers came west to Occidental College, near Los Angeles, and graduated from that school in 1905. He also spent three years at the U. of Southern California's medical school and at the U. of Washington's forestry school, quitting the latter because "they want to cut down trees, not save them."

In 1914 he settled at Carmel with his bride and they built a home overlooking the Pacific. In that home he did all his work, including such narrative poems as "Roan Stallion," "Tamar" and "The Women at Point Sur." Nearly all his work was set along the California coast, with the exception of the Greek tragedies.

His wife, Una, died in 1950. Twin sons survive.

In memory of
my Mother
**STELLA GARTNER**
(Jan. 27, '61)
**Son—Andy McLaughlin**

### HUGH FINDLAY

Hugh Findlay, 64, publicist with Associated-Rediffusion, died Jan. 22 in London. Before joining A-R in 1955, he had a long career as a film industry publicist.

He joined the film industry in the publicity department of Pathe Freres, and eventually became publicity manager of Gaumont, New World and 20th Century. He was with the Ministry of Information Films Division, from 1940-41, then became publicity director of Leslie Howard Productions.

In 1943 he joined Ealing Studios. He subsequently became publicity director of MGM-British and MGM-Amalgamated Studios. Later he was studio director of publicity for Renown Picture Corp.

Survived by his wife and daughter.

### LEONARD HAYMAN

Leonard Hayman, 61, actor-singer, and a founder of the Assn. of Canadian Radio & Television Artists (ACTRA), died Jan. 17 in Vancouver, B. C. Born in Plymouth, England, he came to Canada in 1910, and as a member of the Barbershop Quartet sang on Canadian Broadcasting Corp. network radio programs out of Vancouver for over 20 years.

He also took part in the Theatre Under The Stars productions of "Guys And Dolls" and "Damn Yankees," and appeared as an actor on the CBC network tv drama series, "Tidewater Tramp."

Hayman was instrumental in founding the Vancouver union of radio and television artists in 1950, since affiliated with the Canadian Council of Authors & Artists (CCAA), in establishing national pay scales and working conditions. He also was its first administrator as executive director. He had been in ill health for the past year but continued his radio work.

A brother survives.

### ROBERT H. LINDSAY

Robert H. Lindsay, 51, tv script writer, died Jan. 21 in Greenlawn, L.I. Canadian-born, he was a graduate of the U. of Toronto and produced many radio plays in that city where he was an exec with the J. Walter Thompson Co.

After moving to New York in 1941, Lindsay adapted other writers' plays but had two of his own produced on Kraft TV Theatre in 1953. These were "The Chess Game" and "One Left Over." He write over 200 one-hour originals and adaptations, a number in collaboration with his wife, an American writer and novelist. One of their joint efforts won them a Christopher Award for best script of 1956, being tagged "Miracle at Potter's Field."

Survived by divorced wife.

### JOHN F. BRADEL

John F. Bradel, 79, retired stage manager of the old Penn Theatre in Wilkes-Barre, Pa., who helped organize the International Alliance of Theatre Stage Employees, died Jan. 16 in Louisville, Ky. He became stage manager when the Penn was built in 1908.

Bradel, who was the IATSE secretary-treasurer for 40 years, retired and went to live in Louisville with a daughter in 1958 when the Penn was torn down. He claimed to have drawn the plans and supervised construction of the first revolving stage, developed for Florenz Ziegfeld for the first "Ziegfeld Follies."

Surviving, besides his daughter, are his wife, son and a sister.

### LESTER LUTHER

Lester Luther, 74, associated with Fibber McGee & Molly as an actor in their early radio days in Chicago, and later a drama coach for Paramount and David O. Selznick in Hollywood, died of a stroke Jan. 19 in Hollywood.

At the start of his career he spent several years with the Goodman Theatre, Chicago, before joining Fibber & Molly, and narrated "Wings of the Century Show" in Chi in 1933-34. He went to the Coast in 1943. He was with Paramount for years before switching to Selznick. He later returned to Paramount before setting up his own drama studio.

### CAPT. FRANK HURLEY

Capt. Frank Hurley, 75, veteran Aussie photographer, died Jan. 16 in Sydney. He was the official photographer for the government and covered both world wars.

He also lensed such Aussie-made pix as "The Silence of Dean Maitland" and "The Squatter's Daughter."

His wife, son and three daughters survive.

### EDWARD SCHOTT

Edward Schott, 55, president and general manager of Coney Island, Cincinnati, and board member and former head of the National Assn. of Amusement Parks, Pools and Beaches, died Jan. 29 in that city from lung cancer. He was hospitalized since suffering an attack at a World Series game.

Schott succeeded his father George, who died in 1938, as head of Coney Island and advanced its reputation as a leading privately owned amusement park. He also was a consultant for Disneyland.

His wife, two daughters and a sister survive.

### FLOYD WALTER

Floyd Walter, 67, Albany municipal carilloneur for nearly 30 years, died Jan. 22 in that city after a two-months' illness. Prior to World War I he was musical director of the Leland Theatre, Albany. Later he conducted the pit band at the old Harmanus Bleecker Hall and for a time was organist at the Strand Theatre.

Walter, who was credited with being the nation's first municipal carilloneur, was named to the Albany post in 1933. The city's 60-bell chimes were installed in 1929.

His wife, two brothers and a sister survive.

### LAWRENCE C. FLINT

Lawrence C. Flint, 64, who for years read poetry and prose over WFMJ, Youngstown, O., on "The Old Family Almanac" program, died Jan. 11 in that city. A former Sunday editor and columnist of the Youngstown Vindicator, he also did a syndicated daily poem tagged "Verse or Worse."

Surviving are two daughters, a son and sister. His son-in-law is Sid Davis, of Westinghouse Broadcasting's Washington news bureau.

### JACK MONTGOMERY

Jack Montgomery, 70, earlyday stuntman and actor and father of silent pic moppet star Baby Peggy, died of cancer Jan. 21 in Hollywood. He worked with such western stars as Hoot Gibson and Tom Mix, and retired in 1960 after a career that spanned 49 years.

Surviving are his wife, former actress Marian Baxter; and two daughters, Peggy Montgomery Carey, now a writer in Mexico, and Louise Heller.

### JOHNNIE RAMSAY

John (Johnnie) Ramsay, 86, longtime magician, died Jan. 16 in Ballochmyle, Mauchline, Scotland. His act was seen all over Europe before and after World War I.

In 1950 he won the top award for manipulation at the International Congress of Magicians in Barcelona. He was 76 when he made his tv debut.

### JAMES A. SCOTT

James A. Scott, film industry pioneer, died Jan. 18 in Peebles, Scotland. In early days the Scott family toured various towns in the Scottish Borders with their nightly shows.

Later they established a chain of cinemas. The theatres were later taken over by Caledonian Associated Cinemas Ltd.

### HERMAN GERTNER

Herman Gertner, 90, retired operator of a chain of restaurants which flourished some years ago, died Jan. 22 in New York. One of his bus boys was Leo Lindermann, who later founded Lindy's restaurant. Lindy married one of Gertner's sisters.

Survived by widow, a son, sister and a grandchild.

### BEN FISH

Ben Fish, 70, film industry pioneer and brother of Samuel Goldwyn, died of a heart attack Jan. 24 in Hollywood. He was a distribution vet and had been associated with the Goldwyn organization for 40 years.

Surviving are his wife, two sons and brother.

### JOHN W. LOZIER

John W. Lozier, 58, Gulf Coast tv personality who conducted "Trader Jack's Trading Post" for 16 years on KRIS-TV, Corpus Christi, Tex., died of double pneumonia Jan. 15 in that city.

His wife survives.

### MARCEL CARTER

Marcel Carter, 47, v.p. (administration) of the Canadian Broadcasting Corp., died Jan. 22 in Ottawa. He joined CBC in 1944, was appointed v.p. 1959.

Wife, two sons and two daughters survive.

### JOSEPHINE GASSMAN

Mrs. Josephine Sullivan, 82, retired vaude performer who trouped under the name of Josephine Gassman, died Jan. 24 in Youngstown, O. Her act, billed as Josephine Gassman & Her Picaninnies, played the major circuits.

Surviving are a niece and nephew.

### JOHNNY DREW

Johnny Drew, 34, bass player, formerly with the Teddy Foster and Billy Ternent orchs, died recently in Liverpool, Eng. He emigrated to New York in the early 1950s, and played with Gene Krupa there.

He had been ill for some time.

### CARLOS HARO

Carlos Haro, 33, longtime radio-tv columnist and former assistant radio-tv editor of the Mexico City daily, Excelsior, died Jan. 19 in the Mexican capital of a cerebral hemorrhage.

His wife and infant son survive.

**Arthur M. Marks,** head of the advertising agency Arthur M. Marks Associates, died Jan. 23 in New York. The firm's accounts include National Telepix and Hudson River Day Line.

Survived by his wife, two daughters, parents and two brothers.

**Harold H. Sweetser,** 63, former night city editor of Hearst's San Francisco Examiner and a member of the daily's staff for more than 35 years, died in San Francisco Jan. 17. Wife, son and daughter survive.

**Andrew Jackson Jones,** janitor-porter at Nashville's Ryman Auditorium for more than 40 years, died Jan. 20 in that city. He was a familiar figure to the performers who played the house.

**Earl C. Vandervoort,** 37, Texas radio-tv newsman, was killed Jan. 18 in a car-truck collision in Meridian, Miss. He was in Meridan to visit his children who are living with his former wife.

**Joseph F. Smith,** 62, retired exhibitor and former general manager of R. R. Bair Theatres, which operated several Indianapolis houses, died Jan. 13 in that city. His wife survives.

**Harry McLeary,** 36, video engineer at KTTV, Hollywood, for more than 10 years, died of a brain hemorrhage Jan. 24 in Hollywood. His wife and two daughters survive.

**Mother,** of Irving Brown of Chappell & Co., music publishing firm, and Jack Brown, CBS Television technician, died Jan. 19 in New York.

**Ethel Hudson,** 73, former New York and Philly singer, died of a heart attack Jan. 18 in Hollywood. Daughter, film writer Alva Hudson, survives.

**Fredric A. Thomas,** 91, onetime vaude performer who sang in a male quartet, died Jan. 12 in Denville, Ill. A brother survives.

**Harry Ward,** 55, suburban supervisor for Greater Union Theatres, died Jan. 16 in Sydney, Australia.

**Florence A. Riley,** onetime actress and former dramatics teacher, died Jan. 20 in Albany, N. Y.

**Alfred Stoeger,** 61, film producer and owner of the Mundus Co., died Jan. 12 in Moedling, Austria.

**Mother,** 66 of Herb Klynn, proxy of Format Films, died Jan. 24 in Hollywood.

**Maxwell McLauchlan,** cinema manager, died recently in Wishaw, Scotland.

## MG Buys 'Smog'

Continued from page 1

Clement directing and filming is to be in France early this year.

Remaining two pix include "The Crimes of Adolph Hitler," which Real Films has completed in Germany. Walter Coppel produced and Paul Rothe directed. MGM will release only overseas, but deal does not include continental Europe and England. Studio also set "Violent Dawn," Esablissment-Filminter Vaduz production filmed in Italy by producer-director Leonardo Bercovici. Broderic Crawford and Valentina Cortessa costar, with release to be worldwide except for Yugoslavia and Iron Curtain countries.

## MARRIAGES

Eileen Ward to George Scott-Moncrieff, Edinburgh, Jan. 20. Bride is an artist; he's a playwright.

Vera Engelen to Digno Garcia, Geraardsbergen, Belgium, Jan. 11. He's a Paraguayan singer.

Amelia Mendoza to Jose Luis Segura, San Antonio, Jan. 16. Bride is a vocalist; he's a singer.

Ann Eileen Delaney to James Leonard Shanahan, New York, Jan. 20. He's public relations director of Loew's Hotels, Inc.

Piper Laurie to Joseph Morgenstern, Long Beach, Cal., Jan. 21. Bride's the actress; he's a N.Y. newsman.

Jill Bennett to Willis Hall, London Jan. 24. She's an actress, he's a playwright.

Margery Jane Feiler to Barry N. Burman, New York, Jan. 27. Bride is secretary to CBS newsman Charles Collingwood; he's an associate director for CBS Television News.

Mrs. Martha Reifler to George Myers, New York, Jan. 26. He's a onetime member of Paul Whiteman's orchestra.

Ellan Gesner to Fred Nahas, Las Vegas, Jan. 21. He's a Houston radio commentator and ad executive.

## BIRTHS

Mr. and Mrs. Thor Arngrim, daughter, New York, Jan. 18. Mother is actress - playwright Norma Macmillan; father is an actor-producer.

Mr. and Mrs. Terry Lightfoot, daughter, Potters Bar, Eng., Jan. 16. Father is a jazz clarinetist.

Mr. and Mrs. Paul Baise, son, Red Bank, N. J., Jan. 20. Father is an ad-pub staffer with Continental Distributing Inc.

Mr. and Mrs. Jako Noyce, son, Great Yarmouth, Eng., recently. Father is a circus clown.

Mr. and Mrs. Dan Baggott, son, Hollywood, Jan. 25. Father's an ABC publicist.

Mr. and Mrs. Walter Neiman, son, White Plains, N.Y., Jan. 24. Father is program director of WQXR, N.Y.

Mr. and Mrs. Joe Rider, son, New York, Jan. 22. Father is with WNEW, N.Y., continuity department.

Mr. and Mrs. Judd Laine, son, Melbourne, Dec. 13. Mother and father are tv dancers.

Mr. and Mrs. Derek Dunnett, daughter, London, Jan. 15. Mother is actress Peggy Cummins.

Mr. and Mrs. Helen Verno, daughter, Jan. 22, New York. Mother is the daughter of Max E. Youngstein, executive vicepresident of Cinerama Inc.

Mr. and Mrs. Paul Desmond, son, San Francisco, Jan. 2. Father is a nitery comic.

## Plato Skouras

Continued from page 7

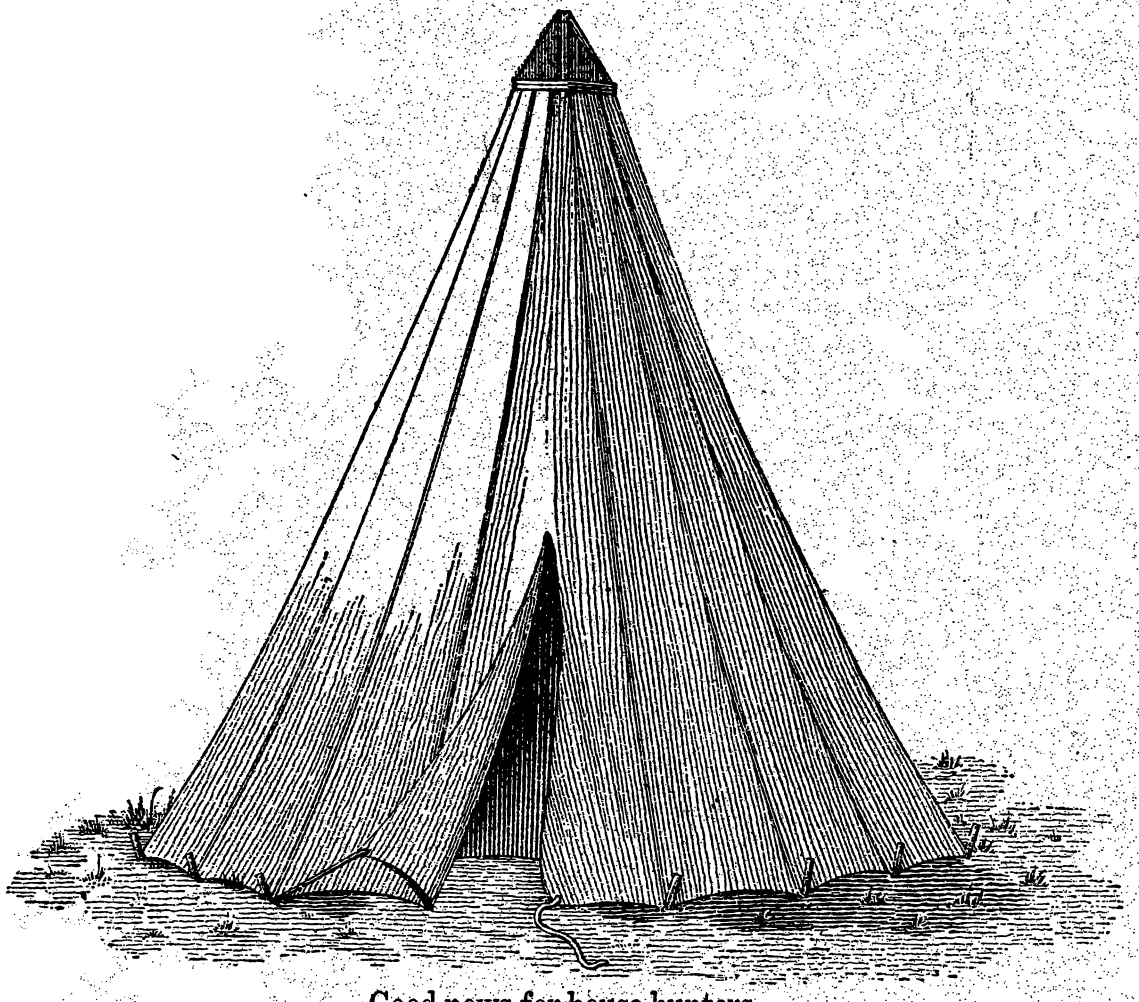
bitterly. In Holland and Ireland the Catholic press seemed to be totally against it, he pointed out.

Relative to newspaper critics and columnists critical of it, Skouras believes "they would have done more good for Christianity if they had written me personally rather than seeking to prevent their readers from seeing the film. It is better to have someone trying to do the right thing than to have no one doing anything, even if the person trying is not perfect."

"The film will do less than 30% of the business that the 'Song of Bernadette' did in this country," Skouras continued. "I consider this to be a very poor showing since the country's population is considerably larger, and in particular the Catholic population has grown a great deal. The poor result is as much due to the lack of support from both the Catholic clergy and the press as it is to the film's own weaknesses."

Commenting on the matter in the column, Diehl stated he was unable to agree with either Mother Jude or Skouras anent the film being meritorious.

"Skouras has a valid point in bemoaning the lack of support given this Catholic-flavored film by the Catholic community at large only if the Catholic moviegoer isn't an independent film fan who expects quality of a picture whether it deals with a saint or sinner," wrote Diehl. "As I judged it, 'Francis of Assisi' is not a quality film. And it is rather unfair for Skouras to blame the flop on the Catholics."



Good news for house hunters.

Did you know that one of man's greatest architectural achievements is the simple, portable *tent*. Viewers learned this when they tuned in on Granada's DESIGN, a wonderful programme and fascinating lecture series, winning audiences from Yorkshire to Wales. "Basic though it may be," Dr. Reyner Banham (guest lecturer and assistant editor of the Architectural Review) informed them, "a tent gives more shelter per pound weight and pound sterling than any other shelter known to man..." (Hello Irving, come in, close the flap and make yourself at home.)

**GRANADA TV NETWORK, ENGLAND**

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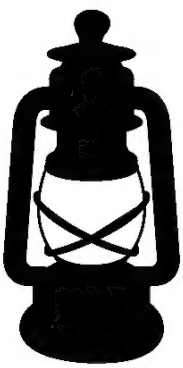

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